

BTEC

HIGHER NATIONALS

Art & Design

Specification

First Teaching from September 2018

First Certification from 2019

**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**

About Pearson

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Summary of Pearson BTEC Higher Nationals in Art & Design specification Issue 9 changes

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List of Level 5 programmes updated	3
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Pathway progression table updated	40
New Level 5 programme structure added	65
MLN table updated	69
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New Level 5 unit (71 Advanced Footwear Studies) added	722
Appendix 5 updated	750

Earlier issue(s) show(s) previous changes.

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

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1 Introduction

BTEC is one of the world's most recognised applied learning brands, engaging students in practical, interpersonal and thinking skills, for more than thirty years.

BTECs are work-related qualifications for students taking their first steps into employment, or for those already in employment and seeking career development opportunities. BTECs provide progression into the workplace either directly or via study at university and are also designed to meet employer's needs. Therefore, Pearson BTEC Higher National qualifications are widely recognised by industry and higher education as the principal vocational qualification at Levels 4 and 5.

When developing the Pearson BTEC Higher National qualifications in Art and Design, we collaborated with a wide range of students, employers, higher education providers, colleges and subject experts to ensure that the new qualifications meet their needs and expectations. We also worked closely with the relevant Professional Bodies, to ensure alignment with recognised professional standards.

There is now a greater emphasis on employer engagement and work readiness. The new Pearson BTEC Higher National qualifications in Art and Design are designed to reflect this increasing need for high quality professional and technical education pathways at Levels 4 and 5, thereby providing students with a clear line of sight to employment and to progression to a degree at Level 6.

1.1 The student voice

Students are at the heart of what we do. That is why, from the outset, we consulted with students in the development of these qualifications. We involved them in writing groups, sought their feedback, and added their voices and views to those of other stakeholders.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

1.2 Why choose Pearson BTEC Higher Nationals?

Pearson BTEC Higher Nationals are designed to help students secure the knowledge skills and behaviours needed to succeed in the workplace. They represent the latest in professional standards and provide opportunities for students to develop behaviours for work, for example by undertaking a group project, or responding to a client brief. A student may even achieve exemption from professional or vendor qualifications, or student membership of selected professional bodies, to help them on their journey to professional competence.

At the same time the BTEC Higher Nationals are intended to keep doors open for future study should a student wish to progress further in their education after their level 5 study. They do this by allowing space for the development of higher education study skills, such as the ability to research. Clear alignment of level of demand with the Framework for Higher Education qualification descriptors at level 4 and 5 means that students wishing to progress to level 6 study should feel better prepared. The BTEC Higher Nationals address these various requirements by providing:

- a range of general and specialist units, both core and optional, each with a clear purpose, so there is something to suit each student's choice of programme and future progression plans
- fully revised content that is closely aligned with the needs of employers, Professional Bodies, vendors and higher education for a skilled future workforce
- learning outcomes mapped against Professional Body standards and vendor accreditation requirements, where appropriate
- assessments and projects chosen to help students progress to the next stage (this means some are set by the Centre to meet local needs, while others are set by Pearson)
- an approach to demand at Levels 4 and 5 which is aligned with the Framework for Higher Education Qualifications (FHEQ)
- support for students and tutors including Schemes of Work and Example Assessment Briefs.

1.3 HN Global

Pearson BTEC Higher Nationals are supported by a specially designed range of digital resources, to ensure that tutors and students have the best possible experience during their course. These are available from the HN Global website, www.ighernationals.com

With HN Global, tutors can access Programme Specifications which contain useful information on programme planning and quality assurance processes. Tutors can also view Schemes of Work and Example Assessment Briefs, helping them create meaningful courses and assessments. HN Global also allows tutors to create and annotate reading lists for their students and keep up-to-date on the latest news regarding HN programmes.

1.4 Qualification titles

Pearson BTEC Level 4 Higher National Certificate in Art and Design

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 4 Higher National Certificate in Art and Design (3D Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Fashion & Textiles)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Photography)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Graphic Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Digital Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Arts Practice)

Pearson BTEC Level 5 Higher National Diploma in Art and Design

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Product Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Interior Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Fashion)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Textiles)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Photography)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Graphic Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Digital Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Arts Practice)
- Pearson BTEC Level 5 Higher National Diploma in Art & Design (Footwear Design)

1.5 Qualification codes

Ofqual Regulated Qualifications Framework (RQF) qualification numbers:

Pearson BTEC Level 4 Higher National Certificate in Art and Design: **603/0908/8**

Pearson BTEC Level 5 Higher National Diploma in Art and Design: **603/0909/X**

1.6 Awarding institution

Pearson Education Ltd.

1.7 Key features

Pearson BTEC Higher National qualifications in Art and Design offer the following:

- a stimulating and challenging programme of study that will be both engaging and memorable for students
- the essential subject knowledge that students need to progress successfully into further study and the world of work
- a simplified structure: students undertake a substantial core of learning in the Higher National Certificate and can build on this in the Higher National Diploma, with optional units linked to their specialist area of study
- five specialist pathways in the Level 4 Certificate, and seven pathways in the Level 5 Diploma, so there is something to suit each student's preference of study and future progression plans
- refreshed content that is closely aligned with Professional Body, vendor, employer and higher education needs
- assessments that consider cognitive skills (what students know) along with affective and applied skills (how they behave and what they can do, respectively).
- unit-specific grading and Pearson-set assignments
- a diverse approach to assessment that supports progression to Level 6 and also allows centres to offer assessment relevant to the local economy, thereby accommodating and enhancing different learning styles
- quality assurance measures – as outlined in *sections 6 and 7* of this Programme Specification – to ensure that all stakeholders (e.g. professional bodies, vendors, universities, businesses, colleges and students) can feel confident in the integrity and value of the qualifications
- a qualification designed to meet the needs and expectations of students aspiring to work in an international creative industries environment.

Qualification frameworks

Pearson BTEC Higher National qualifications are designated higher education qualifications in the UK. They are aligned to the Framework for Higher Education Qualifications (FHEQ) in England, Wales and Northern Ireland, and Quality Assurance Agency (QAA) Subject Benchmark Statements. These qualifications are part of the UK Regulated Qualifications Framework (RQF).

1.8 Collaborative development

Students completing their BTEC Higher Nationals in Art and Design will be aiming to go on to employment or progress to a final year at university. Therefore, it was essential that we developed these qualifications in close collaboration with experts from Professional Bodies, vendors, businesses and universities, and with the providers who will be delivering the qualifications.

We are very grateful to the university and further education tutors, employers, vendors, Professional Body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications:

- Fashion Retail Academy
- University of the Arts London
- Leeds Beckett University
- Belfast Metropolitan College
- Design Business Association
- National Society for Education in Art and Design
- BWA Design
- Dublin Institute of Technology
- Southampton Solent University
- Creative and Cultural Skills
- Canterbury College
- Together Design
- Leicester College.

2 Programming purpose and objectives

2.1 Purpose of the Pearson BTEC Higher Nationals in Art and Design

The purpose of BTEC Higher Nationals in Art and Design is to develop students as professional, self-reflecting individuals able to meet the demands of employers in the creative industries sector and adapt to a constantly changing world. The qualifications aim to widen access to higher education and enhance the career prospects of those who undertake them.

This qualification has been designed to meet the needs of the contemporary creative industries. This dynamic and rapidly changing sector of the global economy covers a wide range of subjects, including those of art and design. The pathways of this qualification are intended to provide students with opportunities to explore the creative industries through a focused curriculum that prepares them for further degree-level studies or working in the industry.

2.2 Objectives of the Pearson BTEC Higher Nationals in Art and Design

The objectives of the Pearson BTEC Higher Nationals in Art and Design are as follows:

- to equip students with art and design skills, knowledge and the understanding necessary to achieve high performance in the global creative industries sector.
- to support students to develop their capacity for creative thinking and to recognise its value in the creative industries and beyond
- to provide students with the skills to communicate their ideas and creative output through visual, written and oral presentation
- to provide education and training for a range of careers in creative industries, including Graphic Design, Photography, Fashion, Textiles, Product Design, Interior Design, and Arts Practice
- to provide students with an understanding of the way technologies are transforming the creative industries, and prepare them to work with these technologies
- to provide insight and understanding into diversity of roles within the creative industries, recognising the importance of collaboration at all levels
- to equip students with knowledge and understanding of culturally diverse organisations, cross-cultural issues, diversity and values

- to provide opportunities for students to enter or progress in employment in creative industries, or progress to higher education qualifications; such as an Honours degree in art and design subjects or a related area
- to provide opportunities for students to develop the skills, techniques and personal attributes essential for successful working lives
- to support students to understand the local, regional and global context of creative industries and, for those students with a global outlook, to aspire to international career pathways
- to provide students with opportunities to address contemporary issues facing the industry, and society at large; with particular emphasis on sustainability and the environment, recognising the role that creative industries play in addressing these issues
- to provide opportunities for students to achieve vendor accredited certifications
- to allow flexibility of study and to meet local or specialist needs
- to offer a balance between employability skills and the knowledge essential for students with entrepreneurial, employment or academic aspirations
- to provide students with the context in which to consider professional ethics and their relation to personal, professional and statutory responsibilities within the industry.

We aim to meet these objectives by:

- providing a thorough grounding in Art and Design principles at Level 4, within general areas of specialism, that lead the student to a range of specialist progression pathways at Level 5 relating to individual professions within the Art and Design sector
- enabling progression to a university degree by supporting the development of appropriate academic study skills and personal development planning
- enabling progression to further professional qualifications in specific Art and Design areas by mapping to units in a range of vendor accredited certificates.

Who is this qualification for?

The BTEC Higher National qualifications in Art and Design are aimed at students wanting to continue their education through applied learning. Higher Nationals provide a wide-ranging study of the Art and Design sector and are designed for students who wish to pursue or advance their career in Art and Design. In addition to the knowledge, understanding and skills that underpin the study of the Art and Design sector, Pearson BTEC Higher Nationals in Art and Design give students experience of the breadth and depth of the sector that will prepare them for further study or training.

2.3 Aims of the Pearson BTEC Level 4 Higher National Certificate in Art and Design

The Pearson BTEC Level 4 BTEC Higher National Certificate in Art and Design offers students a broad introduction to the subject area via a mandatory core of learning, as well as units within general 'pathways', while allowing for the acquisition of skills and experience through the selection of a further (Level 4) unit across a range of occupational sectors. This effectively builds underpinning core skills, with general specialisation; preparing the student for further specialisation at Level 5. Students will gain a wide range of sector knowledge tied to practical skills gained in research, self-study, directed study and workplace scenarios.

At Level 4 students develop a broad knowledge and awareness of key aspects of the Art and Design sector through four core units, which includes one unit assessed through a Pearson-set assignment. The core units are:

- Professional Development
- Contextual Studies
- Individual Project (Pearson-set)
- Techniques & Processes.

Depending on the 'specialist pathway', at Level 4, students will undertake a further three specialist units (related to their Level 4 Pathway) from:

- Materials & Structures
- 3D Practices
- Computer Aided Design (CAD)
- Pattern Cutting & Garment Making
- Fashion & Textiles Practices
- Lighting for Photography
- Photographic Practices
- Screen-based Practices
- Typography
- Graphic Design Practices
- Digital Design Practices
- Media Practices
- Material Practices
- Art/Craft Production.

The Centre can also choose a further optional unit at Level 4 from the following:

- Packaging Design
- Ceramic & Glass
- Fashion Accessories
- Fashion Collection
- Printmaking
- Visual Merchandising
- Surveying & Measuring
- Darkroom Techniques
- Textile Technology
- Communication in Art & Design
- Workflows
- Surface Design
- Visual Narratives.

Graduates successfully completing the BTEC Higher National Certificate in Art and Design will be able to demonstrate a sound knowledge of the basic concepts of Art and Design. They will be able to communicate accurately and appropriately and they will have the qualities needed for employment that requires some degree of personal responsibility. They will have developed a range of transferable skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies. They will be adaptable and flexible in their approach to Art and Design, show resilience under pressure, and meet challenging targets within a given resource.

2.4 Aims of the Pearson BTEC Level 5 Higher National Diploma in Art and Design

The Pearson BTEC Level 5 BTEC Higher National Diploma in Art and Design offers students eight 'specialist pathways' designed to support progression into relevant occupational areas or on to degree-level study. These pathways are linked to Professional Body standards and vendor accredited certification (where appropriate) and can provide professional status and progression to direct employment.

The Pearson BTEC Level 5 BTEC Higher National Diploma offers the following specialist pathways for students who wish to concentrate on a particular aspect of Art and Design:

- Product Design
- Interior Design
- Fashion
- Textiles
- Photography
- Graphic Design
- Digital Design
- Art Practice.

Holders of the Pearson BTEC Level 5 Higher National Diploma will have developed a sound understanding of the principles in their ‘specialist pathway’ of study and will have learned to apply those principles more widely. They will have learned to evaluate the appropriateness of different approaches to solving problems. They will be able to perform effectively in their chosen field and will have the qualities necessary for employment in situations requiring the exercise of personal responsibility and decision-making.

2.5 What could these qualifications lead to?

The Pearson BTEC Level 4 BTEC Higher National Certificate provides a solid grounding in Art and Design, and may lead to vendor accredited certification, upon which students can build; should they decide to continue their studies beyond the Certificate stage. The Pearson BTEC Level 5 BTEC Higher National Diploma allows students to specialise by committing to specific career paths and progression routes to degree-level study. In addition, the qualifications may provide links to industry-related and employer-supported apprenticeship schemes that can provide further opportunities for enhanced employability.

On successful completion of the Pearson BTEC Level 5 BTEC Higher National Diploma, students can develop their careers in the Art and Design sector through:

- Entering employment
- Continuing existing employment
- Linking with the appropriate vendor accredited certificates
- Committing to Continuing Professional Development (CPD)
- Progressing to university
- Progressing to a higher apprenticeship scheme, in conjunction with progression to a university degree course.

For those students wishing to continue their education, the BTEC Higher Nationals in Art and Design have been designed to ensure that curriculum is clearly aligned with the FHEQ and QAA benchmarks for the subject. This means that students completing the HNC (Level 4) have studied the subject solely at Level 4 or above. Similarly, students completing the HND (Level 5) will have studied their subject at Level 4 and Level 5. By ensuring alignment with the higher education level descriptors, the qualification aims to provide students with the best opportunity to continue their education at the appropriate level.

2.5.1 Progression to university

The Pearson BTEC Level 5 Higher National Diploma in Art and Design is recognised by higher education providers as meeting admission requirements for many relevant engineering degree programmes in subject specialisms such as:

- BA Art & Design
- BA Fashion & Textiles
- BA Fashion Design
- BA Textile Design
- BA Graphic Design
- BA Communication Design
- BA Interior Design
- BA Product Design
- BA Spatial Design
- BA Architecture
- BA Digital Design
- BA Web Design
- BA Fine Art

University recognition and articulations

We work with a range of higher education institutions around the world that recognise and accept BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities allow advanced entry onto the second or third year of a degree, and agreements can include credit transfer, articulation and case-by-case admission. Students should be aware that university admission criteria are always subject to change and remain at the discretion of the institution. Students should take time to understand the course entry requirements for subject, year and grade before applying. For more information on entry requirements, including 2+1 articulations, please visit: <https://www.highernationals.com/degree-finder>.

2.5.2 Employment

The focus on specialist pathways, at Level 4 and Level 5, provides students with a clear set of skills and goals for further study or entering employment. Students complete a BTEC Higher National in Art and Design may find work in:

- graphic design studios
- print production
- web design studios
- photography studios
- design agencies
- advertising agencies
- fashion design studios
- branding agencies
- retail merchandising
- product design firms
- interior design practices
- architectural practices
- artist studios
- fashion management firms
- pattern cutting studios
- publishing companies.

2.6 Use of maths and English within the curriculum

Those working within the Art and Design sector cannot just rely on their technical skills and must ensure all skills are relevant to increase employment opportunities. They will be required to communicate appropriately with stakeholders throughout their career and the ability to use maths and English in a professional context is an essential employability skill that must be developed at all levels of study.

Development of essential maths and English skills are embedded throughout these qualifications in accordance with industry requirements, and below are some examples of how these skills are developed in the BTEC Higher Nationals Curriculum:

- written reports
- formal presentations
- informal conversations
- use of professional, sector specific language.

Some aspects of Art and Design require higher level maths skills than others, but throughout their studies students will be using some level of maths within the curriculum. It is vital that students taking a BTEC Higher National in Art and Design are aware that these skills will be required throughout their studies, and as part of learning activities and assessments to ensure their skills are in line with current industry standards.

2.7 How Pearson BTEC Higher Nationals in Art and Design provide both transferable employability skills and academic study skills

Students need both relevant qualifications and employability skills to enhance their career prospects and contribute to their personal development. Pearson BTEC Higher National Art and Design qualifications embed throughout the programme the development of key skills, attributes and strengths required by 21st-century employers.

Where employability skills are referred to in this specification, this generally refers to skills in five main categories:

- **Cognitive and problem-solving skills:** critical thinking, approaching non-routine problems by applying expert and creative solutions, use of systems and digital technology, generating and communicating ideas creatively.
- **Intrapersonal skills:** self-management, adaptability and resilience, self-monitoring and self-development, self-analysis and reflection, planning and prioritising.
- **Interpersonal skills:** effective communication and articulation of information, working collaboratively, negotiating and influencing, self-presentation.
- **Commercial skills:** sector awareness, budget management/monitoring.
- **Business skills:** awareness of types of companies, company formation, calculating fees, business management.

Pearson Example Assessment Briefs make recommendations for a range of real or simulated assessment activities, for example group work where appropriate, to encourage the development of collaborative and interpersonal skills or a solution-focused case study to provide the opportunity to develop cognitive skills. There are specific requirements for the assessment of these skills, as relevant, within the assessment grids for each unit. Example Assessment Briefs are for guidance and support only and **must** be customised and amended according to localised needs and requirements. All assignments must still be verified as per the internal verification process.

Students can also benefit from opportunities for deeper learning, where they are able to make connections between units and select areas of interest for detailed study. In this way Pearson BTEC Higher Nationals provide a career-related context in which students can develop the knowledge and academic study skills required for progression to university degree courses, including:

- active personal research skills
- effective writing skills
- analytical skills
- critical thinking and reflective practice
- evidence-based practice
- creative problem-solving
- decision-making
- team building
- exam preparation skills
- digital literacy
- competence and capability in practice-based skills in the workplace
- competence in assessment methods used in higher education.

To support you in developing these skills in your students, we have developed a map of higher education relevant transferable and academic study skills, available in *Appendix 5*.

3 Planning your programme

3.1 Delivering the Higher Nationals in Art and Design

You play a central role in helping your students to choose the right Pearson BTEC Higher National qualification.

You should assess your students very carefully to ensure that they take the right qualification and the right pathways or optional units, to allow them to progress to the next stage. You should check the qualification structures and unit combinations carefully when advising students.

You will need to ensure that your students have access to a full range of information, advice and guidance in order to support them in making the necessary qualification and unit choices. When students are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

3.2 Entry requirements and admissions

Although Pearson do not specify formal entry requirements, as a centre it is your responsibility to ensure that the students you recruit have a reasonable expectation of success on the programme.

For students who have recently been in education, the entry profile is likely to include one of the following:

- a BTEC Level 3 qualification in Art and Design
- a GCE Advanced Level profile that demonstrates strong performance in a relevant subject or adequate performance in more than one GCE subject
- other related Level 3 qualifications
- an Access to Higher Education Diploma awarded by an approved further education institution
- a BTEC Foundation Diploma in Art and Design
- related work experience
- an international equivalent of the above.

Centres may wish to consider applicants' prior learning when assessing their acceptance on a Pearson BTEC Higher National, through Recognition of Prior Learning. (For further information please refer to *Section 8* of this document.)

3.2.1 English language requirements

Pearson's mission is to help people make more of their lives through learning. In order for students to be successful on Pearson BTEC Higher National qualifications which are **both** taught and assessed in English, it is critical that they have an appropriate level of English language skills.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications.

All centres delivering the new Pearson BTEC Higher National qualifications must ensure that all students who are non-native English speakers and who have not undertaken their final two years of schooling in English, can demonstrate capability in English at a standard equivalent to the levels identified below, before being recruited to the programme **where the programme is both taught and assessed in English:**

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications which are taught in a language other than English, but are assessed in English.

All centres delivering the new Pearson BTEC Higher National qualifications **wholly or partially** in a language other than English, but who are assessed in English, must ensure that all students can demonstrate capability in English at a standard equivalent to the levels identified below, on completion of the programme:

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

3.2.2 Centre approval

To ensure that centres are ready to assess students and that we can provide the support that is needed, all centres must be approved before they can offer these qualifications. For more information about becoming a centre and seeking approval to run our qualifications, please visit the support section on our website (<http://qualifications.pearson.com>).

3.2.3 Level of sector knowledge required

We do not set any requirements for tutors, but we do recommend that centres assess the overall skills and knowledge of the teaching team, which should be relevant, up to date and at the appropriate level.

3.2.4 Resources required

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Higher Nationals. For some units, specific resources are required, this is clearly indicated in the unit descriptors.

3.2.5 HN Global support

HN Global is an online resource that supports centre planning and delivery of BTEC Higher Nationals by providing appropriate teaching and learning resources. For further information see *Sections 5 and 6* of this Programme Specification.

3.2.6 Modes of delivery

Subject to approval by Pearson, centres are free to deliver BTEC Higher Nationals using modes of delivery that meet the needs of their students. We recommend making use of a wide variety of modes, including:

- full-time
- part-time
- blended learning.

3.2.7 Recommendations for employer engagement

BTEC Higher Nationals are vocational qualifications and as an approved centre you are encouraged to work with employers on the design, delivery and assessment of the course. This will ensure that students enjoy a programme of study that is engaging and relevant, and which equips them for progression. There are suggestions in *Section 5.2* about how employers could become involved in delivery and/or assessment, but these are not intended to be exhaustive and there will be other possibilities at a local level.

3.2.8 Support from Pearson

We provide a range of support materials, including Schemes of Work and Example Assessment Briefs, with supporting templates. You will be allocated an External Examiner early in the planning stage, to support you with planning your assessments, and there will be training events and support from our Subject Leads.

3.2.9 Student employability

All Pearson BTEC Higher Nationals have been designed and developed with consideration of National Occupational Standards, where relevant, and have been aligned to professional body and higher apprenticeship standard (see *Section 1.9*).

Employability skills such as team working and entrepreneurialism as well as practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable students to develop a portfolio of evidence demonstrating the breadth of their skills and knowledge in a way that equips them for employment.

3.3 Access to study

This section focuses on the administrative requirements for delivering a Pearson BTEC Higher National qualification. It will be of value to Quality Nominees, Programme Leaders and Examinations Officers.

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression.

There should be equal opportunities for all those wishing to access the qualifications. We refer centres to our *Pearson Equality and Diversity Policy*. Centres are also required to recruit students to Higher National programmes with integrity. We refer centres to our *Pearson Recruiting with Integrity* guide. Both policies can be found in the support section of our website (<http://qualifications.pearson.com>).

Centres will need to make sure that applicants have relevant information and advice about the qualification, to make sure it meets their needs. Centres should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification. For students with disabilities and specific needs, this review will need to take account of the support available to the student during the teaching and assessment of the qualification. For further guidance and advice please refer to *Section 9* on reasonable adjustments.

3.4 Student registration and entry

All students must be registered for the qualification, and appropriate arrangements made for internal and external verification. For information on making registrations for the qualification, you will need to refer to the information manual available in the support section of our website (<http://qualifications.pearson.com>).

Students can be formally assessed only for a qualification on which they are registered. If students' intended qualifications change (for example, if a student decides to choose a different specialist pathway), then the centre must transfer the student to the chosen pathway appropriately. Please note that student work cannot be sampled if the student is not registered or is registered on an incorrect pathway.

3.5 Access to assessments

Assessments need to be administered carefully, to ensure that all students are treated fairly, and that results and certification are issued on time, allowing students to move on to chosen progression opportunities.

Our equality policy requires that all students should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every student. We are committed to making sure that:

- students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found on the Joint Council for Qualifications website (www.jcq.org.uk).

3.6 Administrative arrangements for internal assessment

3.6.1 Records

You are required to retain records of assessment for each student. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information on quality assurance and assessment can be found in our UK and international guides available in the support section on our website (<http://qualifications.pearson.com>).

We may ask to audit your records, so they must be retained as specified. All student work must be retained for a minimum of 12 weeks after certification has taken place.

3.6.2 Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a student takes an assessment, to ensure that he or she has fair access to demonstrate the requirements of the assessments.

You are able to make adjustments to internal assessments to take account of the needs of individual students. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments, if necessary.

Further details on how to make adjustments for students with protected characteristics are available on the support section of our website (<http://qualifications.pearson.com>).

3.6.3 Special consideration

Special consideration is given after an assessment has taken place for students who have been affected by adverse circumstances, such as illness, and require an adjustment of grade to reflect normal level of attainment. You must operate special consideration in line with Pearson policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided, or for the format of the assessment (if it is equally valid). You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy, which can be found in the document linked above.

Please note that your centre must have a policy for dealing with mitigating circumstances, such as if students are affected by adverse situations, such as illness, which result in non-submission or late submission of assessment.

3.6.4 Appeals against assessment

Your centre must have a policy for dealing with appeals from students. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Programme Leader or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to students. If there is an appeal by a student, you must document the appeal and its resolution. Students have a final right of appeal to Pearson, but only if the procedures that you have put in place have been followed.

Further details of our policy on enquiries and appeals is available on the support section of our website (<http://qualifications.pearson.com>).

If your centre is located in England or Wales and the student is still dissatisfied with the final outcome of their appeal he or she can make a further appeal to the Office of the Independent Adjudicator (OIA) by emailing: enquiries@oiahe.org.uk. In Northern Ireland a further appeal may be lodged with the Northern Ireland Public Service Ombudsman (NIPSO) by emailing: nipso@nipso.org.uk

3.7 Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted actions of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson's Centre Guidance: Dealing with Malpractice, available on our website.

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

3.7.1 Internally assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Students must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. Full information on dealing with malpractice and the actions we expect you to take is available on the support section of our website (<http://qualifications.pearson.com>).

Pearson may conduct investigations if it is believed that a centre is failing to conduct internal assessment according to Pearson policies. The above document gives further information, provides examples, and details the penalties and sanctions that may be imposed.

3.7.2 Student malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during Pearson qualifications. We ask centres to complete *JCQ Form M1* (www.jcq.org.uk/malpractice) and email it with any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

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

Failure to report malpractice constitutes staff or centre malpractice.

3.7.3 Staff and centre malpractice

The head of centre is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff, before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a JCQ M2 Form (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurance processes. You will be notified within a reasonable period of time if this occurs.

3.7.4 Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties, such as:

- mark reduction for affected external assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about your centre' quality procedures we may impose sanctions such as:

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the JCQ Appeals booklet (<https://www.jcq.org.uk/exams-office/appeals>).

4 Programme structure

4.1 Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)

The Higher National Certificate (HNC) is a Level 4 qualification made up of 120 credits. It is usually studied full-time over one year, or part-time over two years.

The Higher National Diploma (HND) is a Level 4 and Level 5 qualification made up of 240 credits. It is usually studied full-time over two years, or part-time over four years.

Pearson would expect that an HND student would have achieved at least 90 credits at Level 4 before progressing to Level 5 units. This allows for the students to submit the remaining 30 credits at Level 4 while undertaking their Level 5 study.

Students undertaking an HND who fail to successfully complete the full qualification may be awarded an HNC, if their credit achievement permits.

Pearson BTEC Higher Nationals consist of core units, specialist units and optional units.

- Core units are mandatory.
- Specialist units are designed to provide a specific occupational focus to the qualification and are aligned to professional body and/or higher apprenticeship standards.
- Required combinations of units are clearly set out in the tables below.

Units are usually 15 credits in value, or a multiple thereof. These units have been designed from a learning time perspective, and are expressed in terms of **Total Qualification Time (TQT)**. TQT is an estimate of the total amount of time that could reasonably be expected to be required for a student to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification. TQT includes undertaking each of the activities of Guided Learning, Directed Learning and Invigilated Assessment. Each 15-credit unit approximates to a Total Unit Time of 150 hours with 60 hours of Guided Learning.

Total Qualification Time (TQT) for Higher National Certificate (HNC) = 1,200 hours

Total Qualification Time (TQT) for Higher National Diploma (HND) = 2,400 hours

Examples of activities which can contribute to TQT include:

- guided Learning
- independent and unsupervised research/learning
- unsupervised compilation of a portfolio of work experience
- unsupervised e-learning
- unsupervised e-assessment
- unsupervised coursework
- watching a pre-recorded podcast or webinar
- unsupervised work-based learning.

Guided Learning (GL) is defined as the time when a tutor is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. Guided Learning includes any supervised assessment activity; this includes invigilated examination, observed assessment and observed work-based practice.

Total Guided Learning (GL) for Higher National Certificate (HNC) = 480 hours

Total Guided Learning (GL) for Higher National Diploma (HND) = 960 hours

Some examples of activities which can contribute to GL include:

- classroom-based learning supervised by a tutor
- work-based learning supervised by a tutor
- live webinar or telephone tutorial with a tutor in real time
- e-learning supervised by a tutor in real time
- all forms of assessment which take place under the immediate guidance or supervision of a tutor or other appropriate provider of education or training, including where the assessment is competence-based and may be turned into a learning opportunity.

4.2 Programme structures

The programme structures specify:

- the total credit value of the qualification
- the minimum credit to be achieved at the level of the qualification
- the core units
- the specialist mandatory units
- the specialist optional units
- the generic optional units
- the maximum credit value in units that can be centre-commissioned.

When combining units for a Pearson BTEC Higher National qualification, it is the centre's responsibility to make sure that the correct unit combinations are followed.

4.2.1 Pearson BTEC Level 4 Higher National Certificate in Art and Design

- Qualification credit value: a minimum of 120 credits. This is made up of eight units, each with a value of 15 credits.
- Total Qualification Time (TQT) = 1,200 hours
- Total Guided Learning (GL) = 480 hours
- There is a required mix of core, specialist and optional units totalling 120 credits. All units are at Level 4.
- In some cases, a maximum of 30 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the centre and approved by Pearson. Core units may **not** be substituted and are **mandatory**. For more information please refer to Higher National Commissioned Qualifications.
- Please note that some specialist units are available as optional units and some optional units are available as specialist units.

Pearson BTEC Level 4 Higher National Certificate in Art and Design (3D Design)		Unit credit	Level
Core Unit Mandatory	1 Professional Development	15	4
Core Unit Mandatory	2 Contextual Studies	15	4
Core Unit Mandatory	3 Individual Project (Pearson-set)	15	4
Core Unit Mandatory	4 Techniques & Processes	15	4
Specialist Unit Mandatory	5 3D Practices	15	4
Specialist Unit Mandatory	7 Computer Aided Design (CAD)	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4

Optional Unit	28 Communication in Art & Design	15	4
Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

Pearson BTEC Level 4 Higher National Certificate in Art and Design (Fashion & Textiles)		Unit credit	Level
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	7 Computer Aided Design (CAD)	15	4
Specialist Unit <i>Mandatory</i>	9 Fashion & Textiles Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

Pearson BTEC Level 4 Higher National Certificate in Art and Design (Photography)		Unit credit	Level
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	10 Lighting for Photography	15	4
Specialist Unit <i>Mandatory</i>	11 Photographic Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

Pearson BTEC Level 4 Higher National Certificate in Art and Design (Graphic Design)		Unit credit	Level
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	13 Typography	15	4
Specialist Unit <i>Mandatory</i>	14 Graphic Design Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

Pearson BTEC Level 4 Higher National Certificate in Art and Design (Digital Design)		Unit credit	Level
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	12 Screen-based Practices	15	4
Specialist Unit <i>Mandatory</i>	18 Digital Design Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

Pearson BTEC Level 4 Higher National Certificate in Art and Design (Art Practice)		Unit credit	Level
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	15 Media Practices	15	4
Specialist Unit <i>Mandatory</i>	16 Material Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4

4.2.2 Pearson BTEC Level 5 Higher National Diploma in Art and Design

- Qualification credit value: a minimum of 240 credits, of which 120 credits are at Level 5, and 120 credits are at Level 4 and usually attained via the HNC.
- There is a required mix of core, specialist and optional units totalling 240 credits. The core units required for each Level 5 specialist pathway (in addition to the specialist units) are Art and Design Research Project, which is weighted at 30 credits, and Business Enterprise, weighted at 15 credits.
- The requirements of the Higher National Certificate (or equivalent) have to be met. In some cases, a maximum of 60 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the Centre and approved by Pearson. Core units and specialist units may not be substituted.

The Pearson BTEC Level 5 Higher National Diploma in Art and Design consists of the Pearson BTEC Level 4 Higher National Certificate (from a defined specialist pathway) **plus** an additional 120 credits at Level 5 delivered via one of six corresponding specialist pathways. At Level 5, these pathways are:

- Product Design
- Interior Design
- Fashion
- Textiles
- Graphic Design
- Digital Design
- Photography
- Art Practice

Students will typically progress within the pathways, as shown in *Figure 1* (below). Where a Centre may allow students to change pathways, from Level 4 to Level 5, they must undertake a suitable mapping of *recognition of prior learning (RPL)* in support of any potential review by an External Examiner.

4.2.3 Typical Pathway Progression in Pearson BTEC Higher National in Art and Design

Level	Pathway									
Level 4	3D Design		Fashion & Textiles			Graphic Design	Digital Design	Photography	Art Practice	
Level 5	Product Design	Interior Design	Fashion	Textiles	Footwear Design	Graphic Design	Digital Design	Photography	Art Practice	

Figure 1

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Interior Design)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	5 3D Practices	15	4
Specialist Unit <i>Mandatory</i>	7 Computer Aided Design (CAD)	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory</i>	34 Advanced Interior Design Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5

Optional Unit	54 Professional Modelmaking	15	5
Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Product Design)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	5 3D Practices	15	4
Specialist Unit <i>Mandatory Unit</i>	7 Computer Aided Design (CAD)	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson Set unit)	30	5
Specialist Unit <i>Mandatory Unit</i>	35 Advanced Product Design Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifiedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Fashion)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	7 Computer Aided Design (CAD)	15	4
Specialist Unit <i>Mandatory Unit</i>	9 Fashion & Textiles Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Livedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	36 Advanced Fashion Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Textiles)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	7 Computer Aided Design (CAD)	15	4
Specialist Unit <i>Mandatory Unit</i>	9 Fashion & Textiles Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Livedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	37 Advanced Textile Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Photography)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	10 Lighting for Photography	15	4
Specialist Unit <i>Mandatory Unit</i>	11 Photographic Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Livedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	38 Advanced Photography Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Art	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Graphic Design)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	13 Typography	15	4
Specialist Unit <i>Mandatory Unit</i>	14 Graphic Design Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Livedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	39 Advanced Graphic Design Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Digital Design)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	12 Screen-based Practices	15	4
Specialist Unit <i>Mandatory Unit</i>	18 Digital Design Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	41 Advanced Digital Design Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Livedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Art Practice)		Unit credit	Level
Level 4 Units:			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory Unit</i>	15 Media Practices	15	4
Specialist Unit <i>Mandatory Unit</i>	16 Material Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4

Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Lifedrawing	15	4
Optional Unit	65 Location Photography	15	4
Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units:			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory Unit</i>	40 Advanced Art Practice Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5

Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifiedrawing	15	5
Optional Unit	67 Photojournalism	15	5
Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

Pearson BTEC Level 5 Higher National Diploma in Art and Design (Footwear Design)		Unit Credit	Level
Level 4 Units			
Core Unit <i>Mandatory</i>	1 Professional Development	15	4
Core Unit <i>Mandatory</i>	2 Contextual Studies	15	4
Core Unit <i>Mandatory</i>	3 Individual Project (Pearson-set)	15	4
Core Unit <i>Mandatory</i>	4 Techniques & Processes	15	4
Specialist Unit <i>Mandatory</i>	7 Computer Aided Design (CAD)	15	4
Specialist Unit <i>Mandatory</i>	9 Fashion & Textiles Practices	15	4
And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)			
Optional Unit	6 Materials & Structures	15	4
Optional Unit	8 Pattern Cutting & Garment Making	15	4
Optional Unit	17 Art/Craft Production	15	4
Optional Unit	19 Packaging Design	15	4
Optional Unit	20 Ceramic & Glass	15	4
Optional Unit	21 Accessories	15	4
Optional Unit	22 Printmaking	15	4
Optional Unit	23 Fashion Collection	15	4
Optional Unit	24 Visual Merchandising	15	4
Optional Unit	25 Surveying & Measuring	15	4
Optional Unit	26 Darkroom Techniques	15	4
Optional Unit	27 Textile Technology	15	4
Optional Unit	28 Communication in Art & Design	15	4
Optional Unit	29 Workflows	15	4
Optional Unit	30 Surface Design	15	4
Optional Unit	31 Visual Narratives	15	4
Optional Unit	63 Principles of Livedrawing	15	4
Optional Unit	65 Location Photography	15	4

Optional Unit	66 Studio Photography	15	4
Optional Unit	70 Footwear Manufacture & Making	15	4
Level 5 Units			
Core Unit <i>Mandatory</i>	32 Professional Practice	15	5
Core Unit <i>Mandatory</i>	33 Applied Practice Collaborative Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory</i>	71 Advanced Footwear Studies	30	5
And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)			
Optional Unit	42 Styling	15	5
Optional Unit	43 Digital Fabrication	15	5
Optional Unit	44 Scriptwriting for Design	15	5
Optional Unit	45 Web Design	15	5
Optional Unit	46 Technical Drawing	15	5
Optional Unit	47 Branding & Identity	15	5
Optional Unit	48 Conceptual Practice	15	5
Optional Unit	49 Art Direction	15	5
Optional Unit	50 Material Selection & Specification	15	5
Optional Unit	51 Ceramic Design	15	5
Optional Unit	52 Moving Image	15	5
Optional Unit	53 Workflows & Management	15	5
Optional Unit	54 Professional Modelmaking	15	5
Optional Unit	55 Jewellery Design	15	5
Optional Unit	56 Project Management	15	5
Optional Unit	57 3D Modelling & Rendering	15	5
Optional Unit	58 Creative Industries Placement	15	5
Optional Unit	59 User-testing for Design	15	5
Optional Unit	60 Digital Animation	15	5
Optional Unit	61 Creative Entrepreneurship	15	5
Optional Unit	62 Trend Forecasting	15	5
Optional Unit	64 Advanced Lifedrawing	15	5
Optional Unit	67 Photojournalism	15	5

Optional Unit	68 Commercial Photography	15	5
Optional Unit	69 Event Photography	15	5

4.2.4 Meeting local needs (MLN)

Centres should note that Pearson BTEC Higher National qualifications have been developed in consultation with centres, employers and relevant professional organisations. The units were designed to meet the skill needs of the sector and thereby allow coverage of the full range of employment within the sector. Centres should make maximum use of the choices available to them within the specialist pathways to meet the needs of their students, as well as the local skills and training needs.

Where centres identify a specific need that cannot be addressed using the units in this specification, centres can seek approval to use units from other RQF Pearson BTEC Higher National qualifications, through the MLN process (refer to *Commissioned qualification design and validation service* of our website

<http://qualifications.pearson.com> or get in touch your Pearson regional contact for application details. Centres will need to justify the rationale for importing units from other RQF Pearson BTEC Higher National specifications. **Meeting local need applications must be made in advance of delivery and before 31 January in the year of student registration.**

The flexibility to import standard units from other RQF Pearson BTEC Higher National specifications is **limited to a maximum of 30 credits in a BTEC HNC qualification and a maximum of 60 credits in a BTEC HND qualification (30 credits at Level 4 and 30 credits at Level 5)**. This is an overall maximum of units that can be imported. MLN units cannot be used at the expense of the mandatory units in any qualification nor can the qualification's rules of combination, as detailed in the specification, be compromised. It is the responsibility of the centre requesting the MLN to ensure that approved units are used only in eligible combinations.

For the **Pearson BTEC Level 4 Higher National Certificate in Art and Design** and **Pearson BTEC Level 5 Higher National Diploma in Art and Design**, the maximum number of credits that can be imported by pathway are as follows:

Qualification	Pathway	Import at Level 4	Import at Level 5
Pearson BTEC Level 4 Higher National Certificate in Art and Design	3D Design	30	-
	Fashion & Textiles	30	-
	Photography	30	-
	Graphic Design	30	-
	Digital Design	30	-
	Art Practice	30	-
Pearson BTEC Level 5 Higher National Diploma in Art and Design	Interior Design	30	30
	Product Design	30	30
	Fashion	30	30
	Textiles	30	30
	Photography	30	30
	Graphic Design	30	30
	Digital Design	30	30
	Art Practice	30	30
	Footwear Design	30	30

4.2.5 Pearson BTEC Higher National Commissioned Development

Where MLN does not provide enough flexibility in terms of qualification structure, centres can request design and development of units by Pearson to meet their specific needs. This is offered by the following types of developments; full commission or partial commission.

We would be pleased to discuss your ideas for a Pearson BTEC Higher National Commissioned Development. For more information please refer to the *Commissioned qualification design and validation service* on our website <http://qualifications.pearson.com>

Once the centre is ready to proceed with a commissioned development, an application must be made, which provides a clear rationale for the development request. Pearson will review the application and may confirm or deny the request. The commissioned unit(s) will be authored by Pearson, in full consultation within the commissioning centre. Applications must be made one year in advance of the first year of commissioned unit(s) delivery.

4.3 Pearson-set assignments

There are Pearson-set assignments, as part of core units. Each year, Pearson will issue a *theme* and (for Level 4) a set of related *topics*. Centres will develop an assignment, to be internally assessed, to engage students in work related to the Pearson-set theme.

At Level 4, students will select a topic to further define their approach to the theme and assignment. At Level 5, it is expected that students will define their own topic, in negotiation with tutors, based on the Pearson-set theme.

For example, from the Pearson BTEC Higher Nationals in Art and Design:

- Theme: 'The creative potential of sustainability in art and design'

Level 4 Topics:

- How to use sustainable materials in art and design
- The impact of material selection and specification on sustainable practice in commercial design contexts.
- Sustainability as a creative practice in art and design production.

Centres can find relevant support in the Pearson-set Assignment Guidance for the units, and the theme and topic release documentation which will be provided for each level.

The aim of the Pearson-set assignments are to provide a common framework for Centres to develop work that will allow cross-sector benchmarking, through the standardisation of student work, and identification and sharing of 'best practice' in higher education teaching and learning. Pearson will share the 'best practice' results with all Centres. For further information about Pearson-set Assignments and assessment, see *section 6* of this document.

4.4 The Unit Descriptor

The Unit Descriptor is how we define the individual units of study that make up a Higher National qualification. Students will study and complete the units included in the programme offered at your centre.

We have described each part of the unit, as below. You may refer to any of the Unit Descriptors in *Section 10* of this programme specification.

Unit Title	A broad statement of what the unit will cover.
Unit Code	The Ofqual unit designation
Unit Type	There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)
Unit level	All BTEC Higher National units are at Level 4 or Level 5
Credit value	The credit value is related to total qualification time (TQT) and unit learning hours (ULH), and is easy to calculate. 1 credit is equal to 10 ULH, so 15 credits are equal to 150 ULH. To complete a Higher National Certificate or Diploma students are expected to achieve the appropriate number of credits
Introduction	Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit
Learning Outcomes	The Learning Outcomes are explicit statements that clearly express what students will be able to do after the completion of the unit. There are, typically, four Learning Outcomes for each unit.
Essential Content	This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.

Learning Outcomes and Assessment Criteria

Each unit sets out the 'Pass', 'Merit' and 'Distinction' criteria for that unit. When assignments are graded, a tutor will refer to this table, which connects the unit's Learning Outcomes with the student's work. This assignment may be graded at 'Pass', 'Merit' or 'Distinction level, depending on the quality of the students work.

Recommended Resources

Lists the resources appropriate to support the study of this unit. This includes books, journals and online material to support learning. The programme tutor may suggest alternatives and additions, usually with a local application or relevance.

Web resources – referencing:

Some units have web resources as part of their recommended resources lists. Hyperlinking to these resources directly can be problematic as locations and addresses of resources can change over time. To combat this we have referenced web resources as follows:

- [1] A link to the main page of the website
- [2] The title of the site
- [3] The name of the section or element of the website where the resource can be found
- [4] The type of resource it is, which may be one of the following –
 - o research
 - o general reference
 - o tutorials
 - o training
 - o e-books
 - o report
 - o wiki
 - o article
 - o datasets
 - o development tool
 - o discussion forum

Web

- | | |
|---|--|
| [1] sdbs.db.aist.go.jp | [2] National Institute for Advanced Industrial Science and Technology (AIST) |
| | [3] Spectral Database for Organic Compounds, SDBS |
| | [4] (General reference) |
| [1] rsc.org | [2] Royal Society of Chemistry |
| | [3] Learn Chemistry |
| | [4] (General reference) |

5 Teaching and learning

The aim of this section is to provide guidance to centres so that they can engage students in a dynamic, interactive and reflective learning experience. This experience should effectively prepare students to successfully engage in the assessments, which will measure depth, as well as breadth of knowledge. Teaching should stimulate academic engagement, develop challenging yet constructive discourse and encourage students to reflect on their own performance in preparation for a professional career. Additionally, centres are encouraged to expose students to autonomous and independent learning, which will facilitate the development of the academic skills, experiences and techniques required as they progress from one level of study to the next.

Centres are encouraged to develop programmes that have a distinctive focus on entry into work, delivering a curriculum that embeds employability, has a strong commitment to ethics and diversity, and introduces students to contemporary as well as seminal research. All teaching and learning should reflect the expectations of employers and society, and be informed and guided by external benchmarks such as professional and statutory bodies. In so doing, students completing a Pearson BTEC Higher National in Art and Design will have the attributes, skills, principles and behaviours that will enable them to make a valuable contribution to local, national and international healthcare service provision.

The contributions students make to their own experiences, alongside the experience of their peers, is invaluable. Student engagement and the student voice should form a significant aspect of a student's life. Centres are encouraged to gather student opinions on a range of teaching and learning matters, which would be used to inform and enhance future practice within a programme of study and within a centre.

5.1 Delivering quality and depth

Practice-based units

A new feature of the Higher Nationals in Art and Design is the inclusion of 'practice-based units' at Level 4 and Level 5. These are Specialist units that seek to engage students in the exploration and study of content, related to their pathway of study, through cognitive, affective and practical skills. The curriculum for these units supports students to produce work, related to their specialist pathway, and to understand the context in which this work is situated. Practice-based units are intended to provide a flexible framework, in which to deliver key skills and knowledge related to their pathway along with focused content that can be developed by the centre.

At Level 5, the 'Advanced Studies' units are 30 credits in order to provide centres with the potential to develop both greater depth and to support students to engage with more focused areas of the subject. These units have been written with a view to allowing centres to develop a curriculum that may provide greater subject specialism within the pathway. Learning outcomes and assessment criteria for these units are intended to assess the underlying skills; allowing centres to apply this to focused content.

For example, in 'Unit 36: Advanced Fashion Design Studies', a centre may develop their curriculum to start the unit by exploring aspects of menswear and womenswear, through short projects in each of these areas. Then, by providing greater depth through workshops and seminars, the centre may allow students, with additional taught content, to choose to focus on either menswear or womenswear in order to develop a 'capsule collection'. As a 30-credit unit, centres and students will have greater scope to engage in an extended period of learning and teaching in relation to the specialist and focused subject content.

Level 4 15 credits	Graphic Design Practice (Specialism) Key subject skills & knowledge				
Level 5 30 Credits	Advanced Graphic Design Practice (Specialism) In-depth subject skills & knowledge				
Industry Specialism	Commercial Graphic Design	Illustration	Graphic Design for Film/TV	Graphic Design for Web	Graphic Design for Advertising
Example Level 5 Optional Units	Project Management	Conceptual Art	Workflows & Management	Web Design	Styling
	Workflows & Management	Art Direction	Art Direction	User-testing for Design	Art Direction
	User-testing for Design	3D Modelling & Rendering	Digital Animation	Branding & Identity	Branding & Identity

The table, above, provides an example of how a combination of the ‘practice-based’ units and optional units may combine to give different focused experiences for students within a single pathway. In this case, we see how the Graphic Design pathway may lead to focused areas in within the graphic design subject area. As this example shows, it is expected that centres might choose to develop aspects of focus within the Level 4, and greater depth in the Level 5, practice-based units.

The aim of these ‘practice-based units’ are to provide centres with greater flexibility to develop programmes of study and course offers that are unique to their particular locale, market, and student cohort. Through the opportunity to embed focused as well as specialist curriculum within the ‘Advanced Studies’ unit, combined with selected Optional units, centres have the flexibility to develop unique course offerings.

Level 4 Practice-based units	Level 5 Practice-based units
(5) 3D Practices	(34) Advanced Interior Design Studies (35) Advanced Product Design Studies
(9) Fashion & Textiles Practices	(36) Advanced Fashion Studies (37) Advanced Textile Studies (71) Advanced Footwear Studies
(11) Photographic Practices	(38) Advanced Photographic Studies
(14) Graphic Design Practices	(39) Advanced Graphic Design Studies
(15) Media Practices (16) Material Practices	(40) Advanced Art Practice Studies
(18) Digital Design Practices	(41) Advanced Digital Design Studies

Optional units

The Optional units available in the Higher Nationals in Art and Design are intended to provide centres with a range of units that may be applicable to *any* pathway. These units have been written to provide scope for a centre to tailor their course offer to include areas of additional content that provide a unique student experience.

As an example, at Level 5, a 'standard' approach to Interior Design might see the following units offered:

(32) Professional Practice	Core
(33) Applied Practice - Collaborative Project	Core
(34) Advanced Interior Design Studies	Specialist
(46) Technical Drawing	Optional
(40) Material Selection & Specification	Optional
(54) 3D Modelling & Rendering	Optional

However, a centre may choose to develop a more 'specialised' programme; with greater emphasis on interior design for commercial or retail and offer:

(32) Professional Practice	Core
(33) Applied Practice – Collaborative Project	Core
(34) Advanced Interior Design Studies	Specialist
(47) Branding & Identity	Optional
(56) Project Management	Optional
(62) Trend Forecasting	Optional

In each example, students would have the key skills for interior design (through practice-based units at Level 4 and Level 5), but will have a unique experience based on the combination of Optional units offered by the centre.

In addition to the designated Optional units, a centre may also choose to include one of the Specialist units from another pathway; thereby, further expanding the scope of units that may be combined to form the qualification.

Learning Outcomes and Assessment Criteria

The assessment strategy of the new Higher Nationals in Art and Design, is designed to provide a framework for the assessment of a balanced skills profile; recognising the interaction of cognitive and practical skills in the development of creative practices. Throughout the specification, learning outcomes and assessment criteria are based on a balance between the three *domains* of learning. Thus, each unit seeks to assess the students' learning in relation to the *cognitive* (the development of mental skills and knowledge), the *affective* (learning through understanding feelings, emotions and attitudes) and the *psychomotor* (the practical skills associated with a subject). Individual learning outcomes are designed to focus the assessment in specific domains. Through the related assessment criteria; at pass, merit and distinction levels, tutors will assess students' ability to:

- evidence the acquisition and application of skills;
- recognise their own learning and achievement;
- integrate/synthesise/coordinate skills from different domains

For example, in *Unit 11: Photographic Practices*, the learning outcomes are:

- 1 Apply research and planning techniques, to develop a photographic strategy, in response to a given brief.
- 2 Evaluate equipment, techniques and processes in order to realise a photographic product.
- 3 Analyse the characteristics of photographic images in meeting a brief.
- 4 Critically evaluate the selection and presentation of photographic images.

In this example:

- Learning outcome 1 relates to the acquisition of cognitive skills ('...research and planning...').
- Learning outcome 2 considers cognitive and psychomotor skills, through the evaluation of activities that require practical application.
- Learning outcome 3 calls upon affective skills through students' response to their outputs,
- Learning outcome 4 relates to affective skills, as students' exercise judgments about their output.

When considering the assessment criteria, associated with Unit 11, we can see that the pass, merit and distinction criteria build upon the base domain and move toward more complex relationships between those domains. For example

LO1 Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief		LO1 and LO2 D1 Produce photographic products; that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.
P1 Evaluate a photography brief to identify areas for research and testing. P2 Use research to develop a strategy for the production of photographic work in response to a brief.	M1 Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.	

The pass criteria remain within the cognitive domain, calling upon the student to evidence engagement with the acquisition and application of knowledge. The merit criteria move the student toward greater depth in the application of knowledge. The distinction criteria (which spans between learning outcomes 1 and 2) synthesizes the affective ('... a creative approach') and psychomotor ('Produce photographic products...') domains.

The language of learning outcomes and assessment criteria have been specifically developed to be clear, precise and concise. Throughout, there has been an effort to avoid the use of language that is ambiguous and difficult to assess. Assessment criteria seek to move from pass, to merit to distinction by increasing the level of complexity or synthesis of skills domains. More information about assessment is available in sections **5.5 Planning and Structuring a Programme** and **6.0 Assessment**.

5.2 Delivering quality and depth

A high-quality teaching and learning experience should include qualified and experienced lecturers, an interactive and engaging curriculum, motivated and inspired students, and a support system that caters for the pastoral as well as academic interests of students.

In addition to delivering a quality learning experience, centres must also encourage students to have a deeper understanding of the subject where they are able to go beyond the fundamentals of explaining and describing. Students are expected to show they can analyse data and information, make sense of this and then reach evaluative judgements. At the higher levels of study, there is an expectation that students will be able to apply a degree of criticality to their synthesis of knowledge. This criticality would come from exposure to appropriate and relevant theories, concepts and models.

One of the reasons for delivering a quality learning experience, which has depth as well as breadth, is the benchmarking of the qualification to the Framework for Higher Education Qualifications (FHEQ). It also meets requirements set by the Regulated Qualifications Framework (RQF). The first stage of a Pearson BTEC Higher National in Art and Design is the Higher National Certificate (HNC), which is aligned with Level 4 of both frameworks, with the Higher National Diploma (HND) aligned with Level 5. This means that the HNC has the same level of demand and expectations as the first year of a degree programme, with the HND having the same level of demand and expectations as the second year of a degree programme.

Centres are expected to provide a broadly similar experience for students to that which they would have if they attended a similar programme at a university. This could mean:

- providing access to library facilities which have, as a minimum, available copies (physically and/or electronically) of all required reading material
- access to research papers and journals
- utilising a virtual learning environment (VLE) to support teaching
- working with local employers (see below) to present real-life case studies
- creating Schemes of Work that embrace a range of teaching and learning techniques
- listening to the student voice.

Irrespective of the type of programme on which a student is enrolled, it is highly advisable that students are inducted onto their Higher National programme. This induction should include an introduction to the course programme and academic study skills that will be essential in supporting their research and studies and, therefore, enhance the learning experience.

An induction programme should consist of the following:

- a course programme overview
- preparing for lessons
- effective engagement in lectures and seminars
- making the most out of the tutor
- assignment requirements
- referencing and plagiarism
- centre policies
- academic study skills.

Pearson offer Higher National Global Study Skills to all students – an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. This is available on the HN Global website, www.highernationals.com. HN Global provides a wealth of support to ensure that tutors and students have the best possible experience during their course. With HN Global, students can search, share, comment, rank and sort a vast a vast range of learning resources via an online digital library and tutors can create and annotate reading lists for students.

5.3 Engaging with employers

Just as the student voice is important, so too is the employer's. Employers play a significant role in the design and development of all regulated qualifications, including the Higher Nationals in Art and Design. This input should extend into the learning experience, where engagement with employers will add value to students, particularly in transferring theory into practice. Work placement is an important element of the students' programme and development, and is integrated throughout the qualification. Centres are encouraged to actively engage employers in the delivery and assessment of aspects of the programme as relevant.

Centres should consider a range of employer engagement activities. These could include:

- field trips to local businesses, the industry, research labs
- inviting local Art and Design employers, specialists, researchers, service users and deliverers to present guest lectures
- using specialists, employers, researchers, to judge the quality of assessed presentations and/or products
- (for the more entrepreneurial) establishing a panel of experts to whom students can present their research and recommendations for service improvement or product development.

While detailed guidance on assessment has been provided in this specification (see *Section 6*), it is worth considering the involvement of employers when determining assessment strategies and the use of different assessment vehicles. This enables centres to design assessments that are more closely related to what students would be doing in the workplace. Employers are able to comment on relevance and content, as well as the challenge presented by an assessment. Notwithstanding this, ultimately it is the centre's responsibility to judge the extent to which any employer contributes to teaching and learning.

5.4 Engaging with students

Students are integral to teaching and learning. As such, it is important that they are involved as much as possible with most aspects of the programme onto which they are enrolled. This input could include taking into account their views on how teaching and learning will take place, their role in helping to design a curriculum, or on the assessment strategy that will test their knowledge and understanding.

There are many ways in which to capture the student voice and student feedback, both formal and informal. Formal mechanisms include the nomination of student representatives to act as the collective student voice for each student cohort, student representation at course team meetings, and an elected Higher Education representative as part of the Student Union. Student forums should also take place periodically throughout the year with minutes and action plans updated and informing the overall annual course monitoring process. Unit-specific feedback can also be collated by students completing unit feedback forms, end-of-year course evaluations, and scheduled performance review meetings with their tutor.

However, this should not be the only time when feedback from students is sought. Discourse with students should be constant, whereby teachers adopt a 'reflection on action' approach to adjust teaching, so that students are presented with an environment that is most supportive of their learning styles. Just as employers could have input into assessment design, so too could students. This will support the development of assignments that are exciting and dynamic, and fully engage students in meaningful and informative assessment.

The biggest advantage of consulting students on their teaching, learning and assessment is securing their engagement in their own learning. Students are likely to feel empowered and develop a sense of ownership of all matters related to teaching, learning and assessment, not just their own experiences. Students could also view themselves as more accountable to their lecturers, ideally seeing themselves as partners in their own learning and not just part of a process.

5.5 Planning and structuring a programme

Learning should be challenging yet exciting; teaching should be motivating and inspirational. Consequently, both teaching and learning should form part of a programme structure that is active, flexible and progressive, and has an industry focus wherever possible.

It is important for a programme structure to be effectively planned, taking into account the nature of the student cohort, the primary mode of delivery (face-to-face or distance learning) and the level of study. It is also advisable to consider the student voice (whether that voice is heard through end-of-programme feedback, or through ongoing dialogue) when planning how and when students will be exposed to a particular subject. One other vital source of information that centres would do well to embrace is the feedback from tutors who have been and/or will be delivering learning.

It is recommended that centres establish a programme planning forum where various stakeholders are represented. This forum could consider different perspectives of teaching and learning and how these are planned into an effective programme structure. Consideration could be given to, for example, the holistic and consistent use of Virtual Learning Environments (VLEs), a programme of field trips, a strategy for engaging with employers, and how and when to assess learning.

Consideration should be given to a number of factors when planning a programme structure. These include:

- the sequencing of units (possibly around related units)
- whether to have condensed or expanded delivery
- teaching and learning techniques.

5.5.1 Sequencing units

The level of demand embedded within a unit is benchmarked to recognised standards. This applies to all units within a level of study, and this means that all Level 4 units have similar demands, as do all Level 5 units. However, this does not mean that units can, or should, be delivered in any order. For example, in the Pearson BTEC Higher National Diploma in Art and Design it is strongly advised that Level 4 units are delivered, and achieved, by students before progression to Level 5. However, students are able to progress to level 5 with a minimum of 90 credits at Level 4.

Within each level it is advisable, in fact the centres are encouraged, to sequence units so that those providing fundamental knowledge and understanding are scheduled early in the programme. It may also be advisable to schedule the assessment of units requiring the practice and application of more advanced skills later in the programme.

5.5.2 Condensed, expanded and mixed delivery

The next consideration is whether to deliver a unit in a condensed format alongside other units, or to deliver units over an extended period. The following tables provide examples of this, based on four units being delivered in one teaching block.

Condensed version:

Weeks 1 to 6	Week 7	Weeks 8 to 13	Week 14
Unit 1	Assessment	Unit 3	Assessment
Unit 2		Unit 4	

Expanded version:

Weeks 1 to 12	Weeks 13 and 14
Unit 1	Assessment
Unit 2	
Unit 3	
Unit 4	

Mixed version:

Weeks 1-6	Week 7	Weeks 8-13	Week 14
Unit 1			Assessment
Unit 2	Assessment	Unit 3	
Unit 4			

The decision to deliver a condensed, expanded or mixed programme would depend on a number of factors, including availability of resources, when placements are planned, the subjects to be taught and the requirements of students. Each version has advantages: the condensed version would provide an opportunity for students to gain early success and achievement. This will enhance their self-efficacy, sense of belief in their ability to succeed, and self-confidence, with tutors being able to identify and respond to less able students early in the teaching and learning cycle. The advantages of the expanded version include providing a longer timescale for students to absorb new knowledge and, therefore, potentially improve success, and giving tutors an opportunity to coach and support less able students over a longer period of time. The mixed version, with some units spanning over the entire period and others lasting for shorter periods, provides opportunities for learning in some units to support development in others. This format may be particularly suited to a combination of practical and theoretical units. In all cases, the choice of which type of unit sequence must consider student opportunities as well as staff and physical resources of the centre.

As there are pros and cons to all approaches, the use of a planning forum would help to ensure the most suitable approach is taken. For example, centres could choose to deliver the first teaching block using the expanded version, with the subsequent teaching block being delivered through a condensed approach.

It should be noted that the above consideration would apply equally to programmes that are being delivered face-to-face or through distance learning.

5.5.3 Drawing on a wide range of delivery techniques

As part of planning the range of delivery techniques that will be used to deliver the syllabus, centres should also consider an appropriate combination of techniques for the subject.

The table below lists, with explanation, some techniques that centres could introduce into a planned programme structure.

Technique	Face-to-face	Distance learning
Lectures and seminars	These are the most common techniques used by tutors. They offer an opportunity to engage with a large number of students, where the focus is on sharing knowledge through the use of presentations.	Delivery would be through video conferencing and/or pre-recorded audio and/or visual material, available through an online platform. Synchronous discussion forums could also be used.
Laboratory Experimentation	Laboratory work focuses on experiential learning of scientific theories in a controlled environment. Experiments are designed to test various scientific theories and establish relationships from the effects that independent variables may have on dependent ones.	Video conferencing would be the primary form of delivery where the students will be observing experiments taking place in laboratories. These would also be supported by pre-recorded material, synchronous discussion forums and analysis of experimental results obtained.
Workshops	These are used to build on knowledge shared via tutors and seminars. Teaching can be more in-depth where knowledge is applied, for example to case studies or real-life examples. Workshops could be student-led, where students present, for example, findings from independent study.	While more challenging to organise than for face-to-face delivery, workshops should not be dismissed. Smaller groups of three or four students could access a forum simultaneously and engage in the same type of activity as for face-to-face.

Technique	Face-to-face	Distance learning
Tutorials	These present an opportunity for focused one-to-one support, where teaching is led by an individual student's requirements. These can be most effective in the run-up to assessment, where tutors can provide more focused direction, perhaps based on a formative assessment.	Other than not necessarily being in the same room as a student, tutors could still provide effective tutorials. Video conferencing tools provide the means to see a student, which makes any conversation more personal.
Virtual Learning Environments (VLEs)	These are invaluable to students studying on a face-to-face programme. Used effectively, VLEs not only provide a repository for taught material such as presentation slides or handouts, but could be used to set formative tasks such as quizzes. Further reading could also be located on a VLE, along with a copy of the programme documents, such as the handbook and assessment timetable.	A VLE is a must if students are engaged with online delivery through distance or blended learning, as this would be the primary or the key source of learning. Where distance learning is primarily delivered through hard copies of workbooks, etc., the same principle would apply as for face-to-face learning.
Blended learning	The combination of traditional face-to-face learning and online learning. This can enable students to gain personalised support, instruction and guidance while completing assigned activities and tasks remotely.	Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.
Work-based learning	Any opportunity to integrate work-based learning into the curriculum should be taken. This adds realism and provides students with an opportunity to link theory to practice in a way in which case studies do not. Many full-time students are involved in some form of employment, either paid or voluntary, which could be used, where appropriate, as part of their learning e.g. when assignments require students to contextualise a response to a real organisation.	It is likely that the majority of distance learning students would be employed and possibly classed as mature students. Bringing theory to life through a curriculum, which requires work based application of knowledge, would make learning for these students more relevant and meaningful. Perhaps more importantly, assessment should be grounded in a student's place of work, wherever possible.

Technique	Face-to-face	Distance learning
Guest speakers	These could be experts from industry or visiting academics in the subject area that is being studied. They could be used to present a lecture/seminar, a workshop or to contribute to assessment. The objective is to make the most effective use of an expert's knowledge and skill by adding value to the teaching and learning experience.	As long as the expert has access to the same platform as the students then the value-added contribution would still be very high. Consideration would need to be given to timings and logistics, but with some innovative management this technique would still have a place in distance learning programmes.
Field trips	Effectively planned field trips, which have a direct relevance to the syllabus, would add value to the learning experience. Through these trips students could relate theory to practice, have an opportunity to experience organisations in action, and potentially open their minds to career routes.	The use of field trips could be included as part of a distance learning programme. They will add the same value and require the same planning. One additional benefit of field trips for distance learning is that they provide an opportunity for all students in a cohort to meet, which is a rare occurrence for distance-learning students.

5.5.4 Assessment considerations

Centres should design assessment for learning. This is where an assessment strategy requires students to engage with a variety of assessment tools that are accessible, are appropriately challenging, and support the development of student self-efficacy and self-confidence. To ensure that assignments are valid and reliable, centres must implement robust quality assurance measures and monitor the effectiveness of their implementation (see *Section 6*). This includes ensuring that all students engage in assessment positively and honestly.

Assessment also provides a learning opportunity for all stakeholders of the assessment to have access to feedback that is both individual to each student and holistic to the cohort. Feedback to students should be supportive and constructive. Student self-efficacy (and, therefore, self-confidence) can be significantly enhanced where feedback not only focuses on areas for improvement but recognises the strengths a student has. At the cohort level, similar trends could be identified that inform future approaches to assessment and teaching. Assessment is an integral part of the overall learning process and assessment strategy must be developed to support effective, reflective, thinking Art and Design practitioners for the future. Assessment can be formative, summative or both.

5.5.5 Formative assessment

Formative assessment is primarily developmental in nature and designed to give feedback to students on their performance and progress. It takes place before the summative assessment and as such it does not confirm achievement of grades. Assessment designed formatively should develop and consolidate knowledge, understanding, skills and competencies. It is a key part of the learning process and can enhance learning and contribute to raising standards.

Through formative assessment tutors can identify students' differing learning needs early on in the programme and so make timely corrective interventions. Tutors can also reflect on the results of formative assessment to measure how effective the planned teaching and learning is at delivering the syllabus. Each student should receive one set of written formative feedback, otherwise some students may feel that others are being given more than their share of verbal feedback.

5.5.6 Summative assessment

Summative assessment is where students are provided with the assignment grades contributing towards the overall unit grade. For summative assessment to be effective it should also give students additional feedback to support ongoing development and improvement in subsequent assignments. All formative assessment feeds directly into the summative assessment for each unit and lays the foundations on which students develop the necessary knowledge and skills required for the summative assessment.

5.5.7 Assessment feedback

Effective assessment feedback is part of continuous guided learning which promotes learning and enables improvement. It also allows students to reflect on their performance and helps them understand how to make effective use of feedback. Constructive and useful feedback should enable students to understand the strengths and limitations of their performance, providing positive comments where possible as well as explicit comments on how improvements can be made. Feedback should reflect the learning outcomes and assessment criteria to also help students understand how these inform the process of judging the overall grade.

The timing of the provision of feedback and of the returned assessed work also contributes to making feedback effective. Specific turnaround time for feedback should be agreed and communicated with both tutors and students. Timing should allow students the opportunity to reflect on the feedback and consider how to make use of it in forthcoming assessments, taking into account the tutor's workload and ability to provide effective feedback.

5.5.8 Designing valid and reliable assessments

To help ensure valid and reliable assignments are designed and are consistent across all units, centres could consider a number of actions.

Use of language

The first aspect of an assignment that a centre could focus on is ensuring that language makes tasks/questions more accessible to students.

Due consideration must be given to the command verbs (i.e. the verbs used in unit assessment criteria) when considering the learning outcomes of a unit. Assignments must use appropriate command verbs that equate to the demand of the learning outcome. If the outcome requires 'analysis' then 'evaluative' requirements within the assignment must not be set when testing that outcome. This would be viewed as over-assessing. Similarly, it is possible to under-assess where analytical demands are tested using, for example, explanatory command verbs.

The following can be used as a guide to support assignment design.

- Ensure there is a holistic understanding (by tutors and students) and use of command verbs.
- Set assignment briefs that use a single command verb, focusing on the highest level of demand expected for the learning outcome(s) that is (are) being tested.
- Assignments should be supported by additional guidance that helps students to interpret the demand of the assessment criteria.
- Time-constrained assessments should utilise the full range of command verbs (or acceptable equivalents) appropriate to the academic level. Modes of time-constrained assessments include in-class tests and examinations that could be both open- or closed-book. Centres should pay close consideration to ensuring tests and exams are not replicated during the course of the year.

Consistency

This relates to the consistency of presentation and structure, the consistent use of appropriate assessment language, and the consistent application of grading criteria. Where assignments are consistent, reliability is enhanced. Where validity is present in assignments, this will result in assignments that are fit for purpose and provide a fair and equitable opportunity for all students to engage with the assignment requirements.

Employing a range of assessment tools

Just as variation in teaching methods used is important to the planning of a programme structure, so too is the use of a range of assessment tools appropriate to the unit and its content. Centres should consider taking a holistic view of assessment, ensuring a balanced assessment approach with consideration given to the subject being tested and what is in the best interests of students. As mentioned above, consultation with employers could add a sense of realism to an assessment strategy. (A comprehensive list of assessment tools is provided in *Section 6.2*.)

No matter what tool is used, assignments should have a sector focus (whether this is in a workplace context or through a case study), and be explicitly clear in their instructions. In the absence of a case study, a scenario should be used to provide some context. Finally, students should be clear on the purpose of the assignment and which elements of the unit it is targeting.

6 Assessment

Pearson BTEC Higher Nationals in Art and Design are assessed using a combination of internally assessed **centre-devised internal assignments** (which are set and marked by centres) and internally assessed **Pearson-set assignments** (which are set by Pearson and marked by centres). Pearson-set assignments are mandatory and target particular industry-specific skills. The number and value of these units are dependent on qualification size.

- For the HNC, one core, 15-credit, unit at Level 4 will be assessed by a mandatory Pearson-set assignment targeted at particular skills.
- For the HND, two core units – one core, 15-credit, unit at Level 4 and one core, 30-credit unit at Level 5 – will be assessed by a mandatory Pearson-set assignment targeted at particular skills.

All other units are assessed by centre-devised internal assignments.

The purpose and rationale of having Pearson-set units on Higher Nationals is as follows.

Standardisation of student work – Assessing the quality of student work, that it is meeting the level and the requirements of the unit across all centres, that grade decisions and assessor feedback are justified, and that internal verification and moderation processes are picking up any discrepancies and issues.

Sharing of good practice – We will share good practice in relation to themes such as innovative approaches to delivery, the use of digital literacy, enhancement of student employability skills and employer engagement. **These themes will align to those for QAA Higher Education Reviews.**

An appointed External Examiner (EE) for the centre will ask to sample the Pearson-set assignment briefs in advance of the external examination visit. Although this is not a mandatory requirement for centres we strongly advise that centres seek guidance and support from their EE on the Pearson-set assignment. The EE may also include the Pearson-set units in the centre visit sample of student work.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from professional bodies, employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery will take place over short or long periods of time, and when assessment can take place.

6.0.1 Example Assessment Briefs

Each unit has supporting Example Assessment Briefs that are available to download from the course materials section on our website (<http://qualifications.pearson.com>). The Example Assessment Briefs are there to give you an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The Example Assessment Briefs, with the exception of the mandatory Pearson-set unit, provide tutors with suggested types of assignment and structure that can be adopted and, if so, **must** be adapted accordingly.

6.1 Principles of internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>). All of the assessment team will need to refer to this document.

For Pearson BTEC Higher Nationals it is important that you can meet the expectations of stakeholders and the needs of students by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and should use links with local employers and the wider Art and Design sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all students and meet national standards.

6.1.1 Assessment through assignments

For internally assessed units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been fully delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by students (either alone or in a team). An assignment is separate from teaching, practice, exploration and other activities that students complete with direction from, and formative assessment by, tutors.

An assignment is issued to students as an **assignment brief** with a hand-out date, a completion date and clear requirements for the evidence that students are expected to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into separate parts and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.

6.1.2 Assessment decisions through applying unit-based criteria

Assessment decisions for Pearson BTEC Higher Nationals are based on the specific criteria given in each unit and set at each grade level. The criteria for each unit have been defined according to a framework to ensure that standards are consistent in the qualification and across the suite as a whole. The way in which individual units are written provides a balance of assessment of understanding, practical skills and career-related attributes appropriate to the purpose of the qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the student to show 'analysis' and the related P criterion requires the student to 'explain', then to satisfy the M criterion a student will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships among the criteria so that assessors can apply all the criteria to the student's evidence at the same time. In *Appendix 1* we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a student has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given simply according to the highest level for which the student is judged to have met all the criteria. Therefore:

- **To achieve a Pass**, a student must have satisfied all the Pass criteria for the learning outcomes, showing coverage of the unit content and, therefore, attainment at Level 4 or 5 of the National Framework.
- **To achieve a Merit**, a student must have satisfied all the Merit criteria (and, therefore, the Pass criteria) through high performance in each learning outcome.
- **To achieve a Distinction**, a student must have satisfied all the Distinction criteria (and, therefore, the Pass and Merit criteria), and these define outstanding performance across the unit as a whole.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a student completing assignments. Students who do not satisfy the Pass criteria should be reported as Unclassified.

6.1.3 The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities, and these roles are listed below. Full information is given in the *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>).

- **The Programme Leader** has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record-keeping and liaison with the External Examiner. The Programme Leader registers annually with Pearson and acts as an assessor, supports the rest of the assessment team, makes sure they have the information they need about our assessment requirements, and organises training, making use of our guidance and support materials.
- **Internal Verifiers** (IVs) oversee all assessment activity in consultation with the Programme Leader. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Programme Leader. Normally, IVs are also assessors, but they do not verify their own assessments.
- **Assessors** set or use assignments to assess students to national standards. Before taking any assessment decisions, assessors participate in standardisation activities led by the Programme Leader. They work with the Programme Leader and IVs to ensure that the assessment is planned and carried out in line with our requirements. Placement assessments must be carried out by appropriately qualified assessors.
- Your **External Examiner** (EE) will sample student work across assessors. Your EE will also want to see evidence of internal verification of assignments and assessed decisions.

6.1.4 Effective organisation

Internal assessment needs to be well organised so that student progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you in this through, for example, providing training materials and sample documentation. Our online HN Global service can also help support you in planning and record-keeping.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that all your students are able to complete assignments on time.

6.1.5 Student preparation

To ensure that you provide effective assessment for your students, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements. From induction onwards, you will want to ensure that students are motivated to work consistently and independently to achieve the requirements of the qualifications. They need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give your students a guide that explains:

- how assignments are used for assessment
- how assignments relate to the teaching programme
- how they should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your Centre's approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work, and the procedure for requesting extensions for mitigating circumstances.

6.2 Setting effective assessments

6.2.1 Setting the number and structure of assessments

In setting your assessments you need to work with the structure of assessments shown in the relevant section of a unit. This shows the learning aims and outcomes and the criteria that you are expected to follow.

Pearson provide online Example Assessment Briefs for each unit to support you in developing and designing your own assessments.

In designing your own assignment briefs you should bear in mind the following points.

- The number of assignments for a unit must not exceed the number of learning outcomes listed in the unit descriptor. However, you may choose to combine assignments, either to cover a number of learning outcomes or to create a single assignment for the entire unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning outcomes are fully addressed in the programme overall. If you choose to take this approach you need to make sure that students are fully prepared, so that they can provide all the required evidence for assessment, and that you are able to track achievement in assessment records.
- A learning outcome must always be assessed as a whole and must not be split into two or more elements.
- The assignment must be targeted to the learning outcomes but the learning outcomes and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.

You do not have to follow the order of the learning outcomes of a unit in setting assignments, but later learning outcomes often require students to apply the content of earlier learning outcomes, and they may require students to draw their learning together.

Assignments must be structured to allow students to demonstrate the full range of achievement at all grade levels. Students need to be treated fairly by being given the opportunity to achieve a higher grade, if they have the ability.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning outcomes. **The specified unit content must be taught/delivered.** The evidence for assessment need not cover every aspect of the teaching content, as students will normally be given particular examples, case studies or contexts in their assignments. For example, if a student is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

6.2.2 Providing an assignment brief

A good assignment brief is one that, through providing challenging and authentic sector/work-related tasks, motivates students to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a career-related scenario; this could be a simple situation or a full, detailed set of career-related requirements that motivates the student to apply their learning through the assignment
- clear instructions to the student about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

6.2.3 Forms of evidence

Pearson BTEC Higher Nationals have always allowed for a variety of forms of assessment evidence to be used, provided they are suited to the type of learning outcomes being assessed. For many units, the practical demonstration of skills is necessary and, for others, students will need to carry out their own research and analysis, working independently or as part of a team.

The Example Assessment Briefs give you information on what would be suitable forms of evidence to give students the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, students should be assessed using varied forms of evidence.

These are some of the main types of assessment:

- written reports, essays
- in-class tests or examinations
- creation of planning documents
- work-based projects and portfolios
- academic posters, displays, leaflets
- slide presentations
- recordings of interviews/role plays
- work placement logbooks and reflective journals
- workplace observation of practice and assessment records
- presentations with assessor questioning
- professional discussions
- time-constrained assessment.

(Full definitions of different types of assessment are given in *Appendix 2*.)

The form(s) of evidence selected must:

- allow the student to provide all the evidence required for the learning outcomes and the associated assessment criteria at all grade levels
- allow the student to produce evidence that is their own independent work
- allow a verifier to independently reassess the student to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets.

Centres need to take particular care that students are enabled to produce independent work. For example, if students are asked to use real examples, then best practice would be to encourage them to use examples of their own or to give the group a number of examples that can be used in varied combinations.

6.3 Making valid assessment decisions

6.3.1 Authenticity of student work

An assessor must assess only student work that is authentic, i.e. students' own independent work. Students must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. A student declaration must state that:

- evidence submitted for that assignment is the student's own
- the student understands that false declaration is a form of malpractice.

Assessors must ensure that evidence is authentic to a student through setting valid assignments and supervising them during the assessment period. Assessors must also take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Centres may use Pearson templates or their own templates to document authentication.

During assessment an assessor may suspect that some or all of the evidence from a student is not authentic. The assessor must then take appropriate action, using the centre's policies for malpractice. (See *section 3.7* in this Programme Specification for further information.)

6.3.2 Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a student can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the explanation of key terms in *Appendix 1* of this document
- examples of verified assessed work
- your Programme Leader and assessment team's collective experience.

6.3.3 Dealing with late completion of assignments

Students must have a clear understanding of the centre's policy on completing assignments by the deadlines that you give them. Students may be given authorised extensions for legitimate reasons, such as illness, at the time of submission, in line with your centre's policies (see also *Section 3.6*).

For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Centres should develop and publish their own regulations on late submission; this should make clear the relationship between late submission and the centre's mitigating circumstances policy.

Centres may apply a penalty to assignments that are submitted beyond the published deadline. However, if a late submission is accepted, then the assignment should be assessed normally, when it is submitted, using the relevant assessment criteria, with any penalty or cap applied after the assessment. Where the result of assessment may be capped, due to late submission of the assignment, the student should be given an indication of their uncapped grade, in order to recognise the learning that has been achieved, and assessment feedback should be provided in relation to the uncapped achievement.

As with all assessment results, both the uncapped and capped grades should be recorded and ratified by an appropriate assessment board, taking into account any mitigating circumstances that may have been submitted.

6.3.4 Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded and reported to students. The information given to the student:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence but can suggest how to improve in the future.

6.3.5 Resubmission opportunity

An assignment provides the final assessment for the relevant learning outcomes, and is normally a final assessment decision. A student who, for the first assessment opportunity, has failed to achieve a Pass for that unit specification **shall be expected to undertake a reassessment**.

- Only one opportunity for reassessment of the unit will be permitted.
- Reassessment for coursework, project or portfolio-based assessments shall normally involve the reworking of the original task.
- For examinations, reassessment shall involve completion of a new task.
- A student who undertakes a reassessment will have their grade capped at a Pass for that unit.
- A student will not be entitled to be reassessed in any component of assessment for which a Pass grade or higher has already been awarded.

6.3.6 Repeat Units

In cases of students who, for the first assessment opportunity and resubmission opportunity, still fail to achieve a Pass for that unit specification:

- at the discretion of the centre and Assessment Board, decisions can be made to permit a repeat of a unit
- the student must study the unit again with full attendance and payment of the unit fee
- the overall unit grade for a successfully completed repeat unit is capped at a Pass for that unit
- units can be repeated only once.

6.3.7 Assessment Boards

Each centre is expected by Pearson to hold Assessment Boards for all of its BTEC Higher National programmes. The main purpose of an Assessment Board is to make recommendations on:

- the grades achieved by students on the individual units
- extenuating circumstances
- cases of cheating and plagiarism
- progression of students on to the next stage of the programme
- the awards to be made to students
- referrals and deferrals.

Assessment Boards may also monitor academic standards. The main boards are normally held at the end of the session, although if your centre operates on a semester system there may be (intermediate) boards at the end of the first semester. There may also be separate boards to deal with referrals.

Where a centre does not currently have such a process then the External Examiner (EE) should discuss this with the Quality Nominee and Programme Leader, stressing the requirement for Assessment Boards by both Pearson and QAA, and that Assessment Board reports and minutes provide valuable evidence for QAA's Review of College Higher Education process.

6.4 Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Programme Leader should have an assessment plan. When producing a plan, the assessment team will wish to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carrying out of assessment, taking account of when students may complete external assessments and when quality assurance will take place
- the completion dates for different assignments
- who is acting as Internal Verifier (IV) for each assignment, and the date by which the assignment needs to be verified
- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of students
- how to manage the assessment and verification of students' work, so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Programme Leader will also maintain records of assessment undertaken. The key records are:

- Verification of assignment briefs
- Student authentication declarations
- Assessor decisions on assignments, with feedback given to students
- Verification of assessment decisions.

Examples of records and further information are available in the *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>).

6.5 Calculation of the final qualification grade

6.5.1 Conditions for the award

Conditions for the award of the HND

To achieve a Pearson BTEC Level 5 Higher National Diploma qualification a student must have:

- completed units equivalent to 120 credits at level 5
- achieved at least a pass in 105 credits at level 5
- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

Conditions for the award of the HNC

To achieve a Pearson BTEC Level 4 Higher National Certificate qualification a student must have:

- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

6.5.2 Compensation provisions

Compensation provisions for the HND

Students can still be awarded an HND if they have attempted but not achieved a Pass in one of the 15-credit units completed at level 4, and similarly if they have attempted but not achieved a Pass in one of the 15-credit units at level 5. However, they must complete and pass the remaining units for an HNC or HND as per the unit rules of combination of the required qualification.

Compensation provisions for the HNC

Students can still be awarded an HNC if they have attempted but not achieved a Pass in one of the 15-credit units completed, but have completed and passed the remaining units.

6.5.3 Calculation of the overall qualification grade

The calculation of the **overall qualification grade** is based on the student's performance in all units. Students are awarded a Pass, Merit or Distinction qualification grade, using the points gained through all 120 credits, at Level 4 for the HNC or Level 5 for the HND, based on unit achievement. The overall qualification grade is calculated in the same way for the HNC and for the HND.

All units in valid combination must have been attempted for each qualification. The conditions of award and the compensation provisions will apply as outlined above. All 120 credits count in calculating the grade (at each level, as applicable).

The overall qualification grade for the HND will be calculated based on student performance in Level 5 units only.

Units that have been attempted but not achieved, and subsequently granted compensation, will appear as 'Unclassified', i.e. a 'U' grade, on the student's Notification of Performance, that is issued with the student certificate.

Points per credit

Grade	Points
Pass	4
Merit	6
Distinction	8

Point boundaries

Grade	Point boundaries
Pass	420–599
Merit	600–839
Distinction	840 +

6.5.4 Modelled student outcomes

Pearson BTEC Level 4 Higher National Certificate

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points								
Core 1	15	4	4	P	60	P	60	P	60	D	120	D	120
Core 2	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 3	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 4	15	4	4	P	60	P	60	M	90	M	90	M	90
Core 5	15	4	6	M	90	P	60	M	90	M	90	M	90
Core 6	15	4	6	M	90	P	60	M	90	M	90	M	90
Opt 1	15	4	6	M	90	M	90	D	120	D	120	D	120
Opt 2	15	4	6	M	90	M	90	D	120	D	120	D	120
TOTAL	120				600		540		690		870		810
GRADE					M		P		M		D		M

Pearson BTEC Level 5 Higher National Diploma

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points								
Core 1	15	4	0	P	0	P	0	P	0	D	0	P	0
Core 2	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 3	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 4	15	4	0	P	0	P	0	M	0	M	0	M	0
Core 5	15	4	0	M	0	P	0	M	0	M	0	P	0
Core 6	15	4	0	M	0	P	0	M	0	D	0	U	0
Opt 1	15	4	0	M	0	P	0	D	0	D	0	D	0
Opt 2	15	4	0	M	0	P	0	D	0	D	0	D	0
Core 7	30	5	6	M	180	M	180	M	180	P	120	D	240
Core 8	15	5	6	M	90	M	90	M	90	P	60	D	120
Opt 3	15	5	6	M	90	M	90	D	120	P	60	D	120
Opt 4	15	5	6	M	90	P	60	D	120	P	60	D	120
Opt 5	15	5	6	M	90	P	60	D	120	M	90	M	90
Opt 6	15	5	6	M	90	P	60	M	90	M	90	P	60
Opt 7	15	5	6	M	90	P	60	M	90	M	90	M	90
TOTAL	240				720		600		810		570		840
GRADE					M		M		M		P		D

7 Quality assurance

Pearson's quality assurance system for all Pearson BTEC Higher National programmes is benchmarked to Level 4 and Level 5 on the UK Quality Assurance Agency's (QAA) Framework for Higher Education Qualifications (FHEQ). This will ensure that centres have effective quality assurance processes to review programme delivery. It will also ensure that the outcomes of assessment are to national standards.

The quality assurance process for centres offering Pearson BTEC Higher National programmes comprises five key components:

- 1 The approval process
- 2 Monitoring of internal centre systems
- 3 Independent assessment review
- 4 Annual programme monitoring report
- 5 Annual student survey

7.1 The approval process

Centres new to the delivery of Pearson programmes will be required to seek approval through the centre approval process that includes the programme approval process (refer to '*Becoming a centre*' section on our website <http://qualifications.pearson.com>).

Programme approval for centres new to Higher Nationals are only considered in one way:

- desk-based approval review
- review and approval visit to the centre.

Prior to approval being given, centres will be required to submit documentary evidence to demonstrate that they:

- have the human and physical resources required for effective delivery and assessment
- understand the implications for independent assessment and agree to abide by these
- have a robust internal assessment system supported by 'fit-for-purpose' assessment documentation
- have a system to internally verify assessment decisions, to ensure standardised assessment decisions are made across all assessors and sites.

Applications for approval must be supported by the head of the centre (Principal or Chief Executive, etc.) and include a declaration that the centre will operate the programmes strictly, as approved and in line with Pearson requirements.

Centres seeking to renew their programme approval upon expiry of their current approval period may be eligible for the automatic approval process (refer to *Pearson BTEC Higher National Approval Guidance 2019* available at <http://qualifications.pearson.com>), subject to the centre meeting the eligibility criteria set out by Pearson.

Regardless of the type of centre, Pearson reserves the right to withdraw either qualification or centre approval when it deems there is an irreversible breakdown in the centre's ability to quality assure either its programme delivery or its assessment standards.

7.2 Monitoring of internal centre systems

Centres will be required to demonstrate ongoing fulfilment of the centre approval criteria over time and across all Higher National programmes. The review of these systems are either done through a Quality Management Review or and Academic Management Review (QMR or AMR) in the UK or by your External Examiner for international centres. Centres will be given the opportunity to present evidence of the ongoing suitability and deployment of their systems to carry out the required functions. This includes the consistent application of policies affecting student registrations, appeals, effective internal examination and standardisation processes. Where appropriate, centres may present evidence of their operation within a recognised code of practice, such as that of the *'UK Quality Assurance Agency for Higher Education quality code'* (refer to www.qaa.ac.uk/quality-code) . Pearson reserves the right to confirm independently that these arrangements are operating to Pearson's standards.

Pearson will affirm, or not, the ongoing effectiveness of such systems. Where system failures are identified, sanctions (appropriate to the nature of the problem) will be applied, in order to assist the centre in correcting the problem.

7.2.1 External Examiners

External Examiners ensure that Centres are meeting appropriate standards. They are appointed by Pearson and are not members of the programme and assessment team. Their role is essentially that of a moderator, they do not mark work but moderate the decisions made by Internal Verifiers.

They have the right to attend Assessment Boards and are also able to act in an advisory capacity.

External Examination performs the same quality checks as other forms of standards verification. It also ensures that the processes and procedures you have in place are consistent and appropriate for qualifications at higher and professional levels.

7.3 Independent assessment review

The internal assessment outcomes reached for all Pearson BTEC Higher National programmes benchmarked to Level 4 and Level 5 of the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ) are subject to a visit from a Pearson-appointed External Examiner (known as Standards Verifiers for lower level BTEC programmes). The outcomes of this process will be:

- to confirm that internal assessment is to UK national standards and allow certification, **or**
- to make recommendations to improve the quality of assessment outcomes before certification is released, **or**
- to make recommendations about the centre's ability to continue to be approved for the Pearson BTEC Higher National qualifications in question.

7.4 Annual Programme Monitoring Report (APMR)

The APMR is a strategic overview of a centre's Higher National programmes which is written that provides an opportunity for centres to analyse and reflect on the most recent teaching year. By working in collaboration with centres, the information can be used by Pearson to further enhance the quality assurance of the Pearson BTEC Higher National programmes. An overview report is produced to outline the findings of the APMR each year. This can be accessed on HigherNationals.com at <http://monitoring-report.highernationals.com>.

7.5 Annual student survey

Pearson will conduct an annual survey of Pearson BTEC Higher National students. The purpose of the survey is to enable Pearson to gain a snapshot of every Higher National student's experience as part of the quality assurance process, by engaging with students studying on these programmes. Each centre that has sufficient students engage with the survey will get their own bespoke report about their results. The report can be accessed on HN Global at <http://hnglobal.highernationals.com>

7.6 Centre and qualification approval

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

Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.

- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by staff and students.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the individual unit descriptors to check for any specific resources required.

The result, we believe, is qualifications that will meet the needs and expectations of students worldwide.

7.7 Continuing quality assurance and standards verification

We produce annually the latest version of the Pearson Quality Assurance Handbook, available in the support section of our website (<http://qualifications.pearson.com>). It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering Pearson BTEC Higher National programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery

- Pearson makes available to approved centres a range of materials and opportunities through the assessment checking service. This is intended to exemplify the processes required for effective assessment and provide examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality assurance processes where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for Pearson BTEC Higher Nationals include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification through requested samples of assessments, completed assessed student work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality-assuring its BTEC programmes.

An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting. Centres that do not fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all Pearson BTEC Higher National qualifications.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

8 Recognition of Prior Learning and attainment

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether students can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess, and so do not need to develop through a course of learning.

Pearson encourages Centres to recognise students' previous achievements and experiences whether at work, home or at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning. RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be valid and reliable.

For full guidance on RPL please refer to the *Recognition of Prior Learning* policy document available in the support section of our website (<https://qualifications.pearson.com>).

QCF Pearson BTEC Level 4 Higher National Certificate in Art and Design unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Art and Design can be found in *Appendix 6* in this programme specification.

9 Equality and diversity

Equality and fairness are central to our work. The design of these qualifications embeds consideration of equality and diversity as set out in the qualification regulators' General Conditions of Recognition. Promoting equality and diversity involves treating everyone with equal dignity and worth, while also raising aspirations and supporting achievement for people with diverse requirements, entitlements and backgrounds. An inclusive environment for learning anticipates the varied requirements of students, and aims to ensure that all students have equal access to educational opportunities. Equality of opportunity involves enabling access for people who have differing individual requirements as well as eliminating arbitrary and unnecessary barriers to learning. In addition, students with and without disabilities are offered learning opportunities that are equally accessible to them, by means of inclusive qualification design.

Pearson's equality policy requires all students to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be designed and awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Pearson's policy regarding access to its qualifications is that:

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

Centres are required to recruit students to Higher National qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications, and that the qualification will meet their needs. Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the student within the centre during their programme of study and any specific support that might be necessary to allow the student to access the assessment for the qualification. Centres should consult our policy documents on students with particular requirements.

Access to qualifications for students with disabilities or specific needs

Students taking a qualification may be assessed in a **recognised regional sign language**, where it is permitted for the purpose of reasonable adjustments. Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications. Details on how to make adjustments for students with protected characteristics are given in the document Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units . See the support section of our website for both documents (<http://qualifications.pearson.com/>).

10 Pearson BTEC Higher Nationals in Art and Design Units

Unit 1: Professional Development

Unit code	L/615/3512
Unit type	Core
Unit level	4
Credit value	15

Introduction

The creative industries are always changing; in response to development in technology, social change and cultural conditions. These, in turn, have an effect on the professions and roles that are required within the industries. Through this unit, students will explore the development of the professions within the creative industries and the roles that make up those professions.

As creative practitioners it is important to schedule time, both to reflect and plan for personal development needs. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is for students to begin to define areas for personal professional development, in the context of a growing awareness of the broad scope of the creative industries.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the creative industries professions, through research into historic and contemporary precedent
- 2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries
- 3 Define personal development plans; highlighting areas to support specific career goals and general skills
- 4 Critically reflect on the achievement of personal development goals and plan for the future.

Essential Content

LO1 Explore the creative industries professions, through research into historic and contemporary precedent

Historic development of the creative industries

Contemporary creative industries

Creative industries professions

LO2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries

Careers in creative industries

Organisation structures of the creative Industries'

LO3 Define personal a development plans; highlighting areas to support specific career goals and general skills

Defining career goals

Planning and Conducting a Skills Audit

Employability skills and qualities

Subject specific skills

Transferrable Skills

Type of professional development activities

SMART target setting

LO4 Critically reflect on the achievement of personal development goals and plan for the future

The role of reflection for creative practitioners

Methods to record reflection

Annotations, blogs, case studies, journals, photographs, planning, sketch books, skills audit, videos

Importance of updating professional development plans regularly

How Reflective practise can assist lifelong learning.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the creative industries professions through research into historic and contemporary precedent</p>		<p>LO1 and LO2</p> <p>D1 Analyse the changes in skills and knowledge required, for a chosen creative industry sector, through time.</p>
<p>P1 Examine the development of the creative industries</p> <p>P2 Discuss the creative industries through a review of the work of a chosen practitioner.</p>	<p>M1 Evaluate the historic development of the creative industries as they relate to chosen pathway.</p>	
<p>LO2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries</p>		
<p>P3 Examine own knowledge and skills in relation to those required to work in a creative industry sector.</p> <p>P4 Explore the careers and roles within the creative industry, with specific emphasis on chosen pathway.</p>	<p>M2 Discuss the importance of skills and knowledge that are common between different creative industry sectors.</p>	

Pass	Merit	Distinction
<p>LO3 Define personal a development plans, highlighting areas to support specific career goals and general skills</p>		<p>LO3 and LO4</p> <p>D2 Analyse own future development plans in relation to achievement of goals.</p>
<p>P5 Define areas for personal professional development to support growth toward chosen career.</p> <p>P6 Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</p>	<p>M3 Compare the types of development that may be achieved in education versus those achieved in professional practice.</p>	
<p>LO4 Critically reflect on the achievement of personal development goals and plan for the future.</p>		
<p>P7 Document personal professional development throughout the course of the unit.</p> <p>P8 Evaluate own development achieved in relation to goals and plan for the future.</p>	<p>M4 Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.</p>	

Recommended Resources

Textbooks

BARTON, G. (2016) *Don't Get a Job... Make a Job: How to make it as a creative graduate*. London: Laurence King.

CLEAVER, P. (2014) *What they didn't teach you in design school: What you actually need to know to make a success in the industry*. London: ILEX.

DEWEY, J. (1933) *How We Think*. New York: D.C. Heath & CO.

MOON, J. (1999) *Reflection in Learning and Professional Development: Theory and Practice*. Oxon: Routledge Farmer.

SCHON, D. (1984) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books INC.

Links

This unit links to the following related units:

3: Individual Project (Pearson-set)

32: Professional Practice

33: Applied Practice – Collaborative Project (Pearson-set)

58: Creative Industries Placement

61: Creative Entrepreneurship

Unit 2: Contextual Studies

Unit code	R/615/3513
Unit type	Core
Unit Level	4
Credit value	15

Introduction

Contextual Studies provides an historical, cultural and theoretical framework to allow us to make sense of art and design, as well as to consider how they may help us to understand the wider world.

This unit is designed to introduce students to key cultural developments, practices and movements related to the history of art, design, visual and popular culture since 1900. Emphasis will be placed upon developing a broad knowledge of art and design contexts, considering the technological, economic, social and aesthetic causes which have, and continue to, inform our understanding of art and design within the twentieth and twenty-first centuries.

Topics included in this unit are: semiotics, values and tastes, subcultures, advertising, modernism, postmodernism, hypermodernism, gender politics within art and design, materiality and immateriality.

Students will be introduced to the theoretical methods with which to research and analyse works of art and design, helping them to understand the importance of being able to contextualise their own practice, as well as enhancing their understanding of the wider art and design landscape. On successful completion of this unit students will have developed their contextual knowledge and their conceptual tool kit by undertaking a contextual investigation of their own, linked to their subject specialism.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the social, historical and cultural context of key art and design movements, theories and practices
- 2 Analyse a specific work of art or design related to own area of specialism
- 3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics
- 4 Present research findings, through written work, visually and orally.

Essential Content

LO1 **Discuss the social, historical and cultural context of some key art and design movements, theories and practices**

Semiotics

Values and tastes

Subcultures

Advertising: the commercialisation of art and design and its power

Modernism

Postmodernism

Hypermodernism

Gender

Fluid identities

Feminism

Queer theory

Globalisation

Cultural difference

Politics

Materiality and immateriality

LO2 **Analyse a specific work of art or design related to own area of specialism**

Visual analysis

Textual analysis

Inter-textual analysis

Discourse

Systems and signs

LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics

Primary research

Exhibition review

Film review

Object/artefact analysis

Interviews

Questionnaires

Secondary research

Finding secondary research sources

Using and referencing secondary research sources

Exhibition review

Ethics

LO4 Present research findings, through written work, visually and orally

Referencing and citations

Writing a bibliography and reference list

Referencing images, film and sound

Presenting

Peer review

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the social, historical and cultural context of key art and design movements, theories and practices		LO1 and LO2 D1 Analyse the way in which the work of an artist or designer is influenced by broader cultural and social contexts.
P1 Discuss how key social, historical and cultural contexts relate to art and design movements, theories and practices.	M1 Evaluate how social, historical and cultural contexts influence specific works of art and design.	
LO2 Analyse a specific work of art or design related to own area of specialism		
P2 Discuss the context of a work of art and design. P3 Explain how the work of an artist or designer may comment on issues in society.	M2 Compare the work of an artist or designer with others, in relation to society and culture.	

Pass	Merit	Distinction
<p>LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics</p>		<p>LO3 and LO4</p> <p>D2 Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.</p>
<p>P4 Identify an area of art or design practice for research.</p> <p>P5 Explain the importance of research ethics in art and design.</p> <p>P6 Explore an area of art and design practice through different forms of research.</p>	<p>M3 Assess different forms of research in relation to their potential value for art and design practice.</p>	
<p>LO4 Present research findings, through written work, visually and orally.</p>		
<p>P7 Communicate research findings through different forms of output.</p> <p>P8 Use appropriate forms of citation and referencing.</p>	<p>M4 Justify research findings through the use of evidence and argument.</p>	

Recommended Resources

Textbooks

- BAUDRILLARD, J. (1994) *Simulation and Simulacra*. University of Michigan
- BAYLEY, S. (1991) *Taste: The Secret Meaning of Things*. Faber and Faber
- BUTLER, J. (1990) *Gender Trouble*. Routledge
- CONNOR, S. (2011) *Paraphernalia: The Curious Lives of Magical Things*. Profile Books: UK
- CORNELL, L. and HALTER, E. (2015) *Mass Effect: Art and the Internet in the Twenty First Century*. Massachusetts: Massachusetts Institute of Technology
- DUNNE, A. and RABY, F. (2014) *Speculative Everything: Design, Fiction and Social Dreaming*. MIT Press: New York
- EVANS, C. (2007) *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press
- HALL, S. (1997) 'The Spectacle of the "other"' in HALL, S. (Ed.) *Representation: Cultural Representations and Signifying Practices*. London: Sage
- HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Routledge
- MEIGH-ANDRES, C. (2013) *A history of video art*. London: Bloomsbury
- MESCH, C. (2013) *Art & Politics*. London: IB Tauris & Co Ltd
- MILLER, D. (2010) *The Comfort of Things*. Cambridge: Polity Press
- MILLER, D. (2011) *Tales from Facebook*. Cambridge: Polity Press
- STURKEN, M. and CARTWRIGHT, L. (2001) 'Commodity Culture and Commodity Fetishism' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

Journals

- Art Monthly*
- A-N Magazine*
- Art Review*
- Beauty Papers*
- British Art Journal*
- British Journal of Photography*
- Creative Review*
- Design Week*
- Elephant*
- Fashion Theory Journal, Berg Oxford*

Fashion Practice Journal, Berg Oxford
Flash Art
Frieze
Idea
Journal of Material Culture Sage
Journal of Design History Oxford University Press
The Burlington Magazine
The International Journal of Fashion Studies, Intellect
Source
View

Links

This unit links to the following related units:

1: Professional Development
3: Individual Project (Pearson-set)
9: Fashion & Textiles Practices
11: Photographic Practices
14: Graphic Design Practices
15: Media Practices
16: Material Practices
17: Art/Craft Production
18: Digital Design Practices
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
40: Advanced Art Practice Studies
41: Advanced Digital Design Studies

Unit 3: Individual Project (Pearson-set)

Unit code	Y/615/3514
Unit type	Core
Unit level	4
Credit value	15

Introduction

Within the broad context of the creative industries there are many separate disciplines/specialisms. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice.

This unit is designed to develop the skills to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills, developed through other areas of their studies, to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform creative practice.

Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Examine specialist area of creative practice within historical and contemporary contexts
- 2 Develop art and design solutions, through an iterative development process, in response to a given brief
- 3 Present an art and design solution, including a portfolio of development work, in response to a given brief
- 4 Evaluate work in relation to an identified area of specialism in the creative industries.

Essential Content

LO1 **Examine specialist area of creative practice within historical and contemporary contexts**

Primary and secondary research

Thematic research (visual and contextual references)

Research ethics and working practices

Examples of opportunities within creative practice

Visual, auditory and performance

Interpretation and evaluation of contexts

Galleries and exhibitions

Competitions

Journals

Direct selling shows

Online and social media

LO2 **Develop art and design solutions, through an iterative development process, in response to a given brief**

Project and time management plans

The elements and principles of art and design

Materials, techniques and processes

2D, 3D and Time-based creative practice

Suitability of selected materials, techniques and processes

Health, safety, and safe working practices

Design reports and project evaluations

LO3 Present an art and design solution, including a portfolio of development work, in response to a given brief

Examples of presentation formats

Understanding audiences

Industry standard presentation software

Hierarchy of text-based and visual information

Presentation timing, structure and delivery

Selection and editing of content

Presentation skills

LO4 Evaluate own work in relation to identified area of specialism in the creative industries

Creative, cultural, social, political, economic trends and contexts

Industry specific terminology

Reflective practice

Project diary/journal

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Examine specialist area of creative practice within historical and contemporary contexts</p>		<p>LO1 and LO2</p> <p>D1 Produce art and design solutions, that show a clear command of key specialist skills, and an awareness of historic and contemporary precedent.</p>
<p>P1 Examine creative practices through research into historical and contemporary contexts.</p> <p>P2 Analyse own area of specialism in relation to historic and contemporary practices.</p>	<p>M1 Evaluate the ways that contemporary practice sits within a tradition of creative practice.</p>	
<p>LO2 Develop art and design solutions, through an iterative development process, in response to a given brief</p>		
<p>P3 Evaluate a brief to identify areas for exploration.</p> <p>P4 Develop alternative solutions, through experimentation and testing.</p>	<p>M2 Assess alternative solutions in order to develop a final proposition, reflecting an ability to apply the key skills of a specialist area of art and design.</p>	

Pass	Merit	Distinction
L03 Present an art and design solution, including a portfolio of development work, in response to a given brief		L03 and L04 D2 Present art and design solutions, based on a given brief, that shows critical reflection of the application of skills and process, highlighting areas of good practice and those for improvement.
P5 Present a resolved project outcome to an audience. P6 Use industry standard presentation software.	M3 Justify art and design outcomes through discourse and debate.	
L04 Evaluate own work in relation to identified area of specialism in the creative industries.		
P7 Explore how own work relates to historical and contemporary precedents.	M4 Discuss the relationship between own techniques and processes and those of precedents.	

Recommended Resources

Textbooks

ARDEN, P. (2006) *Whatever you think think the opposite*. London: Penguin.

BALDWIN, J. (2006) *Visual communication: from theory to practice*.
Lausanne [Switzerland]: AVA.

BASSOT, B. (2013) *The Reflective Journal*. Palgrave Macmillan.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methods in Graphic Design*. Bloomsbury Publishing.

BAYLEY, S. and MAVITY, R. (2008) *Life's a Pitch: How to Sell Yourself and Your Brilliant Ideas*. Random House.

CLARK, H. and BRODY, D. (2009) *Design Studies: A Reader*. Berg Publishers.

CLARKE, M. (2008) *Verbalising the Visual: Translating Art and Design Into Words (Advanced Level)*. AVA Publishing.

FELTON, E. (2012) *Design and ethics: reflections on practice*. Abingdon, Oxon: Routledge.

INGLEDEW, J. (2011) *An A-Z of Visual Ideas: How to Solve Any Creative Brief*. Laurence King Publishing.

SWALKER, S. (2014) *Designing Sustainability: Making radical changes in a material world. 1st ed.* Routledge.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*

Unit 4: Techniques & Processes

Unit code	D/615/3515
Unit type	Core
Unit level	4
Credit value	15

Introduction

Although the creative industries are a very broad sector, including many different forms of art and design practice, there are many techniques and processes that are at the core of these diverse practices. The skills and techniques that underpin art and design practice are the key to developing a strong personal approach to the development of ideas and execution of work.

Through this unit students will explore the critical facets of art and design practice that will enable any project. Through the development of skills associated with brief analysis and writing, research, experimentation and testing, and presentation students will begin the process of establishing the grounding for future development of their own practice and further their study.

One successful completion of this unit students will have an awareness of a standard approach to the development and execution of work in the creative industries. In addition, they will have the basis upon which to develop their own approach to future projects.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research
- 2 Explore concepts, materials and processes through experimentation and testing
- 3 Present a body of work that includes evidence of development process, as well as final outcomes
- 4 Assess own process and outcomes, based on reflection and feedback of others.

Essential Content

LO1 **Evaluate a given brief to identify stakeholder requirements and areas for investigation and research**

Reading a brief

Stakeholder requirements

Stakeholder needs

Audience needs

Identifying context

Physical

Social

Cultural

Economic

Political

Research

Visual

Contextual

Historical

Material

Active

Drawing/sketching

Making

Conceptual

LO2 **Explore concepts, materials and processes through experimentation and testing**

Concept development

Experimentation

Sketching

Materials

Processes

Testing

Material testing

Conceptual testing

User testing

LO3 Present a body of work that includes evidence of development process, as well as final outcomes

Finished work

Protocols

Portfolio/Development work

Design development

Creative cycle

Design iteration

Review

Presentation formats

Mounted/hung work

Display systems

Document presentations

Audio-visual presentation

Performance

LO4 Assess own process and outcomes, based on reflection and feedback of others

Reflection

Annotation

Critique

Journals and log

Structured reflection

Feedback

Peer feedback

Tutor feedback

Client feedback

User feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research</p>		<p>LO1 and LO2</p> <p>D1 Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context.</p>
<p>P1 Evaluate a brief to identify stakeholder requirements.</p> <p>P2 Discuss the role of context in an art and design brief.</p>	<p>M1 Explore the way that the context of an art and design project informs the research that will be undertaken.</p>	
<p>LO2 Explore concepts, materials and processes through experimentation and testing</p>		
<p>P3 Develop a conceptual position, based on the context of an art and design brief.</p> <p>P4 Explore materials and processes through experimentation and testing.</p>	<p>M2 Evaluate results of experiments and testing to improve work through an iterative process.</p>	

Pass	Merit	Distinction
<p>LO3 Present a body of work that includes evidence of development process, as well as final outcomes</p>		<p>LO3 and LO4</p> <p>D2 Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.</p>
<p>P5 Present finished work in response to an art and design brief.</p> <p>P6 Prepare a portfolio of development work in support of final proposals.</p>	<p>M3 Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.</p>	
<p>LO4 Assess own process and outcomes, based on reflection and feedback of others.</p>		
<p>P7 Gather feedback from others to inform evaluation of own work.</p> <p>P8 Reflect on own process and outcomes.</p>	<p>M4 Evaluate own reflection, and the feedback of others, to identify areas for further development.</p>	

Recommended Resources

Textbooks

ABRAMS, M. (2014) *The Art of City Sketching: A Field Manual*. Abingdon: Routledge.

COLLINS, H. (2010) *Creative research: The theory and practice of research for the creative industries (required reading range)*. Lausanne: AVA Publishing.

DAVIES, R. (2013) *Introducing the creative industries*. Los Angeles: Sage Publications.

KARJALUOTO, E. (2013) *The Design Method: A Philosophy and Process for Functional Visual Communication*. London: Pearson Peachpit/New Riders.

LAUREL, B. (2004) *Design research: Methods and perspectives*. Cambridge, MA: MIT Press.

MBONU, E. (2014) *Fashion design research*. London: Laurence King.

MILTON, A. and RODGERS, P. (2013) *Research methods for product design (portfolio skills)*. London: Laurence King.

THOMPSON, R. (2007) *Manufacturing processes for design professionals*. London: Thames & Hudson.

Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

Unit 5: 3D Practices

Unit code	H/615/3516
Unit level	4
Credit value	15

Introduction

This unit aims to develop students' understanding of 3D practices, including the materials, techniques, technologies and processes associated with this specialist area.

The unit encourages students to adopt an exploratory and experimental approach to the production of a body of work. An active experimental approach will encourage students to broaden their understanding of the creative potential of 3D working practices. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context of the work they are producing.

Students will use their research skills to broaden their understanding of the design potential of materials, the underlying implications of the nature and source of materials, and how they are used. Students will also need to research and critically analyse the way others have used materials in 3D work. Through practical work students should develop competence in studio practice and observe relevant health and safety legislation in relation to their own and others' welfare.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore work of 3D practitioners through research into historic and contemporary contexts
- 2 Investigate 3D materials, techniques and processes to produce work; in response to a brief
- 3 Present 3D outcomes through display and interaction
- 4 Evaluate outcomes and working practices to inform future development.

Essential Content

LO1 Explore work of 3D practitioners through research in historic and contemporary contexts

Research methodologies

Primary research

Secondary Research

Visual Research

Action Research

Art, design and craft practitioners

Historical and contemporary

Commercial

Industrial

Domestic

Decorative

LO2 Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief

Materials research

Quality of materials

Visual

Tactile

Efficacy

'Smart'

Functionality

Durability

Reliability

Serviceability

Suitability

Environmental/sustainability

Ethical

Production

Equipment

Availability

Cost of materials

Accessibility

Cost and duration of production processes

Scale of production: individual one-off, batch, large-scale production

Workshop processes and equipment

Computer-aided Design (CAD)

Digital fabrication

Health and safety

Reduction or elimination of risk

Working environment (workshop, studio)

Relevant COSSH guidance (materials, workshop practice)

Enabling Technologies

Computer Aided Design (CAD)

3D Modelling

LO3 Present 3D outcomes through display and interaction

Display

Table-top

Plinth

Retail display

Interaction

Digital models

Physical objects

Mock-ups, etc.

Simulation

Test audience

LO4 Evaluate own work and working practices to inform future development

Feedback

Peer

Client

Tutor

Good practice and areas for improvement

Skills development

Theoretical knowledge

Concept and principles awareness

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore work of 3D practitioners through research into historic and contemporary contexts</p>		<p>D1 Discuss the way that other practitioners' work informs own creative development.</p>
<p>P1 Identify practitioners with historic and contemporary relevance to areas of 3D design.</p> <p>P2 Research the materials, techniques, and processes in the work of others.</p>	<p>M1 Compare the work of different practitioners; with reference to the materials, techniques, and processes used.</p>	
<p>LO2 Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief</p>		<p>D2 Produce 3D design propositions that show a professional approach to the production of drawings, models and prototypes.</p>
<p>P3 Explore the properties and characteristics of materials used in the production of 3D work.</p> <p>P4 Produce drawings, models and prototypes to explore form, space, material and aesthetic in 3D practice.</p> <p>P5 Discuss the health and safety regulations applicable to materials and equipment used in 3D practices.</p>	<p>M2 Employ an iterative design process, in continuous evaluation, revision and refinement of design propositions.</p>	

Pass	Merit	Distinction
<p>LO3 Present 3D outcomes through display and interaction</p>		<p>D3 Present finished design outcomes that communicate a creative process in the production of 3D work, based on analysis of the relationship between design intention and presentation method.</p>
<p>P6 Use specialist techniques, technology and processes to produce work for display or interaction.</p> <p>P7 Select appropriate forms of presentation for specific 3D outcomes</p>	<p>M3 Produce final drawings, models and prototypes to communicate design intention, form, space and materiality in response to a brief.</p>	
<p>LO4 Evaluate outcomes and working practices to inform future development.</p>		<p>D4 Critically evaluate own work in relation to the work of others to highlight areas of good practice.</p>
<p>P8 Evaluate the development of own work through feedback, analysis and review.</p> <p>P9 Discuss own work in relation to future plans.</p>	<p>M4 Assess own work; recognising areas of good practice and areas for improvement.</p>	

Recommended Resources

Textbooks

ELLEGOOD, A. (2009) *Vitamin 3-D new perspectives in sculpture and installation*. Phaidon.

FRAYLING, C. (2011) *On craftsmanship: towards a new Bauhaus*. London: Oberon Books.

HAMER, F. (2004) *The Potters Dictionary of Materials and Techniques*. OU Press.

MONGEON, B. (2015) *3D Technology in Fine Art and Craft: Exploring 3D Printing, Scanning, Sculpting and Milling*. Focal Press.

RISATTI, H. (2007) *A theory of craft: function and aesthetic expression*. North Carolina Press.

SHEEHAN, S. (1991) *The Artist's Handbook of Materials and Techniques*. Faber and Faber.

TANNER, A. (2010) *Batch: Craft, Design and Product*. A & C Black Publishers Ltd.

Links

This unit links to the following related units:

1: Professional Development

4: Techniques & Processes

6: Materials & Structures

7: Computer Aided Design (CAD)

12: Screen-based Practices

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

43: Digital Fabrication

46: Technical Drawing

50: Material Selection & Specification

56: Project Management

57: 3D Modelling & Rendering

Unit 6: Materials & Structures

Unit code	K/615/3517
Unit level	4
Credit value	15

Introduction

The production of 3D objects and spaces; that are suitable for use and safe to inhabit, requires an awareness of the properties and capabilities of materials and their structural application. Whether in a small domestic object, a commercial interior or luxury goods, materials play a key role in both visual appearance and functional use.

Through this unit students will develop an understanding of the fundamental properties of common materials and their structure. Through evaluation and testing, students will develop strategies for identifying appropriate materials for a variety of applications.

Topics covered in this unit are materials and material properties, material testing, basic structural forces, and material specification.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the use of materials and structure in specific art and design contexts
- 2 Evaluate material properties through research and testing
- 3 Select materials for a given art and design project, based on research and testing
- 4 Present a material strategy, in response to a brief, for a given art and design project.

Essential Content

LO1 Explore the use of materials and structure in specific art and design contexts

Historic overview of materials

Structural Forces

Structural materials

Material sources

Material production and processing

LO2 Evaluate material properties through research and testing

Material Properties

Hardness

Porosity

Brittleness

Colouring

Elasticity

Aesthetic qualities

Sustainability

Material Testing

Non-destructive testing

Destructive testing

Structural Testing

LO3 Select materials for a given art and design project, based on research and testing

Material selection and brief

Material selection criteria

Material selection and evaluation

Supply chain

Waste

LO4 Present a material strategy, in response to a brief, for a given art and design project

Drawing materials

Drawing conventions

Computer Aided Design (CAD)

Modelling with materials

Physical models

Digital modelling

Digital prototypes

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the use of materials and structures in specific art and design contexts		LO1 and LO2 D1 Analyse materials in use for specific projects, based on their material properties
P1 Identify the materials used in given contexts. P2 Describe the properties of materials used in specific contexts. P3 Evaluate how materials manage structural forces in specific contexts.	M1 Discuss the relationship between materials and structural forces in given contexts.	
LO2 Evaluate material properties through research and testing		
P4 Test materials through experiment and application in an art and design project. P5 Analyse materials based on results of testing	M2 Compare different materials, for a common application, based on the results of testing and analysis	
LO3 Select materials for a given art and design project, based on research and testing		D2 Justify the selection of materials and structural solutions for a given project.
P6 Define the material properties and performance required, based on a project brief. P7 Select materials to meet performance requirements	M3 Use examples, samples and prototypes to present material selections for a given project	

Pass	Merit	Distinction
<p>LO4 Present a material strategy, in response to a brief, for a given art and design project.</p>		<p>D3 Present a strategy that communicates the aesthetic and structural properties of selected materials, in support of creative process in art and design.</p>
<p>P8 Present a strategy for the use of materials and structures, related to a given brief.</p> <p>P9 Discuss the choice of materials for a given project, based on properties and performance.</p>	<p>M4 Use the results of analysis, based on materials research and testing, to support the presentation of a material strategy.</p>	

Recommended Resources

Textbooks

BARRETT, E. (2007) *Practice as Research: Approaches to Creative Arts Inquiry*. IB Tauris & Co Ltd.

BROWN, W.C. (2000) *The Sculpting Techniques Bible: An Essential Illustrated Reference for Both Beginner and Experienced Sculptors*. Spi Edition. Chartwell Books.

MCCREIGHT, T. (1999) *Jewellery: Fundamentals Of Metalsmithing*. Hand Books.

O'DOHERTY, B. (2000) *Inside the White Cube*. University of California Press.

ROSE, G. (2006) *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. Sage Publications Ltd.

NORMAN, A.D. (2002) *The Design of Every Day Things*. Basic Books.

PANNAFINO, J. (2012) *Interdisciplinary Interaction Design: A Visual Guide to basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design and Digital Device Experience*. Assiduous Publishing.

SENTENCE, B. (2004) *Ceramics: A World Guide to Traditional Techniques*. Thames & Hudson.

Links

This unit links to the following related units:

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

9: Fashion & Textiles Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

19: Packaging Design

20: Ceramic & Glass

25: Surveying & Measuring

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

50: Material Selection & Specification

Unit 7: Computer Aided Design (CAD)

Unit code	H/615/3645
Unit level	4
Credit value	15

Introduction

Computer Aided Design (CAD) is the use of computer technology in the creative industries, enabling the exploration of design ideas, the visualising of concepts through photorealistic and other visual styles of rendering, and to simulate how a design will look and perform in the real world prior to production. The ability to analyse, modify and optimise a Computer Generated Image (CGI), object and/or 3D environment is an integral part of the design process in all areas of the creative industries.

This unit aims to provide students with opportunities to develop their understanding and knowledge of CAD software applications used in the creative industries, and the practical skills to utilise the technology within their own creative work.

On successful completion of this unit students will be able to understand the current and prospective uses of CAD technology within creative industries, and be able to produce CAD drawing, objects, 3D environments and visualisations.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice
- 2 Use 2D and 3D CAD software to produce visualisations and technical drawings
- 3 Present drawings and renderings, for a given project, produced using CAD software
- 4 Evaluate the way in which CAD software may integrate into production processes.

Essential Content

LO1 **Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice**

CAD hardware

CAD software applications

Products produced using CAD

Computer data storage of CAD files

CAD as used in

Product design

Interiors

Fashion & textiles

Others

Computer Aided Manufacturing (CAM)

Computer Aided Engineering (CAE)

3D printing technology

Sustainability

LO2 **Use 2D and 3D CAD software to produce visualisations and technical drawings**

Conventions

Orthogonal Drawings

Isometric/Axonometric Drawings

Technical Drawings

Scale

Line thickness/line types

Annotation

3D Modelling Conventions

Solid modelling

Surface modelling

Materials/textures

Lighting

LO3 Present drawings and renderings, for a given project, produced using CAD software

Drawing formatting

Drawing sizes/sheet sizes

Visual representation

Accurate scaling

Title blocks

Output formats

File types

Printing methods

Rendering methods

Wireframe

Hidden line

Shaded

Photorealistic

LO4 Evaluate the way in which CAD software may integrate into production processes

Digital and non-digital workflows

Integrating with other software

Digital Production

Digital Prototyping

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice</p>		<p>D1 Assess recent developments in CAD/CAM techniques and practices and their use in industry.</p>
<p>P1 Analyse the use of Computer Aided Design (CAD) in different art and design contexts.</p> <p>P2 Compare traditional and CAD-enabled processes in art and design.</p>	<p>M1 Evaluate how the use of CAD may be beneficial, or problematic, in different art and design contexts.</p>	
<p>LO2 Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project</p>		<p>D2 Produce finished 2D and 3D CAD outputs; which are accurately scaled, providing key technical information and communicate form, material and texture.</p>
<p>P3 Produce 2D drawings, exploring the technical and physical parameters of an art and design project.</p> <p>P4 Develop 3D models and visualisations to experiment with form, material and texture.</p>	<p>M2 Use 2D and 3D CAD drawings and visualisations as part of an iterative art and design development process.</p>	

Pass	Merit	Distinction
<p>LO3 Present drawings and visualisations, for a given project, produced using CAD software</p>		<p>LO3 and LO4</p> <p>D3 Present finished 2D and 3D CAD outputs; integrating the use of related software and traditional production techniques to develop outputs that communicate the technical and aesthetic properties of an art and design project.</p>
<p>P5 Prepare a set of CAD drawings for a given project.</p> <p>P6 Evaluate the ability of CAD to enhance a project workflow.</p>	<p>M3 Use industry standard conventions in the production and presentation of 2D and 3D CAD output.</p>	
<p>LO4 Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.</p>		
<p>P7 Evaluate the integration of CAD/CAM into own design and development process.</p> <p>P8 Discuss how CAD may impact upon the design process.</p>	<p>M4 Compare traditional and CAD enabled production in relation to efficiency and accuracy.</p>	

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital lighting and rendering (voices that matter)*. New Riders.

BRYDEN, D. (2014) *CAD and rapid Prototyping for product design (portfolio skills)*. Laurence King.

BURKE, S. (2006) *Fashion computing: design techniques and CAD (fashion design series)*. Burke Publishing.

FIORELLO, J.A. (2010) *CAD for interiors: Beyond the basics*. John Wiley.

LIPSON, H. and KURMAN, M. (2013) *Fabricated: The new world of 3D printing*. John Wiley.

VAUGHAN, W. (2011) *Digital modeling*. New Riders.

Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

19: *Packaging Design*

25: *Surveying & Measuring*

29: *Workflows*

30: *Surface Design*

34: *Advanced Interior Design Studies*

35: *Advanced Product Design Studies*

36: *Advanced Fashion Studies*

37: *Advanced Textiles Studies*

43: *Digital Fabrication*

46: *Technical Drawing*

53: *Workflows & Management*

54: *Professional Modelmaking*

55: *Jewellery Design*

56: *Project Management*

57: *3D Modelling & Rendering*

Unit 8: Pattern Cutting & Garment making

Unit code	M/615/3518
Unit level	4
Credit value	15

Introduction

The fashion industry is very diverse, with roles ranging from design-related to technical and business-related areas. Patterns are a critical part of both the design and technical fields of fashion. A design cannot be produced, or manufactured, without patterns which are accurate and well-structured. The process of garment making, following from the pattern, relies on skills in the understanding of pattern, use of textile and skill in sewing and assembly. Without these skills, fashion designs would never become actual clothing.

The main purpose of this unit is to provide students with opportunities to develop skills in the production of contemporary fashion and innovative pattern cutting. Students will carry out fabric sourcing and use digital technologies in the development of structured and unstructured clothing. They will learn the skills of design research, design interpretation and three-dimensional realisation, presentation, fit alteration, pattern drafting and adaptation, construction and manufacture. They will also carry out fabric sourcing and develop an awareness of sustainability and ethical issues. Live briefs and assignments will encourage students to problem solve and understand form, function and fashion design principles.

Individuality and professionalism are vital in the fashion industry, and students will develop a professional portfolio through a series of projects and live client-led projects.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents
- 2 Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief
- 3 Create toiles and final garments; demonstrating the safe use of equipment and relevant health and safety regulations
- 4 Produce a finished garment, evaluate and carry out quality checks.

Essential Content

LO1 **Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents**

Historic development

Contemporary context

Fibres & Yarns

Natural and synthetic fibres

Types of yarns

Finishes/coatings on fabrics

Elasticity

Choosing fabrics for specific garments

function and purpose

Fabric analysis methods.

Production techniques

Pattern cutting

Adaptation

Creating toiles

Fittings

Final garment production.

Sewing

Overlocking

Ironing

Basting

Construction

Details of garments

Pockets

Collars

Sleeves

Belts

LO2 Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief

Understanding of body shapes

Measuring specific areas of the body

Amount of 'give' in fabric

Pattern annotation

Sign

Symbols

Markings

Adaptation techniques

Modification methods

LO3 Create toiles and final garments; demonstrating the safe use of equipment and relevant health and safety regulations

Timeline, step-by-step, flow chart of garment production.

Photographs of various stages of garment production.

Feedback from model/client.

Environmental risks and hazards

Adherence to safe studio practice

Health and safety aspects of using equipment

LO4 Produce a finished garment, evaluate and carry out quality checks

Final fitting, adaptations made.

Full analysis of finished garment.

Quality checks to professional standards.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents</p>		<p>LO1 and LO2</p> <p>D1 Evaluate bespoke patterns and associated cutting requirements in order to select fabrics and fibres.</p>
<p>P1 Explain the properties and characteristics of fabrics and fibres for different types of garment</p> <p>P2 Present the findings of tests carried out on a range of fabrics and fibres</p>	<p>M1 Justify choice of fabrics and fibres for a given garment type, with reference to contextual research.</p>	
<p>LO2 Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief</p>		
<p>P3 Carry-out measurements of a given body, to define parameters for a pattern.</p> <p>P4 Develop a pattern, based on body measurements.</p> <p>P5 Apply standard signs, symbols, and annotation to a pattern.</p>	<p>M2 Refine a bespoke pattern, in relation to a brief; clearly documenting and justifying modifications throughout the process.</p>	

Pass	Merit	Distinction
<p>LO3 Create toiles and final garments, demonstrating the safe use of equipment and relevant health and safety regulations</p>		<p>LO3 and LO4</p> <p>D2 Produce finished garments, based on pattern cutting and toile experiments, that communicates the integration of a creative process with an understanding of form, fabric and sewing processes.</p>
<p>P6 Use toiles and pattern cutting exploration to test design ideas, and develop final garments.</p> <p>P7 Operate cutting and sewing equipment safely, highlighting the health and safety regulations associated with their use.</p>	<p>M3 Produce toiles and finished garments that show proficiency in the use of pattern-making and cutting.</p>	
<p>LO4 Produce a finished garment, evaluate and carry out quality checks.</p>		
<p>P8 Define quality control measures for final garments, based on a given brief</p> <p>P9 Present the outcomes and process of garment development</p>	<p>M4 Analyse finished garments in relation to defined quality checks.</p>	

Recommended Resources

Textbooks

CAMPBELL, F.J. (2016) *Simple Tailoring & Alterations: Hems: Waistbands: Seams: Sleeves: Pockets: Cuffs: Darts: Tucks: Fastenings: Necklines: Linings* Paperback.

CHUNMAN, L.D. (2011) *Pattern Cutting – Portfolio Skills*.

HOLMAN, G. (2013) *Pattern Cutting Made Easy – A Step-by Step Introduction*.

KIISEL, K. (2013) *Draping: The Complete Course*

MAYNARD, L. (2010) *Dressmaker's Handbook of Couture Sewing Techniques*.

MERCHANT and MILLS. (2012) *Sewing Book*.

NAKAMICHI, T. (2010) *Pattern Magic*.

SADEK, D. (2016) *Inside Haute Couture*.

WINIFRED, A. (2008) *Metric Pattern Cutting for Men's and Women's Wear*.

ZAMAN, Z. (2014) *Fashion Pattern Cutting – Line, Shape and Volume*.

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 9: Fashion & Textiles Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 21: Accessories*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 50: Material Selection & Specification*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 9: Fashion & Textiles Practices

Unit code	T/615/3519
Unit level	4
Credit value	15

Introduction

The ever-changing global fashion and textile industry requires professionals who are aware of design and technical developments within the industry. Whether involved in the technical production, marketing and promotion, or design, an awareness of materials, processes and techniques is fundamental.

The aim of this unit is to provide students with the opportunity to develop a range of skills required in the fashion and textiles industry. Students will engage with fashion and textiles through experimentation with material, surface, form and function. They will apply creative thinking to the development of 2D and 3D textiles. Through a range of projects, students will develop as designers and makers. This will assist in enabling them to progress toward working in the fashion or textile industry.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore specialist areas of fashion and textiles practice; through historical and contemporary precedent research
- 2 Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief
- 3 Develop a range of fashion and textiles outcomes in response to a given brief
- 4 Evaluate a fashion & textile range in relation to a marketing strategy.

Essential Content

LO1 **Explore specialist areas of fashion & textiles practice; through historical and contemporary precedent research**

Complete visual and written evidence of knowledge of several historical and contemporary periods or movements within Fashion and Textiles.

Creative, cultural, social, political, economic trends and contexts.

Specific materials, techniques and processes.

Fabric, paper, stitch, plastic, mixed media etc

Equipment and machinery.

LO2 **Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief**

Experimentation and sampling.

Exploration of material, surface, form and function.

Design development.

Production of 2D and 3D samples.

Documentation of processes.

LO3 **Develop a range of fashion and textiles outcomes in response to a given brief**

Analysing a brief.

Design development.

Production planning

Material Selection

LO4 Evaluate a fashion & textile range in relation to a marketing strategy

Evaluate a marketing strategy

Fitness for purpose

Consumer needs

Contextual influence.

Reflective practice

Own development

Design process

Presentation techniques

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore specialist areas of fashion & textiles practice; through historical and contemporary precedent research</p>		<p>D1 Analyse changes in Fashion and Textiles Practices through history, supported by precedent research.</p>
<p>P1 Discuss the historical development of fashion and textiles through precedents.</p> <p>P2 Investigate contemporary fashion and textiles practice through the work of a chosen designer.</p>	<p>M1 Evaluate specialist areas of Fashion and Textiles Practices, within historical and contemporary contexts.</p>	
<p>LO2 Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief</p>		<p>D2 Develop two- and three-dimensional samples that reflect a fluency in the use of different materials and processes, resulting in a collection based on critical evaluation of technical and aesthetic properties.</p>
<p>P3 Develop samples using different materials, fabrics and processes.</p> <p>P4 Assemble a collection of samples, suitable for a fashion & textile collection, based on a given brief.</p>	<p>M2 Justify the samples included in a collection; based on colour, pattern, drape and suitability to meet the requirements of a given brief.</p>	

Pass	Merit	Distinction
<p>LO3 Develop a range of fashion and textiles outcomes, in response to a given brief</p>		<p>LO3 and LO4</p> <p>D3 Present a collection of finished fashion & textiles outcomes and development material; that communicate design intention, fabric/fibre selection and production quality to a given audience.</p>
<p>P5 Develop designs; using drawings, samples, and models, in response to a given brief.</p> <p>P6 Present design development material, in response to a brief, to gather feedback.</p>	<p>M3 Produce finished fashion & textiles outcomes, based on evaluation of testing results, aesthetic quality and meeting the needs of the brief.</p>	
<p>LO4 Evaluate a fashion & textile range in relation to a marketing strategy.</p>		
<p>P7 Prepare finished drawings, samples and models for a fashion and textile collection.</p> <p>P8 Present a fashion and textile collection to a given audience.</p>	<p>M4 Justify a final fashion and textile collection, in terms of how it addresses a given brief.</p>	

Recommended Resources

Textbooks

BRYANT W.M. (2016) *Fashion Drawing: Illustration techniques for fashion designers.*

DOMOR, C. (2016) *Philosophy of Textile: Between Practice and Theory.*

DRAPER, J. (2013) *Stitch and Structure: Design and Technique in two and three-dimensional textiles.*

FUKAI, A., SUOH, T., IWAGAMI, M., KOGA, R. and NII, R. (2016) *Fashion: A History from the 18th to the 20th Century.*

HOLMES, C. (2015) *Stitch Stories: Personal Places, Spaces and Traces in Textile Art.*

KELLY, A. (2016) *Textile Nature: Textile Techniques and Inspiration from the Natural World.*

MUIR, R. (2016) *Vogue 100: A Century of Style.*

SCHOESER, M. (2012) *Textiles: The Art of Mankind.*

THITTICHAJ, K. (2014) *Reclaimed Textiles Techniques for paper, stitch, plastic and mixed media.*

UDALE, J. (2014) *Textiles and Fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear.*

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 21: Accessories*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 25: Surveying & Measuring*
- 27: Textile Technology*
- 28: Visual Communications*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 43: Digital Fabrication*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 49: Art Direction*
- 50: Material Selection & Specification*
- 55: Jewellery Design*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 10: Lighting for Photography

Unit code	K/615/3520
Unit level	4
Credit value	15

Introduction

Lighting is a key factor in creating a successful photographic image, and determines the brightness, tone, mood and atmosphere of a picture. Therefore, it is necessary to control and manipulate light correctly in order to get the best texture, vibrancy of colour and luminosity on your subjects. This can be demonstrated and learnt by considering the distribution of the shadows and highlights accurately in a photograph so that you can create stylised professional looking photographs.

Lighting is used and considered for both studio and location shoots, where set techniques and equipment are used to help create shadow and tone. The position of light will develop consideration of the light direction, so that the light can be used or set in a particular direction to enhance a photograph. Light can be shaped and diffused to reduce glare and harsh shadows. There are also artificial light sources which will soften the strength of the light to create more natural looking result.

By the end of this unit students will be able to plan and consider set lighting techniques needed either in the studio or on location for multiple genres. They will show evidence of planning set photography shoots, with proof of both technical and creative factors considered. This plan will also demonstrate their reasons for the choice of lighting, its strength and their selection of accessories. They will work through the process of shooting, by critically selecting and evaluating their outcomes so that they are appropriate for the client needs, their creative intentions and the techniques employed.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedent in lighting for photography
- 2 Illustrate lighting requirements, for a given context, in response to a brief
- 3 Produce photographic images, utilising lighting equipment and techniques
- 4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.

Essential Content

LO1 Explore historical and contemporary precedent in lighting for photography

Understanding lighting

Language and properties of light

Science of light

Circle of confusion

Lighting for your target audience

Position of Light

Lighting types to harness and improve your photography

Contextual research

Contemporary photographers that specialise in studio or location

Historical photographers that use lighting, exposure and tone.

Professional practice areas to cover that relate to organising either a studio or location shoot

Team communication

Times of the day when on location

Organizational skills when booking subjects

Identifying equipment

Budgets

Shooting list

LO2 Illustrate lighting requirements, for a given context, in response to a brief

Writing and responding to client briefs

Develop professional practice in organizational skills

Setting up backdrops, locations and space to use for a photography shoot

Rules and permission of proprietor

Positioning of models and props.

Flash Photography, Speedlight's, strobe lighting and Lighting Gear

Exposure on location

Light ratio metering

Law of reflection

Understanding histograms

Natural light & light modifiers

TTL meter on location

Colour Temperatures

Reception lighting swot analysis

Using unique textures, locations & backgrounds

Indoor lighting

Reflective surfaces

Shooting against a window

Adding a reference point and ambience

Shooting into a mirror and creating separation

LO3 Produce photographic images, utilising lighting equipment and techniques

Health and safety for location photography

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

Health and safety for studio photography

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

COSHH regulations

environmental practices

PAT testing

public liability

insurance

Lighting techniques:

One, two, three light and high/low-Key Setup

TTL Meter within studio.

Edge lighting for fashion, product photography or cinematography

Rembrandt, loop and butterfly lighting for fashion photography

Silhouette on White Seamless

Sideways Clamshell Lighting

Bare Bulbs and V-Flats

Snoots and Gels

Dynamic Range & Dramatic Portrait Lighting

Sideways Clamshell Lighting

Model direction and positioning dependant on gender, age and styling.

Cinematography

Backdrops and props in the studio

LO4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images

Critical and evaluation strategies

client needs

creative intentions

techniques employed in final images.

Portfolio organisational skills

Photoshop, sizing and printing.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore historical and contemporary precedent in lighting for photography		D1 Critically analyse the differences between lighting for studio and location, based on historic and contemporary precedents.
P1 Explore the process and practice of studio and location photographers. P2 Discuss the development of studio and location photography through precedent research	M1 Evaluate the use of lighting by different photographers, in different contexts.	
LO2 Illustrate lighting requirements, for a given context, in response to a brief		D2 Critically evaluate the potential of different applications of lighting techniques for a given context, to justify an approach for a final shoot.
P3 Evaluate a given brief to identify lighting requirements for a given context. P4 Discuss the health and safety risks associated with lighting for studio and location photography.	M2 Experiment with different lighting arrangements, to develop a strategy for photographic lighting, in relation to a given context.	

Pass	Merit	Distinction
<p>L03 Produce photographic images, utilising lighting equipment and techniques</p>		<p>L03 and L04</p> <p>D3 Present a collection of finished photographic images that communicate a creative approach to light, shadow, contrast and colour through the use of lighting equipment and techniques, in response to a given brief.</p>
<p>P5 Setup equipment, in support of a lighting strategy, to enable final photo shoot.</p> <p>P6 Produce photographic images, using lighting and camera equipment.</p>	<p>M3 Refine photographic images, through testing and reshoot, following adjustment to lighting and camera equipment.</p>	
<p>L04 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.</p>		
<p>P7 Present a collection of photographs, from location and studio, in response to a given brief.</p> <p>P8 Communicate the relationship between lighting strategies and the creative intention of photographs</p>	<p>M4 Compare similar photographs, with different lighting conditions, to justify the selection of a final image.</p>	

Recommended Resources

Textbooks

BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.

GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes: 40 Flash Workshops: Rocky Nook*.

GOCKEL, T. (2015) *One flash! great photography with just one light*. California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.

MOWBRAY, M. (2015) *The Speedlight Studio. US: Amherst Media*.

KELBY, S. (2011) *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image. US: Pearson Education, New Riders Publishing*.

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art and Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*

Unit 11: Photographic Practices

Unit code	M/615/3521
Unit level	4
Credit value	15

Introduction

The photographic profession is one which has both a long history and is rapidly evolving. The development of new technologies, in digital photography and digital image manipulation has changed the way that we take and process images. However, there remain constants within the practice of photography that underpin all aspects the profession.

This unit introduces students to the use of a range of photographic equipment, techniques and processes to underpin the creation of photographic meaning. Consideration is given to how photographic meaning is constructed and students will develop and awareness of the technical and visual codes, as well as exploring ways in which to challenge these conventions. This exploration will allow students to enhance their visual language and realise their creative potential, and will encourage the development of transferable skills across photographic genres.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Apply research and planning techniques, to develop a photographic strategy, in response to a given brief
- 2 Evaluate equipment, techniques and processes in order to realise a photographic product
- 3 Analyse the characteristics of photographic images in meeting a brief
- 4 Critically evaluate the selection and presentation of photographic images.

Essential Content

LO1 **Apply research and planning techniques, to develop a photographic strategy, in response to a given brief**

Research techniques (primary, secondary)

Source material

Other photographer

Analysis

Observation

Testing

Inspiration boards

Empathy

Audience awareness

Planning

Organisation

Communication

Contingency

Resources

Time planning

Shot lists

Location scouting

Logistics

Tracking the creative journey

LO2 **Evaluate equipment, techniques and processes in order to realise a photographic product**

Range and use of equipment

Cameras

Lenses

Accessories

Props

Equipment checks.

The shoot

Managing others

Health and Safety.

Control

Technical codes

Problem solving

Manipulation of light

Light supplementing

Flash

Exposure triangle

Post Production

Editing software

Image correction

Manipulation

Special effects.

Film and digital equipment and processes

Use of technical language

LO3 Analyse the characteristics of photographic images in meeting a brief

Visual codes:

Composition

Balance

Movement

Depth of field

Focal Point

Cohesion

Contrast

Technical Codes:

Lighting

Camera controls

Sequencing, relationship and narrative

Post production

Fit for purpose:

Specialisation

Genre

Client expectations

Audience

Communication intentions

LO4 Critically evaluate the selection and presentation of photographic images

Critical selection

Importance of editing

Contact sheets

Notating contacts

Objectivity/subjectivity

Value of critique

Technical editing

First edit

Second edit

Final edit

Presentation techniques

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief</p>		<p>LO1 and LO2</p> <p>D1 Produce photographic products, that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.</p>
<p>P1 Evaluate a photography brief to identify areas for research and testing.</p> <p>P2 Use research to develop a strategy for the production of photographic work in response to a brief.</p>	<p>M1 Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.</p>	
<p>LO2 Evaluate equipment, techniques and processes in order to realise a photographic product</p>		
<p>P3 Discuss the equipment, techniques and processes of photographic production.</p> <p>P4 Demonstrate the use of photographic equipment, techniques and processes in response to a given brief.</p>	<p>M2 Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality.</p>	

Pass	Merit	Distinction
<p>L03 Analyse the characteristics of photographic images in meeting a brief</p>		<p>L03 and L04</p> <p>D2 Present a collection of photographic products, selected to meet the needs of a given brief, reflecting an ability to precisely manage equipment, processes, and techniques in different contexts.</p>
<p>P5 Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief.</p> <p>P6 Analyse the techniques and processes used to produce given photographic products.</p>	<p>M3 Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief.</p>	
<p>L04 Critically evaluate the selection and presentation of photographic images.</p>		
<p>P7 Evaluate photographic products in order to select for presentation, in relation to a given brief.</p> <p>P8 Present a selection of photographic products in response to a given brief.</p>	<p>M4 Justify the selection of photographic images for presentation, with reference to context, technique and characteristics.</p>	

Recommended Resources

Textbooks

ANG, T. (2000) *Picture editing. 2nd ed.* Oxford: Focal Press.

ANGIER, R. (2015) *Train your gaze: a practical and theoretical introduction to portrait photography.* 2nd ed. London: Bloomsbury.

ATHERTON, N. (2007) *The illustrated digital camera handbook: the ultimate guide to making great shots.* London: Flame tree.

BALDWIN, G. and JURGEN, M. (2009) *Looking at photographs: a guide to technical terms.* 2nd ed. Los Angeles: J Paul Getty Museum.

BAVISTER, S. (2007) *Lighting for portrait photography.* Mies: Rotovision.

EDWARDS, G. (2006) *100 ways to take better landscape photographs.* Cincinnati: David and Charles Ltd.

FANCHER, N. (2015) *Studio anywhere: a photographer's guide to shooting in unconventional locations.* London: Peachpit Press.

FREEMAN, J. (2007) *The photographer's manual: how to get the best picture every time, with any kind of camera.* London: Hermes House.

FROST, L. (2006) *Creative photography handbook.* Newton Abbot: David and Charles Ltd.

GEORGES, G. (2005) *Digital photography: top 100 simplified tips and tricks.* 2nd ed. New Jersey: Wiley Publishing. (Visual technology book)

GOCKEL, T. (2015) *One flash! great photography with just one light.* California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography.* Buffalo: Amherst media.

HALES-DUTTON, V. (ed.) (2007) *Collins complete photography manual: everything you need to know about photography, both digital and film.* London: Collins.

HEDGECOE, J. (2009) *The art of digital photography.* London: Dorling Kindersley.

HICKS, R. and SCHULTZ, F. (1994) *The lens book: choosing and using lenses for your SLR.* Newton Abbot: David & Charles.

HUNTER, F. (2007) *Light-science and magic: an introduction to photographic lighting.* 3rd ed. Oxford: Focal Press.

LAWRENCE, J. (2012) *Photographing shadow and light.* New York: Amphoto

MALPAS, P. (2007) *Capturing colour.* Lausanne: AVA Publishing. (Basics photography)

PRAKEL, D. (2009) *Working in black and white.* Lausanne: AVA Publishing. (Basics photography)

VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light*. New York: Amherst Media.

WESTON, C. (2006) *Exposure*. Lausanne: AVA. (Photography FAQs)

ZUROMSKIS, C. (2013) *Snapshot photography: the lives of images*. London: MIT Press Ltd.

Journals

British Journal of Photography

PDN (Photo District News)

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

10: *Lighting for Photography*

12: *Screen-based Practices*

24: *Visual Merchandising*

26: *Darkroom Techniques*

28: *Communication in Art & Design*

29: *Workflows*

31: *Visual Narratives*

32: *Professional Practice*

33: *Applied Practice: Collaborative Project (Pearson-set)*

38: *Advanced Photography Studies*

42: *Styling*

47: *Branding & Identity*

48: *Conceptual Practice*

49: *Art Direction*

56: *Project Management*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*

Unit 12: Screen-based Practices

Unit code	T/615/3522
Unit level	4
Credit value	15

Introduction

The creative industries offer a stimulating and competitive jobs market for practitioners who possess a high level of technical and practical know-how in manipulating and developing artwork using screen-based practices. However, many employers in the industry suggest that they have difficulty in recruiting applicants due to lack of skills in this area.

This unit is designed to provide students with the opportunity to explore and develop the technical skills required to create artwork using screen-based practices.

On successful completion of this unit students will be able to use screen-based practices to develop artwork for a range of purposes. They will be able to source, create and develop artwork on screen and will be aware of the considerations that need to be made in outputting their artwork for use in a range of contexts. Within this they will also explore the process of digitising and refining physical products using screen-based practices.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate the use of software/systems in the production of screen-based work
- 2 Explore the techniques of screen-based production through experimentation
- 3 Use industry standard software and hardware in the production of final screen-based work, in response to a given context
- 4 Discuss the use of screen-based techniques, highlighting best practice in the production of work.

Essential Content

LO1 Evaluate the use of software/systems in the production of screen-based work

Types of Assets

Original Production

Stock Assets

Application Software

Raster based applications

Vector based applications

Alternative Media Editors

Hardware Peripherals

Input

Output

Storage

Asset Management

LO2 Explore the techniques of screen-based production through experimentation

Workspace layouts

Palettes

Windows/tabs

Tools, tool options

Manipulation of assets

Layers Shortcuts and automation

Software integration

LO3 Use industry standard software and hardware in the production of final screen-based work, in response to a given brief

Project inception

Establish and develop ideas.

Source assets (original, stock, commission)

Testing concepts

Produce artwork

Select appropriate formats.

Apply tools and features to develop original artwork.

Test and troubleshoot developments.

Export and output

Professional protocols

Legal and ethical considerations

Copyright

Property rights

Confidentiality

Ethics

Accessibility

LO4 Discuss the use of screen-based techniques, highlighting best practice in the production of work

Reflect on finished artwork

Sources of information

Client feedback

Audience feedback

Peer feedback

Surveys

Interviews

Focus groups.

Automated testing

Technical and aesthetic qualities.

Safe areas

Colour reproduction

Rendering

Cross platform compatibility

Compare with initial intentions and client requirements

Areas for future development.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate the use of software/systems in the production of screen-based work</p>		<p>LO1 and LO2</p> <p>D1 Use software and hardware peripherals to develop exploratory screen-based work that reflects an ability to achieve outputs, using assets from different sources.</p>
<p>P1 Describe the types of assets that can be used in the development of artwork in screen-based practices.</p> <p>P2 Explain the application software used to develop artwork in screen-based practices.</p> <p>P3 Discuss the hardware and peripherals used to develop artwork in screen-based practices.</p>	<p>M1 Examine how software and hardware peripherals are combined to process, develop and produce screen-based artwork.</p>	
<p>LO2 Explore the techniques of screen-based production through experimentation</p>		
<p>P4 Explore the techniques used to create artwork using screen-based practices.</p> <p>P5 Develop screen-based artwork through experimentation and iteration.</p>	<p>M2 Compare different techniques, and their results, to select an approach to screen-based artwork production.</p>	

Pass	Merit	Distinction
<p>LO3 Use industry standard software and hardware in the production of final screen-based work, in response to a given brief</p>		<p>LO3 and LO4</p> <p>D2 Present a body of screen-based work, including development and final work that communicates the integration of software techniques, hardware, asset management and manipulation, in response to a given brief.</p>
<p>P6 Identify assets, software and hardware necessary to produce work for a given brief.</p> <p>P7 Apply screen-based practices to produce work, in response to a given brief.</p> <p>P8 Evaluate the ethical and legal issues associated with the use of different assets.</p>	<p>M3 Produce final screen-based work that reflects an ability to coordinate the use of software and hardware to manage and manipulate assets.</p>	
<p>LO4 Discuss the use of screen-based techniques, highlighting best practice in the production of work</p>		
<p>P9 Assess the application of screen-based practices to develop final work for presentation.</p> <p>P10 Present development and final screen-based work, in response to a brief.</p>	<p>M4 Evaluate screen-based work for inclusion in a presentation, to communicate development techniques and processes used to achieve finished outcomes.</p>	

Recommended Resources

Websites

http://creativenerds.co.uk/	Creative Nerds (Tutorials/Reference)
http://www.designbolts.com/	Design Bolts (Tutorials/Reference)
https://vectorcove.com/	Vector Cove (Tutorials/Reference)
http://www.digitalartsonline.co.uk/	Digital Arts Magazine (Tutorials/Reference)
http://www.creativebloq.com/	Creative Bloq (Tutorials/Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 23: Fashion Collection*
- 24: Visual Merchandising*

29: Workflows

32: Professional Practice

33: Applied Practice: Collaborative Project (Pearson-set)

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

42: Styling

43: Digital Fabrication

45: Web Design

46: Technical Drawing

47: Branding & Identity

52: Moving Image

53: Workflows & Management

57: 3D Modelling & Rendering

58: Creative Industries Placement

60: Digital Animation

61: Creative Entrepreneurship

Unit 13: Typography

Unit code	F/615/3524
Unit level	4
Credit value	15

Introduction

Typography has a long history that can be traced through the Middle East and East Asia; the development of letter punches, the use of stone, clay, wood and then cast metal type in the fifteenth century Rhine valley. With the introduction of photo-typesetting and then; in recent years, digital type, typography has moved from a skilled niche activity to one that is accessible to anyone with a computer.

Typography includes the processes of making type legible (judged by the ability of the viewer to recognise different characters, or letters), readable (the viewer's ability to take in the meaning of sentences and paragraphs, by factors such as the distinction between different letters, line length, margins and the spaces between letters and between lines) and of communicating ideas or feelings (by factors such as the weight of letter, variety of width, height and curve in elements such as the stem). Taken together, these processes aim to order text that is fit for its intended purpose, communicates an appropriate message and is of itself interesting to look at.

The aim of this unit is to raise awareness of techniques and processes of typography in both print and digital forms, to understand the current terminology and to creatively explore skills within graphic design, which are then applied within a typography brief.

On successful completion of this unit students will appreciate some of the subtleties in creating and applying typography successfully and will have experienced and developed knowledge of fundamental skills necessary to progress to higher level study and commercial practice.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate the application of typographic practice in print and digital workflows
- 2 Explore typographic technologies and processes in specific contexts
- 3 Apply typographic principles and processes in meeting a brief
- 4 Present finished typographic outputs, for print and digital workflows.

Essential Content

LO1 Investigate the application of typographic practice in print and digital workflows

Current practice

Terminology

Trends

New technologies

Cultural conventions

Contemporary and historical context

Sustainability

Visual impairment

Typeface creation

Typeface application

Typographical principles, conventions

Page grids

Categories, structures

Typesetting software

Font editing

Purpose within graphic design

Use of traditional processes

Print workflows

Printer specifications

Colour space

Font availability

Resolution

Dimensions

Line screen

Trim

Bleed

Trapping

Proofing

Sign off

Screen workflows

Development environment

Font availability

Coding

Editing

Collaborative deployment

Browser compatibility

Screen size

Use in moving images

Testing

LO2 Explore typographic technologies and processes in a specific contexts

Identifying client needs

Timescale

Scope of brief

Design constraints

Contexts

Advertising

Books

Magazines

Websites

Mobile devices

Information graphics

Logotype

Packaging

Gaming

Creative

Scientific

Technical

Techniques and processes

Initial planning

Selection of typeface and font

Legibility

Readability

Visual communication

Style

Line height

Kerning

Justification

Headings

Use of white space

Text blocks

Health and Safety

Health and safety in the workshop

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH).

LO3 Apply typographic principles and processes in meeting a brief

Output formats

Typeface and font development

Layout, grids

Testing, user feedback

Editing

Presentation

Workflow management

LO4 Present finished typographic outputs, for print and digital workflows

Finishing

Documentation

Collaboration

Contextual understanding

Creative development of brief

Reflective practice

Project journal/blog

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate the application of typographic practice in print and digital workflows</p>		<p>LO1 and LO2</p> <p>D1 Critically evaluate research and experiments, in the use of typographic techniques and processes, to develop initial concepts/proposals.</p>
<p>P1 Investigate the development of typographic practices through research into historical and contemporary contexts.</p> <p>P2 Discuss how typographic techniques and processes are used in print and screen workflows.</p>	<p>M1 Evaluate the use of typographic techniques and processes within a given art and design context.</p>	
<p>LO2 Explore typographic technologies and processes in specific contexts</p>		
<p>P3 Assess a brief to define the context and constraints of a project.</p> <p>P4 Explore typographic technologies and processes in specific contexts.</p> <p>P5 Discuss the health and safety issues associated with typographic practices.</p>	<p>M2 Analyse initial/ conceptual proposals in relation to client needs and design constraints.</p>	

Pass	Merit	Distinction
<p>LO3 Apply typographic principles and processes in meeting a brief</p>		<p>LO3 and LO4</p> <p>D2 Present finished outputs and development work that shows control of the typographic techniques and processes necessary to enable a creative process for specific contexts.</p>
<p>P6 Produce final proposals, for a given context, in response to a brief.</p> <p>P7 Justify the use of typographic techniques and processes in meeting client needs and design constraints.</p>	<p>M3 Evaluate user feedback in support of developing final proposals.</p>	
<p>LO4 Present finished typographic outputs, for print and digital workflows.</p>		
<p>P8 Present finished outputs, and development work, for a given context; in response to a brief.</p> <p>P9 Justify the use of typographic principles and processes.</p>	<p>M4 Produce outputs in a format that is suitable to the specific context, using the conventions of typography</p>	

Recommended Resources

Textbooks

BAINES, P. and HASLAM, A. (2005) *Type and Typography*. 2nd ed. New York: Watson-Gupthill/Random House.

BRINGHURST, R. (2013) *The Elements of Typographic Style: Version 4.0: 20th Anniversary Edition*. Dublin: Hartley and Marks.

GARFIELD, S. (2010) *Just My Type: A Book About Fonts*. London: Profile Books.

HOLLIS, R. (2006) *Swiss Graphic Design: The Origins and Growth of an International Style, 1920–1965*. New Haven CT: Yale University Press.

SPIEKERMANN, E. et al. (2006) *Fontbook*. London: FSI FontShop International.

SPIEKERMANN, E. (2013) *Stop Stealing Sheep & Find Out How Type Works*. 3rd ed. (Graphic Design & Visual Communication Courses). London: Adobe Press/Peachpit/Pearson.

STRIZVER, I. (2010) *Type Rules! The Designer's Guide to Professional Typography*. Chichester: Wiley.

Websites

designmuseum.org	The Design Museum, London (Research)
www.ilovetype.co.uk	London-based typographic designers (Research)
ilovetypography.com	I Love Typography (Research)
typographica.org	Typographica – Type review, books, commentary (Research)
typography.guru	Typography.guru (Reference)

Journals & Magazines:

Eye Magazine

Design Week

Smashing Magazine

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 45: Web Design*
- 53: Workflows & Management*
- 60: Digital Animation*

Unit 14: Graphic Design Practices

Unit code	J/615/3525
Unit level	4
Credit value	15

Introduction

Graphic design has come to embody a broad spectrum of practices, including illustration, corporate identity, motion graphics, packaging, print, interface and screen based practices and alternative methods of communicating information. The growth of this area is facilitated with new platforms and a demand for innovative communication. The graphic designer is required to work within very specific creative and technical constraints, applying standards, ethical approaches and positive organisation and communication skills to meet these.

The aim of this unit is to develop students' confidence in managing a graphic design project through the full spectrum of the design cycle. At each of these stages, students will apply graphic design practices associated with the industry in order to create a coherent graphic communication product in a specialist area.

Topics included in this unit are the contextual awareness of graphic design practices, appreciation and exploitation of design constraints, working with a broad spectrum of materials and technology, applying reflection and testing within the development stage, efficient graphic design practices and delivering a graphic solution to a client.

On successful completion of this unit students will recognise and practice the individual steps required to efficiently produce a graphic design outcome. They will do this by applying systematic research techniques, formulating and implementing a brief with awareness of context, applying design iteration and reflection and quality control measures, and delivering a proficient product.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Apply research techniques to establish an awareness of context, related to a graphic design problem
- 2 Develop a graphic design brief, to meet client needs in a given context
- 3 Explore alternative solutions to a graphic design brief
- 4 Present a final graphic design solution to a client.

Essential Content

LO1 **Apply research techniques to establish an awareness of context, related to a design problem**

Information gathering for graphic design research

Historic

Contemporary

Material properties

Processes

Platforms

Function of research for scenarios

Business decisions

Product growth

Audience scaling

Changing behaviour

Positioning

Quantitative and qualitative analysis

Psychographics and demographics

Product constraints of print and screen based production

Scale

Platforms

Device

Equipment

Cost

LO2 **Develop a graphic design brief, to meet client needs in a given context**

Client needs and graphic communication strategies

Informing

Subversion

Persuasion

Comparison

Demonstration

Narrative

Experiential

Project specifications

Timescales

Scale of operation

Standards

Ethics

Sustainability

Quality assurance

Business data

Resources

Deliverables

Milestones

Context

Budget

Legislation

Copyright

Licensing

Creative Commons

Consumer protection

Equal opportunities

Disability Discrimination Act

Privacy

Trademarks

Costing

Price comparison

Suppliers

Printers

Distributors

Stakeholders

LO3 Explore alternative solutions to a graphic design brief

Testing & Refinement

Materials and properties

Physical tools

Digital tools

Image manipulation

Layout

Information organization

Synthesis

Analysis

Quality assurance

Reflection

Risk assessment

Risk management

Communication strategies

Imagery

Typography

Photography

Illustration

Signs

Symbols

Ideograms

Pictograms

Icons

Pattern

Motion

Screens

Tactile

Material properties

Efficiency tools

Automation

Communication

Collaboration

Standardisation

Organisation

File management

Testing

Optimisation

LO4 **Present a final graphic design solution to a client**

Output

Colour system

Formats

Printing processes

Marks, bleed and slug

Compression

Embed

Error resolving

Package

Codec

Master files

Swatches

Print and screen readiness

Optimisation

Presentation

Fitness for purpose

Development narrative

Milestones

Issue resolving

Innovation

Relationship to core values

Testing feedback

Specifications

Efficiency

Cost

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Apply research techniques to establish an awareness of context, related to a graphic design problem</p>		<p>LO1 and LO2</p> <p>D1 Critically evaluate the relationship between client need and communication strategy in the development of a project brief.</p>
<p>P1 Discuss the role of graphic design within a given context.</p> <p>P2 Explore a graphic design problem through historic and contemporary precedent.</p>	<p>M1 Analyse a graphic design problem in relation to broader social and cultural issues.</p>	
<p>LO2 Develop a graphic design brief, to meet client needs in a given context</p>		
<p>P3 Evaluate client needs to define a communication strategy and project specifications.</p> <p>P4 Define a project brief through research and analysis of client needs, in relation to a communication strategy.</p> <p>P5 Discuss the role of legislation in graphic design practice.</p>	<p>M2 Assess a brief to ensure that it provides indication of strategic approaches to communication, cost, and legislation.</p>	

Pass	Merit	Distinction
<p>LO3 Explore alternative solutions to a graphic design brief</p>		<p>LO3 and LO4</p> <p>D2 Present the process and outcomes of graphic design practice, showing synthesis of client needs, creative intention and the integration of tools, techniques and processes.</p>
<p>P6 Develop graphic design proposals, utilising industry standard materials, tools and techniques.</p> <p>P7 Refine a graphic design proposal, based on analysis of feedback, through an iterative process.</p>	<p>M3 Evaluate multiple graphic design proposals to identify the solution that best meets client needs and creative intentions.</p>	
<p>LO4 Present a final graphic design solution to a client.</p>		
<p>P8 Produce final graphic design products, in relation to a communication strategy, to meet client needs.</p> <p>P9 Present a graphic proposal to a client, communicating both process and outcomes.</p>	<p>M4 Justify final design outcomes, based on response to feedback and suitability to context.</p>	

Recommended Resources

Textbooks

AMBROSE, G. and HARRIS, P. (2016) *The Production Manual: A Graphic Design Handbook*. United Kingdom: Bloomsbury Academic.

AMBROSE, G. (2015) *Design Thinking for Visual Communication*. 2nd ed. London: Bloomsbury Academic.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methodologies in Graphic Design*. 3rd ed. London: Bloomsbury Academic.

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. London: Thames & Hudson.

DABNER, D., STEWART, S. and ZEMPOL, E. (2014) *Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media*. 5th ed. London: Thames & Hudson.

FINE, P.C. (2016) *Sustainable Graphic Design: Principles and Practices*. Oxford: Berg Publishers.

HELLER, S. and TALARICO, L. (2010) *Graphic: Inside the Sketchbooks of the World's Great Graphic Designers*. London: Thames & Hudson.

LUPTON, E. (2010) *Thinking with Type*. 2nd ed. New York: Princeton Architectural Press.

MUNARI, B. and CREAGH, P. (2008) *Design as Art*. London: Penguin.

VIT, A. and GOMEZ-PALACIO, B. (2011) *Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design*. London: Rockport Publishers.

Journals and Magazines:

Eye Magazine

How Design

Layers

Print

Communication Design, Interdisciplinary and Graphic Design Research

Design Week

Design Issues

Journal of Design History

Communication + Place

Smashing Magazine

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 45: Web Design*
- 47: Branding & Identity*
- 52: Moving Image*
- 53: Workflows & Management*
- 56: Project Management*
- 58: Creative Industries Placement*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

Unit 15: Media Practices

Unit code	L/615/3526
Unit level	4
Credit value	15

Introduction

Contemporary art and design practice has moved beyond the traditional media of pencil, paint, clay, etc. Today's practices may engage with a more modern definition of 'media' which includes moving image (film/video), sound, digital forms, and much more. As the practices of art and design have embraced diverse forms of media, there has been a convergence of different forms of practice. Contemporary practitioners, working in media, will regularly combine different methods, techniques and processes.

This unit requires students to select appropriate media practices to utilise alongside or within their chosen discipline. Whether this be the selection of audio/visual materials to enhance a graphic design piece or webpage, or the use of audio within an art installation or fashion show, this unit will allow students to apply research, planning and application of a chosen media practice. In order to correctly utilise and apply media practices, students will need to consider the purpose and outcomes of the medium they have selected and be able to apply these practices appropriately to their work.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate the equipment, techniques and processes of media production through contextual research
- 2 Develop a media production proposal through research and experimentation, in response to a brief
- 3 Apply media practice tools and techniques in the execution of a final outcome
- 4 Present the outcomes of a media practice design process to an identified audience.

Essential Content

LO1 Evaluate the equipment, techniques and processes of media production, through contextual research

Historical and contemporary precedent

Developments in technology

Emerging technologies

Niche media

Relationship of media to genre and subgenre

Evolution of genre

Equipment

Cameras

Sound recording

Lighting

Editing

Techniques & processes

Set up

Film/Video

Camera angles

Focus

Capturing footage

technical codes

Sound recording

Dubbing

Voice-over

Editing

Health and Safety.

Post Production

Editing software

Image/audio correction

Special effects.

LO2 Develop a media production proposal through research and experimentation, in response to a brief

Brief

Client needs

Audience

Demographics

Psychographics

Codes and conventions

Similar and existing

Time constraints

Concept

Budget

Quality control

Preparing pre-production paperwork:

Shot lists

'recce' (reconnoiter)/location scouting

Storyboard

Moodboard

Script

Contingency

Call sheet

Treatment

Testing and exploration of media

LO3 Apply media practice tools and techniques in the execution of a final outcome

Health and safety

Project Management

Managing people

Managing equipment/resources

Asset management

Storing assets

File protocols

Audio

Video

Time planning

Re-shooting

Acquiring additional assets

Stock assets

Libraries/services

Quality Control

Daily 'rushes'

Critique

Editing

LO4 Present the outcomes of a media practice design process to an identified audience

Final production

Audience

Audience expectations

Audience response

Audience testing

Presentation method

Private screening

Public screening

Video presentation

Audio presentation

Moderated presentation

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate the equipment, techniques and processes of media production through contextual research</p>		<p>LO1 and LO2</p> <p>D1 Manage the development of a media production proposal, based on critical analysis of a brief, that combines materials, tools and techniques to support a creative process.</p>
<p>P1 Describe the equipment used for different types of media practice.</p> <p>P2 Discuss the techniques and processes used in specific media practice contexts.</p>	<p>M1 Compare different techniques and processes that may be used in similar media practice outputs.</p>	
<p>LO2 Develop a media production proposal through research and experimentation, in response to a brief</p>		
<p>P3 Analyse a brief to establish media production aims.</p> <p>P4 Produce media practice proposals through experimentation and testing with different materials, tools and techniques.</p>	<p>M2 Evaluate media practice proposals, through testing and feedback, to develop towards a final proposal.</p>	

Pass	Merit	Distinction
<p>LO3 Apply media practice tools and techniques in the execution of a final outcome</p>		<p>LO3 and LO4</p> <p>D2 Present media practice development work and final outcomes, based on critical evaluation of client need, audience and brief, showing the ability to integrate tools, techniques and processes in media production.</p>
<p>P5 Use asset management and media editing tools to refine a media product.</p> <p>P6 Apply media production workflows to ensure a managed development.</p>	<p>M3 Evaluate the relationship between media production workflows, asset management and project schedule.</p>	
<p>LO4 Present the outcomes of a media practice design process to an identified audience.</p>		
<p>P7 Evaluate audience for a media production outcome to define presentation method.</p> <p>P8 Present a finished media product to an identified audience.</p>	<p>M4 Justify the selection of presentation method based on media product and brief.</p>	

Recommended Resources

Textbooks

BRINDLE, M. (2013) *The Digital Filmmaking Handbook*. Quercus.

DOWSETT, P. (2015) *Audio Production Tips: Getting the Sound Right at the Source*. Focal Press.

GRAY, C. (2013) *How to Podcast: The Equipment, Strategy & Podcasting Skills You Need to Reach Your Audience: The book to guide you from Novice Podcaster to Confident Broadcaster*. 1st ed. Wild Trails Media.

HOCKROW, R. (2014) *Out of Order: Storytelling Techniques for Video and Cinema Editors (Digital Video & Audio Editing Courses)*. 1st ed. Peachpit Press.

LANGFORD, S. (2013) *Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One*. Focal Press.

OWENS, J. (2011) *Video Production Handbook*. 5th ed. Focal Press.

PITTMAN, S. (2013) *Editing Audio Using Audacity*. CreateSpace Independent Publishing Platform.

SAULS, S.J. and STARK C.A. (2016) *Audio Production Worktext: Concepts, Techniques, and Equipment*. 8th ed. Focal Press.

THURLOW, C. and THURLOW, M. (2013) *Making Short Films: The Complete Guide from Script to Screen*. 3rd ed. Bloomsbury Academic.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 44: Scriptwriting for Design*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

Unit 16: Material Practices

Unit code	R/615/3527
Unit level	4
Credit value	15

Introduction

This unit aims to introduce students to wide range of creative disciplines associated with material exploration.

Twenty-first century art and design incorporates new technologies, new materials and processes as well as encapsulating traditional methods and crafts. The way in which materials are used in the conceptual development, through experimentation and in the production of finished work, may be both a method and a means. In this context, an understanding of material properties and their potential to drive different forms of production is critical to the development of coherent practice.

This unit encourages students to explore materials and form with a view to developing individual approaches to material practice. There is an emphasis on the development of a clear process and testing, through experimentation, to identify potential for future development.

Throughout this unit an interdisciplinary approach will give students the opportunity to explore different areas of the creative industries and to identify the role of material practice in their own, developing, awareness of practice.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedents in material practices
- 2 Develop an approach to material practice through experimentation and testing
- 3 Create a finished work, articulating a material practice for a selected context
- 4 Present a body of work that reflects both process and final outcome.

Essential Content

LO1 **Explore historical and contemporary precedents in material practices**

Materials in practice

Processes

Processes

Machining

Fabricating

Moulding

Forming

Joining

Appropriation

Digital fabrication

LO2 **Develop an approach to material practice through experimentation and testing**

Iterative development processes

Idea/Concept testing

Material testing

Testing criteria

Commercial testing

Health and safety in workshops

LO3 Create a finished work, articulating a material practice for a selected work in context

Material finishing

Intrinsic finishes

Sanding

Polishing

Applied finishes

Paint

Varnish/Lacquer/Shellac

Process finishes

Glazing

Plating

Sandblasting

LO4 Present a body of work that reflects both process and final outcome

Presenting materials

Presenting material processes

Recognising Audiences

Presenting finished work

Mounting

Display

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore historical and contemporary precedents in material practices</p>		<p>LO1 and LO2</p> <p>D1 Use an iterative design process to develop material practice proposal that reflects historic and contemporary research, in response to a brief.</p>
<p>P1 Describe material properties and applications through contextual research.</p> <p>P2 Discuss the use of materials in different historic and contemporary contexts.</p>	<p>M1 Compare historic and contemporary material practices through the work of different practitioners.</p>	
<p>LO2 Develop an approach to material practice through experimentation and testing</p>		
<p>P3 Identify material properties through experimentation and testing.</p> <p>P4 Explore material use through the iterative development of art and design outcomes.</p> <p>P5 Discuss the health and safety regulations that apply to material practice equipment and processes.</p>	<p>M2 Refine a proposal through iterative evaluation and processes and outcomes.</p>	

Pass	Merit	Distinction
<p>LO3 Create a finished work, articulating a material practice for a selected work in context</p>		<p>LO3 and LO4</p> <p>D2 Present finished material practice outcomes and development work that communicate creative intention and show an ability to control manufacturing and finishing process in the production of final outcomes.</p>
<p>P6 Produce final outcomes, utilising standard equipment and processes.</p> <p>P7 Use material finishing equipment, materials and processes to produce final outcomes for a selected proposal.</p>	<p>M3 Evaluate manufacturing and finish quality, to justify the outcomes of a material practice development process.</p>	
<p>LO4 Present a body of work that reflects both process and final outcome.</p>		
<p>P8 Prepare a portfolio of work, showing development and outcome.</p> <p>P9 Present a body of work to a defined audience.</p>	<p>M4 Discuss the relationship between material practice, technical processes and final outcomes.</p>	

Recommended Resources

Textbooks

ANDREWS, O. (1988) *Living Materials: A Sculptures Handbook*.

University of California Press.

BRADDOCK-CLARKE, S.E. (2007) *Techno Textiles: Bk. 2: Revolutionary Fabrics for Fashion and Design*. Thames & Hudson.

BOURGEOIS, L. (2008) *Louise Bourgeois*. Rizzoli.

CELANT, G. (2008) *Vertigo: A Century of Multimedia Art from Futurism to the Web*. Skira Editore.

D'ARCY HUGHES, A. and VERNON-MORRIS, H. (2008) *Printmaking: Traditional & Contemporary Techniques*. Sussex: RotoVision.

FOSTER, H. (2004) *Art since 1900: Modernism, Antimodernism and Postmodernism*. Thames & Hudson.

HARTHILL, B. and CLARKE, R. (2005) *Collographs and Mixed Media Printmaking*.

A&C Black Publishers Ltd.

LEFTERI, C. (2006) *Materials for Inspirational Design*. RotoVision.

KALLENBURG, L. (2000) *Modelling in Wax for Jewellery and Sculpture*.

Krause Publications.

ROSSOL, M. (2001) *The Artists Complete Health and Safety Guide*. Allworth Press, US.

WEINTRAUB, L. (2003) *Making Contemporary Art: How Today's Artists Think and Work*.

Thames & Hudson.

Journals

Creative Review

Arts Monthly

Crafts Magazine

Websites

www.art-review.com	Art Review Magazine (Reference)
www.tate.org.uk	Tate Museums (Reference)
www.furniturelinkca.com	Furniture Link 'Material Science for Furniture Designers' (Reference)
www.materials.ac.uk	Engineering and Materials Education Research Group (Reference)
materio.com	materiO' (Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 40: Advanced Art Practice Studies*
- 48: Conceptual Practice*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 55: Jewellery Design*

Unit 17: Art/Craft Production

Unit code	Y/615/3528
Unit level	4
Credit value	15

Introduction

Art and craft have historically presented divergent pathways within art and design. The notion of 'art for art's sake' put forward an idea of art that had no function beyond referring to other art, whereas craft could be seen as useful; for example, pottery made for the practical needs of others. Craft also refers to skilled making, whereas art may relate more to concepts. The interface between art and craft is not fixed, and therefore for the purpose of this unit, aspects of art or craft may be seen in any activity students engage in, and which may also include elements of design. The production of art and craft can take many forms, and generally refers to more involved processes in creating a substantial work or collection of works for example, a glazed ceramic collection, a print edition, an in-depth portrait from life or a site-specific environmental piece.

The aim of this unit is to give students an overview of many aspects of art and craft production processes, to raise awareness of the essential factors in successful production, the issues that may arise and how they may be solved through practical exploration and realisation.

Students will research into methods of art and craft production, technical and collaborative problem-solving in the production process, applying this research in a brief, means of gaining feedback, and acting upon it to achieve the best outcomes.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate the rationale for art and craft production in different contexts
- 2 Explore processes and practices of art and craft through the production of tests and samples
- 3 Develop an art or craft outcome through an iterative process in response to a brief
- 4 Present a finished art or craft outcome to an audience, responding to feedback.

Essential Content

LO1 Investigate the rationale for art and craft production in different contexts

Art production contexts

Craft production contexts

Historical contexts

Ethnic and alternative contexts

Ethical and lifestyle demands

LO2 Explore processes and practices of art and craft through the production of tests and samples

Drivers for production

public commission, commercial need, concept, theme, selling point, focus, target audience

Technical

physical production, simulation, test production, solving technical issues, proof of concept, production sign off, quality control, health and safety

Collaborative production

technical expertise, management, sales, agent, publicity

Production process

planning, collaboration, permissions, health and safety, logistics, premises, equipment, materials, working conditions, utilities, storage, display

LO3 Develop an art or craft outcome through an iterative process in response to a brief

Process

Visualisation

Materials exploration

Production processes

Testing

Review

Brief for an art or craft production

client brief, community brief, interior furnishings, thematic exhibition, site-specific commission, print edition, performance-based work

LO4 Present a finished art or craft outcome to an audience, responding to feedback

Presentation

Exhibition

Trade fair

Performance

Audience

Community

Client venue

Gain feedback

Client

Commissioners

Community

Peers

Tutors

Technicians

Industry

Respond

Adapt presentation

Clarify aims

Methods

Formats

Reinforce message

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate the rationale for art and craft production in different contexts</p>		<p>LO1 and LO2</p> <p>D1 Develop initial art or craft propositions, showing a clear command of the processes and techniques necessary to support an iterative process of testing and refinement.</p>
<p>P1 Describe how art and craft production processes are used in a specific context.</p> <p>P2 Discuss the differences between art and craft production in a given context.</p>	<p>M1 Explain how art and craft production processes may be integrated in a specific context.</p>	
<p>LO2 Explore processes and practices of art and craft through the production of tests and samples</p>		
<p>P3 Evaluate a given brief to determine technical and contextual drivers for an art or craft development process.</p> <p>P4 Discuss the health and safety requirements associated with art or craft production.</p> <p>P5 Produce initial art or craft propositions using sketches, tests and samples.</p>	<p>M2 Evaluate art or craft production processes, in relation to the quality of potential outcomes to meet creative intentions.</p>	

Pass	Merit	Distinction
<p>LO3 Develop a finished art or craft outcome through an iterative process, in response to a brief</p>		<p>LO3 and LO4</p> <p>D2 Present finished art or craft outcomes, that reflect a critical analysis of audience and context, and the ability to integrate materials, processes and techniques in the development of creative work.</p>
<p>P6 Identify the materials and processes necessary for art or craft production in a given context.</p> <p>P7 Apply the use of selected materials and processes necessary to produce a finished art or craft outcome, based on initial propositions.</p>	<p>M3 Assess iterative outcomes to arrive at final proposals, through selection and refinement.</p>	
<p>LO4 Present a finished art or craft outcome to an audience, responding to feedback.</p>		
<p>P8 Select a method of presentation or display of an art or craft outcome, to meet the needs of an identified audience.</p> <p>P9 Present a rationale for the development of a finished art or craft outcome.</p>	<p>M4 Justify art or craft production, materials and processes in response to audience feedback.</p>	

Recommended Resources

Textbooks

AIHONG, L. (2016) *Contemporary Installation Art*. Shenzhen: ArtPower International.

FICK, B. and GRABOWSKI, B (2015) *Printmaking: A Complete Guide to Materials and Processes*. 2nd Ed. London: Laurence King.

HOOVER, S. (2013) *Film Production: Theory and Practice*. USA: Stephen Hoover.

KATRIB, R. and CERUTI, M. (2013) *Where is Production?: Inquiries into Contemporary Sculpture*. London: Black Dog Publishing.

NEILSON, K. (2007) *Interior Textiles: Fabrics, Application, and Historic Style*. Hoboken: Wiley.

SCOTT, M. (2006) *Potter's Bible: An Essential Illustrated Reference for both Beginner and Advanced Potters*. New York: Chartwell Books.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

16: *Material Practices*

20: *Ceramic & Glass*

21: *Accessories*

28: *Communication in Art & Design*

30: *Surface Design*

40: *Advanced Art Practice Studies*

48: *Conceptual Practice*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*

Unit 18: Digital Design Practices

Unit code	J/615/3590
Unit level	4
Credit value	15

Introduction

The experience of using digital interfaces within our day-to-day lives has become commonplace. Whether they are online or part of smartphone or computer applications, the experience for the user needs to be intuitive. The codes, conventions and gestures used to help us access, send and organise information are becoming a part of our everyday experience. Whether we use interfaces for entertainment, learning, informing or recording, there is clear need to make them feel like second nature.

This unit introduces the key concepts behind the visual, aesthetic and experiential elements with digital design practice. Through practical production, students will be exposed to the underpinning theory and practice of interface design across a range of platforms.

Topics included in this unit are usability and experience principles, integrating interface design and user experience, visual elements of interface design, interface production and critical testing of interfaces.

On successful completion of this unit students will be able to research digital design principles, develop their own usability strategies, apply visual techniques through practical software production, and evaluate personal methods.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate the use of digital design principles in the production of user experiences, through research and analysis
- 2 Develop a usability strategy, integrating interface design and user experience, in response to a brief
- 3 Produce a digital design product, based on a usability strategy, in response to a brief
- 4 Present a digital design interface for user-testing and evaluation.

Essential Content

LO1 Investigate the use of digital design principles in the production of user experience, through research and analysis

Design Principles and purposes

Informative

Recording

Broadcasting

Entertainment

Social

Codes and conventions

Research methods

Test Screening

Questionnaire

Survey methods

Comparison

Similar and existing

Hits and views

Reports

Context

Demographics and psychographics

Platforms

Web

Mobile

App

Constraints

Compatibility

Regulators

Accessibility

LO2 Develop a usability strategy, integrating interface design and user experience, in response to a brief

Usability and experience

Narrative

Continuity

Accessibility

Navigational structure

Responsiveness

Audience expectations

Experience

Feedback

Contribution

Interaction

Visual

Audio

Tactile/Haptic

Inertia

Sensors

Visual elements of interface

Placement

Ergonomics and anthropometrics

Typography

Identity

Structure

Hierarchy of information

Transitions and animation

LO3 Produce a digital design product, based on a usability strategy, in response to a brief

Prototyping design iteration and development

Prototyping applications

Wire-framing

Flowmap

Revision

Consultation

Management

Efficiency

Automation

Collaboration

Organisation

Assets

Quality control

Production methods

Image production

Manipulation

Compatibility

WISYWIG

Cloud based

Templates

Themes

Content Management System

Release

Optimisation

Export

Visuals

Assets

Directories

Delivery

LO4 **Present a digital design interface for user-testing and evaluation**

Testing and review

Emulation

Device

Backwards compatibility

Usability

Alpha and beta groups

Design development stages

Application marketplace

System guidelines

Marketplace policies

Project evaluation

Relationship to competition

Production processes

Fitness for purpose

Target market

Relationship to brief

Initial proposal

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate the use of digital design principles in the production of user experience, through research and analysis</p>		<p>LO1 and LO2</p> <p>D1 Create a usability strategy, integrating a critical evaluation of constraints and opportunities in relation to an aesthetic character aligned with client needs.</p>
<p>P1 Explore digital design principles.</p> <p>P2 Assess the role of user-experience within digital design.</p>	<p>M1 Evaluate interface designs and user-experience in relation to accessibility and usability.</p>	
<p>LO2 Develop a usability strategy, integrating interface design and user experience, in response to a brief</p>		
<p>P3 Identify client and user needs, through research and testing.</p> <p>P4 Develop a usability strategy, for a digital design product, based on client and user needs.</p>	<p>M2 Produce static visuals, to explain a usability strategy, highlighting key features of user-experience in relation to client profile.</p>	

Pass	Merit	Distinction
<p>LO3 Produce a digital design product, based on a usability strategy, in response to a brief</p>		<p>LO3 and LO4</p> <p>D2 Present a final digital design product; that coordinates aesthetic direction with usability and accessibility, based on critical analysis of systematic testing.</p>
<p>P5 Use wire-framing and prototyping to test interface designs.</p> <p>P6 Design a functional interface in response to a brief.</p>	<p>M3 Develop a digital design product, through the application of quality control measures, usability testing and revision.</p>	
<p>LO4 Present a digital design interface for testing and evaluation.</p>		
<p>P7 Present a functional digital design interface, in a format that allows for user-testing.</p> <p>P8 Evaluate user-testing results; highlighting examples of good practice and areas for improvement.</p>	<p>M4 Apply systematic and market relevant testing measures to an interface.</p>	

Recommended Resources

Textbooks

- ANDERSON, S.P. (2011) *Seductive interaction design: Creating playful, fun, and effective user experiences*. Berkeley, CA: New Riders Publishing.
- BANAG, C. and WEINHOLD, J. (2014) *Essential mobile interaction design: Perfecting interface design in mobile apps*. United States: Addison-Wesley Educational Publishers.
- GREEVER, T. (2015) *Articulating design decisions: Communicate with Stakeholders, keep your sanity, and deliver the best user experience*. United States: O'Reilly Media, Inc.
- KRISHNA, G. (2015) *The best interface is no interface: The simple path to brilliant technology*. Upper Saddle River, NJ, United States: New Riders Publishing.
- LEVY, J. (2015) *UX strategy: How to devise innovative digital products that people want*. Sudbury, MA, United States: O'Reilly Media, Inc.
- LAL, R. (2013) *Digital design essentials: 100 ways to design better desktop, web, and mobile interfaces*. Gloucester, MA: Rockport Publishers.
- NAHAI, N. (2012) *Webs of influence: The psychology of online persuasion*. Harlow, England: Pearson Education.
- NEIL, T. (2014) *Mobile design pattern gallery: Ui patterns for mobile applications. 2nd ed.* United States: O'Reilly Media, Inc.
- PATTON, J., COOPER, A. and CAGAN, M. (2014) *User story mapping: Building better products using agile software design*. Bloomington, IN, United States: O'Reilly Media, Inc.
- SENDPOINTS (ed.) (2015) *GUI: Graphical user interface design*. United States: Gingko Press.
- YAYICI, E. (2014) *UX design and usability mentor book: With best practice business analysis and user interface design tips and techniques*. United States: Emrah Yayici.

Websites

Uxapprentice.com	UK Apprentice (Training)
UXmastery	UX Mastery (Training/Reference)
Springboard.com	Springboard (Reference)
Smashingmagazine.com	Smashing Magazine (Reference)
Creativebloq.com	Creative Bloq (Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 24: Visual Merchandising*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 56: Project Management*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

Unit 19: Packaging Design

Unit code	D/615/3529
Unit level	4
Credit value	15

Introduction

Packaging is a key element in the marketing and distribution of products. It has a rich history interwoven into the developments of trade and culture, from early forms, where leaves were used to transport goods, to the range of contemporary forms that have become part of the advertising and promotion of goods. A packaging designer responds to innovations, in both materials and forms not only to find ways to entice the customer, but also to better protect the product. The designer also has an ethical responsibility to consider the environmental impact and sustainability issues surrounding the packaging.

The aim of this unit is to provide students with a greater appreciation for the function of packaging; to advertise the product, to protect the product and to facilitate use of the product. Students will examine both historical and contemporary ways that packaging has fulfilled these functions.

Students will then design a packaging prototype considering the impact of; function, audience and context of the product on the design solution.

The knowledge, understanding and skills gained in this unit will help students gain transferable skills that could be applied to other projects in the future.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent
- 2 Evaluate the requirements for packaging in response to a brief
- 3 Develop packaging prototypes in support of a given product
- 4 Present a product packaging strategy for a given product.

Essential Content

LO1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent

Product Protection

Product Containment

Transport/Packing

Stacking, combining and connection

Communication

Product Advertising

Graphic presentation

Retail Display

Audience attention

Competition

Trends

Legal requirements

Codes and conventions

Ethics

Sustainability

Materials

Accessibility

Durability

Re-usability

LO2 Evaluate the requirements for packaging in response to a brief

Context considerations

Historical, traditional, contemporary, packaging in nature, technological developments, consumer needs, product characteristics; solid, liquid, perishable

Function considerations

Containment, protection, information, storage, display, transportation, production, environmental, health and safety, point of sale, presentation, enhancement, visual argument, enticement, appeal, visual/tactile communication, target consumer/user

Category considerations

Beauty and health, beverage, books & media, clothing & fashion, food, home and garden, office & art supply, pet, promotional, technology, toy and game

Form considerations

Construction; function; life-cycle; disposal; materials; natural, manufactured, sustainable, recycled, bio-degradable, renewable, properties and characteristics; costs

Substrate considerations

Aluminium, bag and film, fabric, glass bottle, jar, paper & carton, plastic bottle, plastic & pvc packaging, pouch, specialty, sustainable, tin, metal, foil, tube, wood.

Manufacturing considerations

Processes: manufacture eg Cutting, folding, joining, filling, closing, labelling, handling, health and safety considerations

Technology: tooling: shrink-wrapping, foil packaging, injection, moulding, printing, laser cutting, milling

LO3 Develop packaging prototypes in support of a given product

Design development

Product dimensions

Maquettes

CAD drawings

Material selection

Sustainability

Production

Distribution

Display context

Export protocols

Distribution to producer

LO4 **Present a product packaging strategy for a given product**

Advertise the product

Packaging as advertising at point of sale

To protect the product

Product characteristics, substrate considerations

Facilitate use of the product

Instructional surface graphics

Ergonomics

Transportation of goods

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent</p>		
<p>P1 Discuss the development of packaging design through historic and contemporary contextual research.</p> <p>P2 Explain how packaging is used to advertise, protect and facilitate the use of products.</p>	<p>M1 Analyse specific examples of packaging, in relation to aspects of promotion, function and design.</p>	<p>D1 Evaluate changes in packaging design, over time, in relation to changes in the function of packaging.</p>

Pass	Merit	Distinction
<p>LO2 Evaluate the requirements for packaging in response to a brief</p>		<p>LO2, LO3 and LO4</p> <p>D2 Produce packaging design solutions, including manufacturing and technical data, that reflects critical awareness of product and client needs, and the coordination of material, form and graphics.</p>
<p>P3 Evaluate the physical requirements for packaging of a given product.</p> <p>P4 Analyse the packaging of competing products, and the use of packaging in their promotion.</p> <p>P5 Identify the audience for a given product, through client and market research.</p>	<p>M2 Examine the relationship between audience, product and marketing strategy in determining packaging parameters.</p>	
<p>LO3 Develop packaging prototypes in support of a given product</p>		
<p>P6 Use drawing, models and a range of materials to experiment with packaging form factors.</p> <p>P7 Explore surface graphics options for the packaging of a given product.</p>	<p>M3 Assess prototypes in order to define a strategy for a finished packaging design proposal.</p>	
<p>LO4 Present a product packaging strategy for a given product.</p>		
<p>P8 Prepare final graphics, prototypes and mock-ups for a packaging strategy.</p> <p>P9 Present a packaging strategy to a specified audience.</p>	<p>M4 Discuss how a packaging strategy responds to a marketing strategy and competition.</p>	

Recommended Resources

Textbooks

BOKU, S. (2008) *Package Form and Design: Encyclopedia of Paper-Folding Design. 3rd ed.* Tokyo: PIE Books.

DUPUIS, S. and SILVA, J. (2011) *Package Design Workbook.* Beverly: Rockport Publishers.

GRIP (2013) *Best Practices for Graphic Designers, Packaging.* Beverly: Rockport Publishers.

JACKSON, P (2012) *Structural Packaging: Design Your Own Boxes and 3D Forms.* London: Laurence King.

KLIMCHUK, M. and KRASOVEC, S. (2012) *Packaging Design: Successful Product Branding From Concept to Shelf. 2nd ed.* Hoboken: John Wiley & Sons Inc.

STEWART, B. (2007) *Packaging Design. London:* Laurence King.

Website

www.thedieline.com The Dieline – Branding & Packaging Design
(General Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 54: Professional Modelmaking*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 20: Ceramic & Glass

Unit code	R/615/3530
Unit level	4
Credit value	15

Introduction

The aim of this unit is to develop an awareness of the potential of ceramics and glass as a materials approach to design that reflects the unique character of these materials.

Many craft processes in the workshop may be translated into a volume and batch production context, but it is vital to understand the material behaviour of ceramics and glass to be able to design effectively. These processes, in themselves, will also offer a creative response to design problems.

Topics included within this unit are the moulding of ceramic & glass, including, casting, pressing, plastic forming processes and decorative techniques.

On successful completion of this unit students will be able to identify a wide range of forming processes in ceramic & glass, and they will be able to demonstrate the knowledge and conventions of the industry. In addition, students will have the fundamental knowledge and skills needed to progress to higher levels of study or the profession.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate contemporary and historic precedents through contextual research into ceramic & glass
- 2 Explore materials, processes and conventions through the production of ceramic & glass samples
- 3 Develop a design proposal for ceramic & glass artefacts, based on research and experimentation, in response to a brief
- 4 Present a collection of finished ceramic & glass artefacts, in response to a brief.

Essential Content

LO1 **Evaluate contemporary and historic precedents through contextual research into ceramic & glass**

History of glass

Material development

Process/technology development

History of ceramics

Material development

Process/technology development

Contemporary practitioners in ceramic & glass

Commercial

Artisan

International

Product

Artefact

Uses and functions

Domestic

Commercial

Arts & crafts

Industrial

LO2 **Explore materials, processes and conventions through the production of ceramic & glass samples**

Health and Safety in the workshop

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH)

Testing and recording conventions in Ceramics and Glass.

Production

Preparation of materials

Forming and moulding processes

Use of colour

Kiln Firing processes

Finishing Techniques.

LO3 Develop a design proposal for ceramic & glass artefacts, through research and experimentation, in response to a brief

Design development

Maquettes, models and prototypes.

Pattern and surface qualities

Integral surface and colour

Applied surface and colour

Developing a range

Design range

Arts range

LO4 Present a collection of finished ceramic & glass artefacts, in response to a brief

Presenting ceramic & glass

Display and presentation techniques

Installation techniques

Understanding Audiences

Technical and visual relationship between ceramic & glass artefacts

Audience Expectations.

Client

Public

Wholesale/Retail

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Evaluate contemporary and historic precedents through contextual research into ceramic & glass		D1 Assess the relationship between the development of technologies/processes and the types of ceramic/glass produced.
P1 Discuss the historic development of ceramic & glass. P2 Investigate contemporary precedents, in ceramic & glass, to explore the use of materials and processes.	M1 Compare historical and contemporary precedents in ceramic & glass, identifying changes in materials and processes.	
LO2 Explore materials, processes and conventions through the production of ceramic & glass samples		D2 Produce ceramic & glass samples that illustrate the relationship between material and process, reflecting an iterative process of design development.
P3 Produce a selection of glass and ceramic samples exploring different material and processes. P4 Discuss the health and safety regulations applicable to workshop activities and handling of materials	M2 Evaluate materials and processes to determine consistency of effect and outcome.	

Pass	Merit	Distinction
<p>L03 Develop a design proposal for ceramic & glass artefacts, through research and experimentation, in response to a brief</p>		<p>L03 and L04</p> <p>D3 Present finished ceramic or glass artefacts, demonstrating the synthesis of creative process, with a critical evaluation of context, client and audience needs.</p>
<p>P5 Produce maquettes and models to show design development in ceramic & glass.</p> <p>P6 Apply an iterative design process, to refine proposals toward final outcomes.</p>	<p>M3 Produce initial proposals, in ceramic & glass, that reflect an integration of material, process, form and colour.</p>	
<p>L04 Present a collection of finished ceramic & glass artefacts, in response to a brief.</p>		
<p>P7 Develop a display strategy for presenting a collection of ceramic or glass artefacts.</p> <p>P8 Present a collection of ceramic or glass artefacts, and development work, that communicate design intention and process.</p>	<p>M4 Justify the selection of artefacts for display and presentation, based on analysis of context and audience.</p>	

Recommended Resources

Textbooks

- BEVERIDGE, P., DOMENECH, I. and PASUAL, I. (2008) *Warm Glass*. US Imports.
- BURKE, E. (2005) *Glassblowing: A Technical Manual*. The Crowood Press Ltd.
- COOPER, E. (2009) *Contemporary Ceramics*. Thames & Hudson.
- CUMMINGS, K. (2009) *Contemporary Kiln Formed Glass*. A & C Black Publishers Ltd.
- CUTLER, V. (2012) *New Technologies in Glass*. Bloomsbury Publishing.
- GRIFFITH, B. (2014) *Kiln-Formed Glass: Beyond the Basics*. Lark.
- HATCH, M. (2015) *New Ceramic Surface Design*. Quarry Books.
- HOOSON, D. and QUINN, A. (2012) *The Workshop Guide to Ceramics*. Thames & Hudson.
- LEFTERI, C. (2004) *Ceramics: Materials for inspirational design*. Rotovision.
- LEFTERI, C. (2004) *Glass: Materials for inspirational design*. Rotovision.
- LODER, C. (2013) *Sculpting and Handbuilding*. A & C Black Publishers Ltd.
- QUINN, A. (2007) *The Ceramic Design Course: Principles, Practice, and Techniques*. Thames & Hudson.
- TANNER, A. (2010) *Batch: Craft, Design and Product*. Bloomsbury Publishing.
- THWAITES, A. (2011) *Mouldmaking for Glass*. A & C Black Publishers Ltd.
- WARDELL, S. (1997) *Slipcasting*. A & C Black Publishers Ltd.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 16: Material Practices*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 40: Advanced Art Practice Studies*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 21: Accessories

Unit code	Y/615/3531
Unit level	4
Credit value	15

Introduction

Accessories are used to contribute to and/or complement an outfit, and can be loosely categorised into two general areas: those that are carried and those that are worn.

Accessories are just as much a part of fashion history as specific types of apparel. For example, in the 1800s fans, parasols and gloves held significance for how women experienced gender, race and class. Today, however, accessories are not just seen as a part of the fashion industry. Increasingly, we make use of accessories in relation to technology (mobile phones, wearables, etc.) as a way of making a personal statement.

The aim of this unit is to provide students with the opportunity to develop an awareness of accessory design in the fashion industry and beyond. A strong emphasis will be placed on the use of research, conceptual, creative and technical skills, along with the development of essential skills, such as pattern-cutting and visualisation. Students will investigate and propose new designs for fashion forward, luxury and high-street markets. They will be encouraged to develop a social and cultural awareness when considering the environment and their own design decisions.

Students will explore the design and manufacture of a diverse range of products, materials, processes and technologies. Experimenting in leather, wood, metal, resin, digital print, plastics, recyclable and 3D resistant materials will provide students with the opportunity to translate design ideas into prototypes and finished accessories.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore contemporary and historical precedents related to accessories, through contextual research
- 2 Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes
- 3 Design a collection of accessories based on research and development
- 4 Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.

Essential Content

LO1 **Explore contemporary and historical precedents related to accessories, through contextual research**

Types of accessories

Worn

Carried

Technology-related

Function

Purpose

Aesthetic

Historical Development

Industrial developments

LO2 **Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes**

Testing of materials.

Experimentation and sampling

Design development-

Design ethics

Production of prototypes.

Documentation of processes.

Evaluation of potential and limitations of materials, techniques and processes.

LO3 Design a collection of accessories based on research and development

Designs for fashion forward, luxury and high-street markets.

Final design development.

Modelling, Pattern-cutting and Visualisation.

Outcome production.

Quality check.

LO4 Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability

Evaluate suitability for market, use of materials and sustainability.

Critically evaluate and reflect upon own ideas, development, concepts, planning and production.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore contemporary and historical precedents related to accessories, through contextual research</p>		<p>LO1 and LO2</p> <p>D1 Develop design prototypes for an accessory collection, refined through experimentation and testing, based on a critical analysis of materials and processes.</p>
<p>P1 Identify contemporary and historical precedents in accessory design.</p> <p>P2 Discuss contemporary trends in accessories in relation to historic development.</p>	<p>M1 Evaluate the relationship between accessory design and broader trends in design.</p>	
<p>LO2 Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes</p>		
<p>P3 Evaluate the properties of materials used in the production of accessories.</p> <p>P4 Develop accessory prototypes through experimentation and testing of different materials and processes.</p>	<p>M2 Create design prototypes that illustrate a detailed analysis of material and process.</p>	

Pass	Merit	Distinction
<p>LO3 Design a collection of accessories based on research and development</p>		<p>LO3 and LO4</p> <p>D2 Present final designs that illustrate the ability to originate and develop an accessory collection that combines analysis of market and design thinking.</p>
<p>P5 Use sketches, models and prototypes to develop final designs for an accessory collection.</p> <p>P6 Produce final design prototypes for an accessory collection.</p>	<p>M3 Specify the materials and manufacturing processes required to produce pieces in an accessory collection.</p>	
<p>LO4 Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.</p>		
<p>P7 Prepare drawings, models and prototypes that communicate the design aims, form and market placement of an accessory collection.</p> <p>P8 Present development work and final outcomes to explain the use of materials and processes in the production of an accessory collection, highlighting sustainability.</p>	<p>M4 Justify the design of an accessory collection, based on analysis of similar collections in the market.</p>	

Recommended Resources

Textbooks

BLUMENTHAL, E. (2011) *Handbag Designer 101: Everything You Need to Know About Designing, Making, and Marketing Handbags.*

DAVIES, K. (2013) *Phillip Treacey.*

HARDING, L. (2013) *Knitting Little Luxuries: Beautiful Accessories to Knit*

JOHNSTON, L. and WOOLLEY, L. (2015) *Shoes – A brief history.*

MALLALIEU, N. (2014) *The Better Bag Maker: An Illustrated Handbook of Handbag Design.*

PERSSON, H. (2015) *Shoes – Pleasure & Pain.*

SCHNEIDER, A. (2014) *Hats by Madame Paulette: Paris Milliner Extraordinaire.*

Links

This unit links to the following related units:

- 1: *Professional Development*
- 2: *Contextual Studies*
- 3: *Individual Project (Pearson Set)*
- 4: *Techniques & Processes*
- 6: *Materials & Structures*
- 9: *Fashion & Textiles Practices*
- 16: *Material Practices*
- 17: *Art/Craft Production*
- 19: *Packaging Design*
- 20: *Ceramic & Glass*
- 23: *Fashion Collection*
- 24: *Visual Merchandising*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice - Collaborative Project (Pearson-set)*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 40: *Advanced Art Practice Studies*
- 42: *Styling*
- 47: *Branding and Identity*
- 48: *Conceptual Practice*
- 49: *Art Direction*
- 50: *Material Selection & Specification*
- 51: *Ceramic Design*
- 55: *Jewellery Design*
- 57: *3D Modelling & Rendering*
- 58: *Creative Industries Placement*
- 61: *Creative Entrepreneurship*
- 62: *Trend Forecasting*

Unit 22: Printmaking

Unit code	D/615/3532
Unit level	4
Credit value	15

Introduction

Since its development in China, around the start of the second century, printmaking has remained a vibrant form of art and communication. Whether through small run woodcut prints or mass-produced etchings, the range of techniques available in printmaking has meant that it retains a unique position within the creative industries.

This unit will allow students to explore a wide range of processes and practices in printmaking, as well as applying these practices to realise personal outcomes through an experimental approach.

On successful completion of this unit students will be able to understand the historical and contemporary practices associated with printmaking, and through contextualised visits to professional studios and commercial workshops, be able to apply printmaking processes to their specific area of study.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the development of printmaking technologies and practices through historic and contemporary precedent research
- 2 Evaluate printmaking processes and techniques through experimentation using different materials and technologies
- 3 Develop propositions towards a final outcome through an iterative design process
- 4 Present a body of printmaking work that communicates both development process and final outcomes.

Essential Content

LO1 Explore the development of printmaking technologies and practices through historic and contemporary precedent research

Traditional techniques;

Woodcuts

Engraving

Etching

Lithography

Photo screenprints

Photocopying

Collagraph

transfers

digital

Darkroom

Screen

Mono

Intaglio

Lino

Historical Contexts

Commercial

Arts and crafts

Industrial

Media

Literature

Technology

LO2 Evaluate printmaking processes and techniques through experimentation using different materials and technologies

Traditional materials;

oil-based ink

acrylic water-based inks

paper

hand-made

machine made

fabrics

card

acrylic sheet.

Non-traditional materials;

Found materials

Polythene

Plastics

Packaging.

Health and safety

Materials

Processes

Equipment

Disposal

Legislation/Regulation

LO3 Develop propositions towards a final outcome through an iterative design process

Design development

Sketching

Test printing

Colour testing

Material testing

Synthesis

Pre-production

Revision

Quality control

LO4 Present a body of printmaking work that communicates both development process and final outcomes

Identifying audience

Presentation formats

Gallery

Framed prints

Horizontal display

Display cases

Book

Binding

Covers

Portfolio

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the development of printmaking technologies and practices through historic and contemporary precedent research</p>		<p>LO1 and LO2</p> <p>D1 Critically analyse the outcomes of complex printmaking processes, to identify techniques for application to creative practice.</p>
<p>P1 Discuss the historic development of printmaking.</p> <p>P2 Explore the development of printmaking in the context of different cultures.</p>	<p>M1 Evaluate contemporary printmaking through the work of different practitioners.</p>	
<p>LO2 Evaluate printmaking processes and techniques through experimentation using different materials and technologies</p>		
<p>P3 Develop sample prints using different processes and materials.</p> <p>P4 Discuss the correct handling of materials and use of equipment, in printmaking, to ensure health and safety.</p>	<p>M2 Create complex printmaking outcomes, through the combination of different techniques and processes.</p>	

Pass	Merit	Distinction
<p>LO3 Develop propositions towards a final outcome through an iterative design process</p>		<p>LO3 and LO4</p> <p>D2 Create a body of finished printmaking work that shows the ability to manage multiple technologies and processes in the production of complex outcomes that communicate the relationship between creative process and outcome.</p>
<p>P5 Use sketching, testing prints and other processes to develop printmaking proposals.</p> <p>P6 Evaluate tests and experiments to select final materials and processes for use.</p>	<p>M3 Justify the selection of materials and processes for use in producing final work.</p>	
<p>LO4 Present a body of printmaking work that communicates both development process and final outcomes.</p>		
<p>P7 Select a presentation format in support of final printmaking outcomes.</p> <p>P8 Present final work, and development process, to a given audience.</p>	<p>M4 Assess the success of a final printmaking presentation in relation to a given audience.</p>	

Recommended Resources

Textbooks

BARRATT, M. (ed.) (2008) *Intaglio Printmaking*. A & C Black Publishers Ltd.

CHESTERMAN, M. and NELSON, R. (2015) *Making Woodblock Prints*. Ramsbury: The Crowood Press.

GRAVER, M. (2011) *Non-Toxic Printmaking*. 1st ed. A & C Black Publishers Ltd.

HOWARD, K., KIEKEBEN, F. and REED, D.J. (2003) *The Contemporary Printmaker: Intaglio-Type & Acrylic Resist Etching*. Write-Cross Press.

MORLEY, N. (2016) *Linocut for artists and designers*. Ramsbury: The Crowood Press.

SCHMIDT, C. (2011) *Print Workshop*. New York: Potter Craft.

WILLIAMSON, C. (2011) *Little Book of Screenprinting*. San Francisco: Chronicle Books.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 9: Fashion & Textiles Practices*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 47: Branding & Identity*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 23: Fashion Collection

Unit code	H/615/3533
Unit level	4
Credit value	15

Introduction

A fashion collection is a response to a range of creative and economic factors. The designer has to understand the market in which they are designing and ensure that they respond to current trends which are relevant to that market in order to produce a commercially successful outcome. The industry is constantly evolving and it is vital that the designer creatively responds to these changes in order to create appealing designs for the targeted customer/market/client.

The aim of this unit is to provide students with the skills and knowledge required to develop their first cohesive fashion collection from the starting point of initial client brief through to final presentation of design work.

Topics included in this unit are research for design, trend forecasting, creating concept boards, devising customer profiles, ideas generation, design development, and traditional and contemporary media illustration techniques.

On successful completion of the unit students will be prepared to enter industry in support of a senior designer in developing a fashion collection or to progress to further education.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate trends, through contextual research, to inform the strategy for a fashion collection
- 2 Communicate a fashion collection strategy, based on research and experimentation
- 3 Develop a cohesive fashion collection, in response to a brief
- 4 Present a fashion collection, identifying areas for further development and best practice.

Essential Content

LO1 Investigate trends, through contextual research, to inform the strategy for a fashion collection

Market trends and forecasting

Using agencies

Databases

Customer research

Surveys

Focus groups

Buying habits

Research agencies

Demographics and psychographics

LO2 Communicate a fashion collection strategy, based on research and experimentation

Material selection

Colour

Fabric

Pattern

Client/customer/market

Demographics

Trends

Price

Design development

Sketching

Modelmaking

Toiles

Cad/cgi

LO3 Develop a cohesive fashion collection, in response to a brief

Reflecting suitability for market

Market research

Market testing

Presentation

Portfolio

Digital presentation

Fashion show/catwalk

Quality measures

Fitness for purpose

Price and market relationship

Durability

Communication intentions

LO4 Present a fashion collection, identifying areas for further development and best practice

Client feedback

Customer feedback

Focus groups

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate trends, through contextual research, to inform the strategy for a fashion collection</p>		<p>LO1 and LO2</p> <p>D1 Present a fashion collection strategy that integrates contextual research with the results of experimentation, defining design direction, material use, pattern and colour.</p>
<p>P1 Undertake contextual research to inform development of a fashion collection strategy.</p> <p>P2 Describe the influences of designers, fashion houses and trend agencies on the retail design sector.</p>	<p>M1 Evaluate research outcomes, in the context of the market, to inform a strategy</p>	
<p>LO2 Communicate a fashion collection strategy, based on research and experimentation</p>		
<p>P3 Identify colour palettes, fabrics, styles and patterns based on market/trend research.</p> <p>P4 Explain how a fashion strategy meets the needs of a given brand.</p> <p>P5 Use sketches, mood-boards and samples to present a fashion collection strategy.</p>	<p>M2 Assess a fashion collection strategy in relation to competing collections/brands in the market.</p>	

Pass	Merit	Distinction
<p>LO3 Develop a cohesive fashion collection, in response to a brief</p>		<p>LO3 and LO4</p> <p>D2 Create a fashion collection that demonstrates a synthesis of brand identity, market awareness and customer expectation with a creative process and iterative development.</p>
<p>P6 Develop a fashion collection to align with a brand ethos.</p> <p>P7 Apply quality control, review and testing to the development of a fashion collection.</p>	<p>M3 Analyse the way in which a fashion collection integrates trend awareness and forecasting.</p>	
<p>LO4 Present a fashion collection, identifying areas for further development and best practice.</p>		
<p>P8 Present a fashion collection that responds to brand and customers.</p> <p>P9 Identify areas of good practice and areas for improvement in a fashion collection strategy.</p>	<p>M4 Evaluate areas for improvement, in a fashion collection, in order to enhance future developments.</p>	

Recommended Resources

Textbooks

ATKINSON, M. (2012) *How to Create Your Final Collection: A Fashion Student's Handbook* (Portfolio Skills). London: Laurence King.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

KIPER, A. (2014) *Fashion Portfolio: Design and Presentation*. London: Batsford.

LEACH, R. (2012) *The Fashion Resource Book: Research for Design*. London: Thames and Hudson.

RENFREW, E. (2016) *Developing a Fashion Collection* (Basics Fashion Design). AVA Publishing. New York.

SEIVEWRIGHT, S. (2012) *Basics Fashion Design 01: Research and Design*. AVA Publishing. New York.

Websites

www.vogue.com	Vogue Magazine (Reference)
www.mintel.com	Mintel (Reference/Database)
www.peclersparis.com	PeclersParis (Reference)
www.premierevision.com	PremièreVision Paris (Reference)
www.trendhunter.com	Trend Hunter (Reference)
www.wgsn.com	WGSN Trend Forecasting (Reference)

Links

This unit links to the following related units:

- 1: *Professional Development*
- 2: *Contextual Studies*
- 3: *Individual Project (Pearson Set)*
- 4: *Techniques & Processes*
- 8: *Pattern Cutting & Garment Making*
- 9: *Fashion & Textiles Practices*
- 21: *Accessories*
- 22: *Printmaking*
- 24: *Visual Merchandising*
- 27: *Textile Technology*
- 30: *Surface Design*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice - Collaborative Project (Pearson-set)*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 42: *Styling*
- 46: *Technical Drawing*
- 47: *Branding & Identity*
- 49: *Art Direction*
- 50: *Material Selection & Specification*
- 55: *Jewellery Design*
- 56: *Project Management*
- 58: *Creative Industries Placement*
- 61: *Creative Entrepreneurship*
- 62: *Trend Forecasting*

Unit 24: Visual Merchandising

Unit code	K/615/3534
Unit level	4
Credit value	15

Introduction

Visual merchandising is critical to the retail sector as it is the primary means by which we inspire shoppers, encouraging them to buy and increase sales. Visual merchandising may play different roles. For the producer of goods, it provides a means by which we may seek to make merchandise desirable, explain new products and highlight the features of products. For a retailer, visual merchandising may promote the image of the store/outlet, show the range on offer, encourage customers into the store or help consumers to locate goods within the store.

Through this unit, students will explore this variety of roles and the techniques used to support visual merchandising. Students will be introduced to historical and contemporary movements and examine the ways in which the time, place and conditions of production influence and shape visual merchandising.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss visual merchandising through historic and contemporary precedents
- 2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy
- 3 Develop a visual merchandising strategy based on market research
- 4 Present a visual merchandising strategy for a given product/brand.

Essential Content

LO1 **Discuss visual merchandising through historic and contemporary precedents**

Historical and contemporary brands

Visual merchandising campaigns

Promotional designs

Promotional material and advertising used in either fashion or graphics

Environment issues

Visual merchandising and ethics

Exhibition design

LO2 **Evaluate an identified brand or product to determine the context for a visual merchandising strategy**

Critical and evaluation strategies

Market research

Client feedback

Focus groups

In-store testing

Client needs

Increased sales

Shifting profile

New product awareness

Consumer desire/aspiration

Strategy

Aims

Planning and time management

Concept designs, scale models and prototypes

LO3 Develop a visual merchandising strategy based on market research

Project Management

Working with feedback

Managing finances

Commissioning creatives

Concept designs, scale models and prototypes

Feedback

Client

Customer

LO4 Present a visual merchandising strategy for a given product/brand

Proposal Presentation

Written

Visual

Window display

Setting up backdrops, locations and space

Health and safety

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss visual merchandising through historic and contemporary precedents		LO1 and LO2 D1 Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.
P1 Explore visual merchandising through a review of promotional material and advertising. P2 Examine the way that visual merchandising may respond to broader environmental and social issues.	M1 Evaluate the relationship between visual merchandising, advertising and promotion.	
LO2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy		
P3 Carry-out market research for given product/brand. P4 Discuss the key features of a given brand/product that define its position in the market.	M2 Compare a given brand/product, and its position in the market, with that of its competition.	

Pass	Merit	Distinction
<p>LO3 Develop a visual merchandising strategy based on market research</p>		<p>LO3 and LO4</p> <p>D2 Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.</p>
<p>P5 Develop visual material, in support of a visual merchandising strategy.</p> <p>P6 Present a visual merchandising strategy to a range of users/customers, to gain market feedback.</p>	<p>M3 Iteratively revise and test a visual merchandising strategy based on market feedback.</p>	
<p>LO4 Present a visual merchandising strategy for a given product/brand.</p>		
<p>P7 Prepare finished material for a visual merchandising strategy.</p> <p>P8 Present a visual merchandising strategy to a defined audience.</p>	<p>M4 Evaluate how a visual merchandising strategy relates to product/brand identity.</p>	

Recommended Resources

Textbooks

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Thames & Hudson Ltd.

CROW, D. (2010) *Visible Signs: An Introduction to Semiotics in the Visual Arts*. 2nd ed. Bloomsbury Publishing. AVA Publishing, SA.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

GOWEREK, H. and MCGOLDRICK, P.J. (2015) *Retail Marketing Management: Principles and Practice*. Harlow: Pearson Education Limited.

HOLLIS, R. (2001) *Graphic Design: A Concise History*. 2nd ed. Thames & Hudson.

MAUREEN, M. (2012) *Interior Design Visual Presentation A Guide to Graphics, Models and Presentation Techniques*. John Wiley & Sons.

MOORE, G. (2012) *Basics Fashion Management 02: Fashion Promotion: Building a Brand Through Marketing and Communication*. Bloomsbury Publishing, AVA Publishing, SA.

MORGAN, T. (2014) *Visual Merchandising*. 2nd ed. Laurence King Publishing.

MORGAN, T. (2015) *Visual Merchandising: Windows and In-store Displays for Retail*. 3rd ed. Laurence King Publishing.

PRICKEN, P. (2008) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. 2nd ed. Thames & Hudson.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

- 14: *Graphic Design Practices*
- 15: *Media Practices*
- 16: *Material Practices*
- 17: *Art/Craft Production*
- 18: *Digital Design Practices*
- 19: *Packaging Design*
- 20: *Ceramic & Glass*
- 21: *Accessories*
- 22: *Printmaking*
- 23: *Fashion Collection*
- 28: *Communication in Art & Design*
- 30: *Surface Design*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 47: *Branding & Identity*
- 55: *Jewellery Design*
- 58: *Creative Industries Placement*
- 61: *Creative Entrepreneurship*
- 62: *Trend Forecasting*

Unit 25: Surveying & Measuring

Unit code	M/615/3535
Unit level	4
Credit value	15

Introduction

Whether designing an interior, packaging for a new product, a new range of clothing, or a sculpture for a public park, the creative industries rely on accurate information. The ability to measure and record the physical parameters that will inform a creative process is of paramount importance. In many cases, the accuracy of the information will have direct impact on the materials, processes and costs that contribute.

This unit explores the techniques used to carry out and record accurate measurements in different contexts. Based on their specific pathway of study, students will develop a detailed understanding of the tools and techniques used to measure existing physical conditions. In addition, students will gain an understanding of the way that measurement informs other areas of the creative process.

On successful completion of this unit students will be able to carry out accurate measuring using a variety of tools and techniques. In addition, students will understand the role and importance of measurement in relation to the broader context of design and manufacturing.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of surveying and measuring in the context of a specific creative industry
- 2 Evaluate the tools and technologies available for use in measuring within a given art and design context
- 3 Illustrate the process of taking an accurate set of measurements, within a given art and design context
- 4 Record a series of measurements, in a given art and design context, and check for accuracy.

Essential Content

LO1 **Discuss the role of surveying and measuring in the context of a specific creative industry**

Surveying

Site surveys

Building/interior surveys

Topographic surveys

Measuring

Anthropometrics and ergonomics

Measuring objects

Material properties

Hardness

Elasticity

Porosity

Environmental properties

Heat

Humidity

Light

LO2 **Evaluate the tools and technologies available for use in measuring, within a given art and design context**

Surveying equipment

Tape measures

Theodolites

Laser tapes/laser range finder

Ultrasonic distance meter

3d scanning & point clouds

Measuring equipment

Sewing tape/tape measure

Measuring rules

Micrometers

Calipers

Body scanners

3D scanners
Hardness meters
Thermometers
Barometers
Light meters

LO3 Explain the process of taking an accurate set of measurements, within a given art and design context

Surveying Processes

Site surveys
Building/interior surveys
Topographic surveys
Photographic surveys

Recording

Measuring Processes

Body measuring
3D object measuring
Measuring material properties
Measuring environmental conditions

LO4 Record a series of measurements, in a given art and design context, and check for accuracy

Recording measurement

Dimensional recording
Logging dimensions
Drawings

Accuracy checks

'measure twice, cut once'
Triangulation
Tool calibration
Allowable tolerance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role of surveying and measuring in the context of a specific creative industry</p>		<p>LO1 and LO2</p> <p>D1 Analyse the relationship between traditional and technology-based measurement in a given art and design context.</p>
<p>P1 For a given creative industry, explain the type of surveying/ measurement that is used.</p> <p>P2 Evaluate the role that measuring/surveying plays for a given creative industry.</p>	<p>M1 Compare different types of measurement, for a given creative industry, and how they may inform different aspects of a project.</p>	
<p>LO2 Evaluate the tools and technologies available for use in measuring within a given art and design context</p>		
<p>P3 Identify the tools used in measuring, for a given art and design context.</p> <p>P4 Discuss the types of measurement that are carried out using different tools.</p>	<p>M2 Evaluate the way that technology has provided new ways of carrying out measurements.</p>	

Pass	Merit	Distinction
<p>LO3 Illustrate the process of taking an accurate set of measurements, within a given art and design context</p>		<p>LO3 and LO4</p> <p>D2 Prepare accurate survey/measurement information, using drawings and specifications, in support of a specific art and design project.</p>
<p>P5 Identify the key stages in undertaking a survey or measurement process.</p> <p>P6 Examine potential causes for error in a survey or measurement process.</p>	<p>M3 Evaluate how the use of multiple types of measurement may increase or decrease potential errors.</p>	
<p>LO4 Record a series of measurements, in a given art and design context, and check for accuracy.</p>		
<p>P7 Record measurements for a given art and design context, using standard tools and techniques.</p> <p>P8 Evaluate recorded measurements to confirm accuracy.</p>	<p>M4 Compare recorded measurements, from different processes and techniques, to ascertain overall accuracy.</p>	

Recommended Resources

Textbooks

- BEAZLEY, A. and BOND, T. (2003) *Computer-aided pattern design & product development*. Oxford: Wiley-Blackwell.
- IRVINE, W. and MACLENNAN, F. (2005) *Surveying for Construction*. 5th ed. London: McGraw-Hill.
- KARANA, E., PEDGLEY, O. and ROGNOLI, V. (2013) *Materials experience: Fundamentals of materials and design*. Amsterdam: Butterworth-Heinemann.
- MONGEAN, B. (2015) *3D technology in Fine Art and Craft: Exploring 3D Printing, Scanning, Sculpting and Milling*. Focal Press.
- SADGROVE, B.M. (2007) *Setting Out Procedures for the Modern Built Environment*. London: Ciria.
- SCHOFIELD, W. and BREACH, M. (2007) *Engineering Surveying*. 6th ed. Oxford: Elsevier.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 23: Fashion Collection*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 40: Advanced Art Practice Studies*
- 43: Digital Fabrication*
- 46: Technical Drawing*
- 54: Professional Modelmaking*
- 57: 3D Modelling & Rendering*

Unit 26: Darkroom Techniques

Unit code	T/615/3536
Unit level	4
Credit value	15

Introduction

In the digital age where notions of 'fast', 'convenient', and 'automatic' are promoted, the importance and influence of fundamental techniques in photography is often overlooked. Indeed, Photoshop emerged out of traditional methods of image control in the darkroom, where 'wet photography' techniques enable photographers to create and manipulate images through the control of processes and materials.

This unit aims to equip students with skills, knowledge and understanding to create and manipulate analogue black and white images in the darkroom. It offers students the opportunity to recognise and achieve professional standards in technical application and in the quality of final print outcomes.

Topics included in this unit are: film stock and formats, including 120 and 5X4 (and through the development of projects, students will gain opportunities to explore and apply such media in relation to studio and location techniques); key black and white darkroom practices, such as film processing, printing concepts of burning and dodging, contrast control (through the manipulation of printing/paper 'grades'), print density, as well as techniques such as toning, retouching and presentation. Other techniques such as cyanotypes, salt printing, collodion wet plate process and camera-less photography may also be explored for their potential contemporary applications.

On successful completion of this unit, students will have knowledge of traditional analogue skills and darkroom techniques, and will have produced a portfolio of prints within a wet lab environment.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the development of darkroom techniques and their application within the creative industries
- 2 Process and print photographic images using darkroom processes; applying safe practices and procedures
- 3 Modify and finish photographic images in response to a brief
- 4 Present photographic prints, and development work, to identified audiences.

Essential Content

LO1 Explore the development of darkroom techniques and their application within the creative industries

Historic development of processes & techniques

Photography in the creative industries

Bespoke processes and outcomes

Darkroom process as craft

LO2 Process and print photographic images using darkroom processes; applying safe practices and procedures

Using an enlarger

Producing contact sheets

Scaling

Cropping

Exposure (aperture and timing)

Test strips

Health and Safety:

Legislation and codes of practice

Protective equipment and measures

Risk assessment and management

Safe darkroom practices and processes:

Manual film processing using tanks

Black and white film negatives, print papers

Wet processing

LO3 Modify and finish photographic images in response to a brief

Film speed manipulation:

Push and pull processing

Image manipulation techniques:

Use of filters to control contrast, dodging, burning, double exposure, solarisation

Finishing:

Toning, bleaching, retouching, hand tinting, portfolio presentation methods (image selection, structure and sequencing, context and presentation)

LO4 Present photographic prints, and development work, to identified audiences

Documentation methods: Recorded observations (photographing, sketching, note-taking)

Visual analysis

Presentation techniques

Contemporary darkroom practices and art-based applications

Research and contextualisation relevant to assignment brief and individual approaches

Evaluation of own work within the wider context of historical and contemporary practice

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the development of darkroom techniques and their application within the creative industries</p>		<p>LO1 LO2</p> <p>D1 Produce photographic images, using darkroom processes, that explore the relationship between techniques and bespoke outputs.</p>
<p>P1 Discuss the historic development of darkroom practices.</p> <p>P2 Illustrate the ways that darkroom techniques are used in contemporary art and design contexts.</p>	<p>M1 Analyse the ways that darkroom techniques, in contemporary practice, may challenge traditions of photographic output.</p>	
<p>LO2 Process and print photographic images using darkroom processes; applying safe practices and procedures</p>		
<p>P3 Process film to obtain photographic negatives.</p> <p>P4 Produce photographic contact sheets and prints on different papers from negatives.</p> <p>P5 Explain the requirements for safe operation of equipment and handling of materials.</p>	<p>M2 Justify the selection of techniques and processes to produce print outputs.</p>	
<p>P6 Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.</p> <p>P7 Create final photographic outputs through different finishing techniques, testing and review.</p>	<p>M3 Refine photographic outputs, based on modifications through process and technique, to determine best results.</p>	

Pass	Merit	Distinction
<p>LO3 Modify and finish photographic images in response to a brief</p>		<p>LO3 and LO4</p> <p>D2 Present finished outputs, showing the ability to combine multiple darkroom techniques and processes, that communicate concepts through composition, contrast, colour, light/shadow and finishing.</p>
<p>P6 Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.</p> <p>P7 Create final photographic outputs through different finishing techniques, testing and review.</p>	<p>M3 Refine photographic outputs, based on modifications through process and technique, to determine best results.</p>	
<p>LO4 Present photographic prints, and development work, to identified audiences.</p>		
<p>P8 Illustrate concept development of photographic outputs.</p> <p>P9 Present finished photographic prints to an audience.</p>	<p>M4 Justify the use of darkroom techniques in communicating concepts to an audience.</p>	

Recommended Resources

Textbooks

- ADAMS, A. (1995) *The Negative*. New York: Little, Brown and Company.
- BARNBAUM, B. (2010) *The Art of Photography: An Approach to Personal Expression* (Photographic Arts Editions). San Rafael: Rocky Nook.
- BARNES, M. (2012) *Shadow Catchers: Camera-less Photography*. London: Merrell.
- BENDANDI, L. (2015) *Experimental Photography: A Handbook of Techniques*. London: Thames & Hudson.
- COOTE, J.H. (1996) *Ilford Monochrome Darkroom Practice: A Manual of Black and White Processing*. Oxford: Focal Press.
- HECKERT, V. (2015) *Lights, Paper, Process: Reinventing Photography*. New Haven and London: Yale University Press.
- HICKS, R. and SCHULTZ, F. (2003) *Darkroom Basics*. London: Collins and Brown.
- REXER, L. (2013) *The Edge of Vision: The Rise of Abstraction in Photography*. New York: Aperture.
- STONE, J. (2016) *Darkroom Dynamics: A Guide to Creative Darkroom Techniques* (35th Anniversary Annotated Reissue). Oxford: Focal Press.
- WOROBIEC, T. (2008) *Black & White Photography in a Digital Age: Creative Camera, Darkroom and Printing Techniques for the Modern Photographer*. Newton Abbot: David & Charles.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 48: Conceptual Practice*
- 49: Art Direction*

Unit 27: Textile Technology

Unit code	A/615/3537
Unit level	4
Credit value	15

Introduction

Textiles form the fabric of our lives; from the clothes we wear to furnishing our homes and workplaces, they are the materials with which we surround ourselves. In addition, textiles are critical to many other industries, including construction, healthcare and defence. This unit will introduce students to the fundamental technologies that underpin the textile industry and provide insight into both traditional manufacturing processes and new developments within the industry.

On successful completion of this unit students will gain a broad understanding of a wide range of textile technologies, including the manufacture of fibres, yarns and fabrics. Each part of the textile industry, from fibres to finishing, is critical to the final product. By studying this unit students will understand how textile technologies interact to form part of a larger, interdependent system. The unit will also introduce students to current issues within the industry, including the impact of new technologies and environmental concerns.

This unit will be of particular relevance to students who wish to continue into the textiles or fashion industries, or those who want to undertake further study within textiles and fashion.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles
- 2 Evaluate fibre composition, yarn type, and fabric structure across a range of textiles
- 3 Produce a detailed fabric specification for a given context
- 4 Produce textile samples using a range of technologies for manufacture and finishing.

Essential Content

LO1 Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles

Textile Terms and definitions.

Fibres

natural and synthetic fibres
production and properties.

Yarns

Spinning processes
yarn technology.

Weaving technology

preparatory weaving processes
weaving as a fabric formation process
weaving operations.

Knitting technology

fabric production methods
knitting machines
knitting actions.

Non-woven technology

fabric forming techniques
manufacture of composite fabrics.

Environmental issues surrounding materials and processes.

Health and safety

LO2 Evaluate fibre composition, yarn type, and fabric structure across a range of textiles

Natural and synthetic fibres

Types of yarns

Knitted fabric structures: plain knit, rib, tuck, miss.

Woven fabric structures: plain weaves, twills, satins and sateens.

Textile testing

Fabric analysis methods

LO3 Produce a detailed fabric specification for a given context

Properties and performance of fibres and yarns.

Knitted fabric properties

Woven fabric properties

Non-woven fabric properties.

Functionality of textiles; comfort, appearance, special properties

Requirements for textile for fashion, interiors, and other applications

Fabric specification

LO4 Produce textile samples using a range of technologies for manufacture and finishing

Colouration processes

Dyeing and printing techniques.

Classification of dyes and the dyeing process.

Print technologies including screen printing, transfer printing, digital printing.

Colouration and colour fastness

The selection and application of finishing processes.

Chemical finishes

Environmental issues surrounding materials and processes.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles</p>		<p>LO1 and LO2</p> <p>D1 Evaluate a given range of textile products to determine the equipment and processes used in their production, referring to yarn, composition and structure.</p>
<p>P1 Explain the manufacturing processes required for the production of knitted, woven and non-woven fabrics.</p> <p>P2 Assess the operation and function of different textile manufacturing equipment</p> <p>P3 Discuss the health and safety issues associated with textile technology and processes.</p>	<p>M1 Compare the different processes required to produce woven, knitted and non-woven textiles; highlighting both the common and different processes and equipment.</p>	
<p>LO2 Evaluate fibre composition, yarn type, and fabric structure across a range of textiles</p>		
<p>P4 Describe the fibre composition, and yarn type of a range of knitted and woven fabrics.</p> <p>P5 Discuss the fabric structure of a range of knitted and woven fabrics.</p>	<p>M2 Analyse the relationship between fibre composition, yarn type and fabric structure.</p>	

Pass	Merit	Distinction
<p>LO3 Produce a detailed fabric specification for a given context</p>		<p>LO3 and LO4</p> <p>D2 Create a range of fabric samples, for a given context, that show a command of manufacturing and finishing processes.</p>
<p>P6 Describe the functional qualities of fabrics used in different contexts.</p> <p>P7 Evaluate the relationship between functional and aesthetic qualities in different fabrics.</p> <p>P8 Develop a fabric specification for a given context</p>	<p>M3 Define the functional and aesthetic qualities of fabrics for fashion, interiors and other applications.</p>	
<p>LO4 Produce textile samples using a range of technologies for manufacture and finishing.</p>		
<p>P9 Develop a range of fabric samples, using different manufacturing and finishing technologies.</p> <p>P10 Present a range of fabric samples in relation to a given context.</p>	<p>M4 Analyse the suitability of fabrics for different contexts, with reference to their properties.</p>	

Recommended Resources

Textbooks

BOWLES, M. and ISAAC, C. (2012) *Digital Textile Design*. Laurence King.

BRIGGES-GOODE. (2013) *Printed Textile Design*. Laurence King.

CORBMAN, B. (1983) *Textiles: fibre to fabric*. McGraw Hill.

SHENTON, J. (2014). *Woven Textile Design*. Laurence King.

SPENCER, D.J. (2001) *Knitting Technology*. Woodhead Publishing.

THOMPSON, R. and THOMPSON, A. (2014) *Manufacturing Processes for Textiles and Fashion Design*. London: Thames and Hudson.

WYNNE, A. (1997) *Textiles* (The Motivate Series). Oxford: Macmillan.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 21: Accessories*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 30: Surface Design*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 47: Branding & Identity*
- 50: Material Selection & Specification*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 28: Communication in Art & Design

Unit code	F/615/3538
Unit level	4
Credit value	15

Introduction

Everything in our environment communicates to us, in some way. Those things that are man-made often seek to communicate highly specific things. These may be functional, as in visual information to help us find our way, or they may be abstract, seeking to make us feel something. Whether it is a photograph or an icon on a smartphone screen, the ability to communicate information, intention or ideas through visual methods is considered within the field of 'communications' and it can inform every aspect of the creative industries.

This unit aims to support students in exploring communications techniques and methodologies relevant to a specific field of study. The ability to communicate visually is a fundamental skill for all specialist fields within the creative industries. Potential audiences, clients and customers are looking for increasingly sophisticated visual stimuli and creative industry practitioners are continually challenged to come up with innovative ways to communicate their creative intentions.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss communication, in the creative industries, through historical and contemporary precedent research
- 2 Analyse a brief to define the context of a communication strategy
- 3 Develop a communication strategy, through experimentation, in response to a given brief
- 4 Present a communication strategy and finished work in relation to a given brief.

Essential Content

LO1 **Discuss communication, in the creative industries, through historical and contemporary precedent research**

Modes of communication

Image, type, narrative, juxtaposition, senses, experience, texture, interaction

Documentary, entertainment, information, demonstration, propaganda, revolution, counter-culture

Communication contexts and technologies

media, film, arts, literature, advertising, dance, performance, internet, experimental, information, language, semiotics, reproduction

Characteristics

Formal elements

Proximity

Hierarchy

Grouping

Sequencing

Communication technique

Metaphor

Association

Symbolism

Concept

Subversion

Absence

Representation

Abstraction

Controversy

Appropriation

Translation

LO2 **Analyse a brief to define the context of a communication strategy**

Audience Testing

Test Screening

Questionnaire

Survey methods

Pitch

Poll

Critique

Client feedback

Analytics

Comparison

Similar and existing analysis

Hits and views

Reports

Platform

Context

Readership and audience

Exposure

LO3 **Develop a communication strategy, through experimentation, in response to a given brief**

Responding to a brief

Interpreting a brief

Gathering information in response to the brief

Demonstrating the ability to integrate research into creative design solutions

Selecting appropriate materials, techniques and processes to effectively communicate intention.

Creatively exploring materials, techniques and processes.

LO4 Present a communication strategy and finished work in relation to a given brief

Communication techniques used.

Use of materials techniques and processes.

Creative intentions.

Response to the brief

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role of communication, in the creative industries, through historical and contemporary precedent research</p>		
<p>P1 Research communication techniques relevant to an area of specialist study.</p> <p>P2 Discuss the use of communication techniques in the work of others, through contemporary and historic precedent.</p>	<p>M1 Compare the use of communication techniques used by a range of practitioners within a specialist field.</p>	

Pass	Merit	Distinction
<p>LO2 Analyse a brief to define the context of a communication strategy</p>		<p>LO2 and LO3</p> <p>D2 Create final communication outputs that reflect the ability to apply analytic and creative thinking in the development of design solutions.</p>
<p>P3 Review a given brief to identify the context for a communication strategy.</p> <p>P4 Use research and testing to identify users and audience for a communication strategy.</p>	<p>M2 Use communication analytics to evaluate and refine a communication strategy.</p>	
<p>LO3 Develop a communication strategy, through experimentation, in response to a given brief</p>		
<p>P5 Test different modes of communication to determine applicability for an identified audience and message.</p> <p>P6 Develop final communication outputs for presentation/ distribution to an identified audience.</p>	<p>M3 Evaluate combinations of different materials and processes, for producing communication outputs, in order to refine the message.</p>	

Pass	Merit	Distinction
<p>LO4 Present a communication strategy and finished work in relation to a given brief.</p>		<p>D3 Present finished communication outputs and strategy to an identified audience, illustrating the relationship between context, audience and message.</p>
<p>P7 Present a communication strategy and finished work to an identified audience.</p> <p>P8 Assess the relationship between strategy and finished work.</p>	<p>M4 Evaluate the use of communication techniques, taking into account audience feedback.</p>	

Recommended Resources

Textbooks

BERGER, J. (2008) *Ways of Seeing*. London: Penguin Classics.

COHEN, D.H.J. and ANDERSON, S. (2006) *A Visual Language: Elements of Design*. A & C Black Publishers Ltd.

CROW, D. (2003) *Visible Signs An Introduction To Semiotics for Art And Design Students*. Righton Press.

DE BONO, E. (1990) *Lateral Thinking: A textbook for creativity*. Harper & Row.

GREGORY, R.L. (1998) *Eye and Brain; The Psychology of Seeing*. 5th ed. Oxford: Oxford University Press.

INGLEDEW, J. (2011) *A-Z of visual ideas: how to solve any creative brief*. London: Laurence King.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

13: *Typography*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

23: *Fashion Collection*

24: *Visual Merchandising*

- 30: *Surface Design*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 44: *Scriptwriting for Design*
- 45: *Web Design*
- 46: *Technical Drawing*
- 47: *Branding & Identity*
- 48: *Conceptual Practice*
- 49: *Art Direction*
- 58: *Creative Industries Placement*
- 59: *User-testing for Design*
- 60: *Digital Animation*
- 61: *Creative Entrepreneurship*

Unit 29: Workflows

Unit code	J/615/3539
Unit level	4
Credit value	15

Introduction

In working on complex creative projects; that may involve many different people, a variety of different assets, diverse software systems, and responding to different stakeholders, there is an increasing demand for creative practitioners to be able to manage the processes of production, collaboration and distribution of information more effectively. Thus, knowledge of workflows is fundamentally important in creating and managing art and design projects.

The organisation and implementation of workflows necessitates knowledge of a range of occupational areas within the creative industries, identification and allocation of relevant skillsets, technological knowledge, and an awareness of budgetary issues and constraints.

This unit is designed to give students an overview of workflows within a creative industries context. Students will consider workflow options within a creative project lifecycle and demonstrate their ability to oversee the project, efficiently exploiting available resources (both human and technological) to streamline the project and produce a successful outcome.

On successful completion of this unit students will describe how to implement a workflow, list the workflow options of a creative project, explain their suitability and how they enhance the project delivery.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Identify the skills and technologies required to manage an art and design project lifecycle
- 2 Define a project workflow system to utilise available technologies, resources and skills
- 3 Apply a workflow system to an art and design project in response to a brief
- 4 Examine the implementation of a workflow system and how it has affected the overall project.

Essential Content

LO1 **Identify the skills and technologies required to manage an art and design project lifecycle**

Software and hardware requirements

compatibility of software versions

codecs

platforms

Workflow model as a project lifecycle optimisation tool.

Skills and attributes

Working with others

Leadership

Communication

Negotiation

Technologies

File sharing

Standardisation

Review and monitoring

Scheduling

Remote access

Databases

Alerts

Updates

Automation

Communication

Efficiency and economy

Templates

Duplicates

Standards

Clear plans

Visuals

Pitching

Protocols

Agreements

Milestones

Quality control

LO2 Define a project workflow system to utilise available technologies, resources and skills

Existing Workflow Systems

Manual systems

Digital systems

Cloud-based systems

Producing a Workflow timeline.

Sourcing and securing available skill sets and technologies

Estimating the duration of each phase of the timeline.

Budgetary constraints for each phase.

Reducing the budget without affecting quality.

Workflow areas of concern.

Estimating their potential threat to project success.

LO3 **Apply a workflow system to an art and design project in response to a brief**

Implementing the Workflow.

Timeline

Targets

Status

Progression

Minutes

Schedules

Contacts

Contingency

Budgeting

Logistics

Resourcing

Managing others

Negotiated briefs

Systems

Paper based

Online

Back-up

Storage

Automation

Scheduling

Alerts

Efficiency

Budgetary constraints for each phase.

Reducing budget without affecting quality.

Negotiation

LO4 Examine the implementation of a workflow system and how it has affected the overall project

Evaluate the workflow. How could it be improved?

Critically evaluate their own contribution in terms of communication, clarity, knowledge, research.

What is needed to better prepare for future Workflow implementation?

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Identify the skills and technologies required to manage an art and design project lifecycle		LO1 and LO2 D1 Develop a project workflow system, illustrating ways in which efficiency is gained through a clear process and management of diverse assets.
P1 Describe the skills and processes required for a given art and design practice. P2 Explore the technologies required for a given art and design project.	M1 Discuss the relationship between skills, technologies and time in relation to an art and design project.	
LO2 Define a project workflow system timeline to utilise available technologies, resources and skills		
P3 Evaluate skills, technologies and resources, in relation to a given art and design project, to define a timeline. P4 Prepare a workflow mapping to show the relationship between activities, resources and time.	M2 Demonstrate the increase in efficiency through the application of a proposed project workflow.	

Pass	Merit	Distinction
<p>LO3 Apply a workflow system to an art and design project in response to a brief</p>		<p>LO3 and LO4</p> <p>D2 Apply a workflow system, that responds to critical analysis of an art and design project brief, to enable creative practice and achieve improved processes and outcomes.</p>
<p>P5 Manage the processes and resources of an art and design project, using a defined workflow.</p> <p>P6 Assess the progress of an art and design project by tracking issues and solutions within a defined workflow.</p>	<p>M3 Evaluate the workflow for an art and design project, based on responses to issues and the effect on the overall timeline.</p>	
<p>LO4 Examine the implementation of a workflow system and how it has affected the overall project.</p>		
<p>P7 Evaluate the effectiveness of a workflow in relation to an art and design project.</p> <p>P8 Identify instances of good practice and areas for improvement in a workflow, based on project outcomes.</p>	<p>M4 Illustrate the impact of a clear workflow on the quality and efficiency of an art and design project process and outcome.</p>	

Recommended Resources

Textbooks

- ANDREWS, P. (2006) *Raw workflow from capture to archives: a complete digital photographer's guide to raw imaging*. Oxford: Focal.
- ARMSTRONG, H. (2009) *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural.
- COOPER, A. (2007) *About Face 3: The Essentials of Interaction Design*. Wiley.
- DOLIN, P. (2005) *Exploring Digital Workflow* (Design Exploration). US: Delmar Cengage Learning.
- HAY, S. (2013) *Responsive Design Workflow*. US. New Riders.
- KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. US: New Riders.
- MCCLEAN, S. (2008) *Digital storytelling: the narrative power of visual effects in film*. Cambridge, Mass: London MIT.
- ROCHE, K. (2011) *Kevin Roche: architecture as environment*. New Haven, Conn.: Yale University Press.
- WIGAN, M. (2006) *Thinking Visually*. London: Thames & Hudson.

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- 1: *Professional Development*
- 2: *Contextual Studies*
- 3: *Individual Project (Pearson-set)*
- 4: *Techniques & Processes*
- 5: *3D Practices*
- 7: *Computer Aided Design (CAD)*
- 8: *Pattern Cutting & Garment Making*
- 9: *Fashion & Textiles Practices*
- 11: *Photographic Practices*
- 12: *Screen-based Practices*
- 13: *Typography*

- 14: *Graphic Design Practices*
- 15: *Media Practices*
- 16: *Material Practices*
- 17: *Art/Craft Production*
- 18: *Digital Design Practices*
- 19: *Packaging Design*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 43: *Digital Fabrication*
- 53: *Workflows & Management*
- 54: *Professional Modelmaking*
- 56: *Project Management*
- 57: *3D Modelling & Rendering*
- 58: *Creative Industries Placement*
- 60: *Digital Animation*

Unit 30: Surface Design

Unit code	A/615/3540
Unit level	4
Credit value	15

Introduction

Surface design is an important aspect of many different areas within the creative industries, where the appearance and utility may be defined through the choice of surface materials and processes, such as printing or dyeing and the use of colour, texture and pattern.

The aim of this unit is to give students opportunities to consider a surface design approach in different disciplines, and to explore the potential of surface design solutions to practical and theoretical issues that may arise.

Topics included in this unit are the use of surface design in different contexts, technical applications of surface design, the potential for visual communication, application to specific problems, specialist issues, originating and testing designs, production of one-offs and planning for dissemination, bespoke production by others, and mass manufacture.

On successful completion of this unit students will understand how surface design has been used by others in contrasting contexts. They will have explored and experimented with techniques and processes associated with surface design, and will have undertaken a surface design brief and presented designs for work in a finished format.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate the application of surface design in different art and design contexts
- 2 Develop and test surface designs in response to a brief
- 3 Create a surface design strategy and specifications for production
- 4 Present a surface design proposal, for a given context, in response to a brief.

Essential Content

LO1 Investigate the application of surface design in different art and design contexts

Investigate through visual research into work by others

Surface design in:

Textiles, fashion

Interior design

3d design

Graphic design

Digital design

Art practice

Jewellery

Packaging

Furnishing

Ceramic ware

Technical application:

Drawing

Printing

Embroidery

Weaving

Pattern cutting

Photographic transfer

Digital processes

Data visualisation

On different surfaces (horizontal, vertical, regular, uneven, moving) health and safety

Visual communication of ideas and feelings

Patterning

Texture

Colour

Material

Joining

Manipulation

LO2 Develop and test surface designs in response to a brief

Applying techniques and processes to a problem

Physical and virtual materials

Pattern

Textures

Specialist aspects

Decorative and functional characteristics

Scales of production (bespoke, one-off, mass manufacture)

Material qualities and specifications

Trend forecasting

Technical conventions

Technical issues

Heat

Cold

Stresses

Material strength

Weight

Wearability

Environmental impact

Practical issues

Cost

Efficiency

Effectiveness

Use of CAD and rendering software

LO3 Create a surface design strategy and specifications for production

Information

Drawings

Technical marks and symbols

Digital files

Specifications

Industry protocols

Delivery to client

Appropriate formats

Strategic Issues

Business

Manufacturers

bespoke

batch production

mass production

flow production

Market focus

National

International

Export

Retail

Wholesale

mail order

haute couture

contract

LO4 Present a surface design proposal, for a given context, in response to a brief

Presentation methods

Portfolio presentation

Digital presentation

Report

Verbal presentation

Presentation context/audience

Professional/Business

Manufacturing

Retail/Commercial

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate the application of surface design in different art and design contexts</p>		<p>LO1 and LO2</p> <p>D1 Produce surface design proposals, in response to a brief, illustrating creative use of techniques and materials, as part of an iterative design process.</p>
<p>P1 Describe how surface design is used in different art and design contexts.</p> <p>P2 Evaluate how surface design can meet a variety of needs within an art and design context.</p>	<p>M1 Explore the scope for surface design application within an art and design context.</p>	
<p>LO2 Develop and test surface designs in response to a brief</p>		
<p>P3 Experiment with surface design techniques and processes in order to establish design directions.</p> <p>P4 Devise surface designs, based on experimentation, in response to a brief.</p>	<p>M2 Evaluate surface designs in response to testing and feedback, identifying necessary revisions.</p>	

Pass	Merit	Distinction
<p>LO3 Create a surface design strategy and specifications for production</p>		<p>LO3 and LO4</p> <p>D2 Present a surface design strategy and samples, which reflect the use of pattern, texture and material to create a resolved surface design solution for a specific context.</p>
<p>P5 Prepare drawings, samples and specifications required for surface design production and installation.</p> <p>P6 Define the production processes necessary for the manufacture of a surface design.</p>	<p>M3 Use complex patterns, textures and materials, to develop a surface design strategy, in response to a brief.</p>	
<p>LO4 Present a surface design proposal, for a given context, in response to a brief.</p>		
<p>P7 Present final drawings, samples, specifications and mock-ups for a surface design proposal.</p> <p>P8 Explain how a surface design proposal meets the needs of clients or consumers.</p>	<p>M4 Justify the relationship between brief, strategy and proposal.</p>	

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital Lighting and Rendering. 3rd Ed.* London: Pearson Peachpit/New Riders.

BRIGGS-GOODE, A. (2013) *Printed Textile Design* London: Laurence King.

COLE, D. (2007) *Patterns: New Surface Design.* Abingdon: London: Laurence King.

DE SOTO, D. (2014) *Know Your Onions: Graphic Design: How to Think Like a Creative, Act Like a Businessman and Design Like a God.* Amsterdam: Bis Publishers.

DUNNEWOLD, J (2010) *Art Cloth: A Guide to Surface Design for Fabric.* Fort Collins, Colorado: Interweave

KIRK, A. (2016) *Data Visualisation.* London: Sage Publications Ltd.

PLANCHARD, D. (2015) *SolidWorks 2016 Reference Guide* Mission, Kansas: SDC Publications.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
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- 9: Fashion & Textiles Practices*
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- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 23: Fashion Collection*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 62: Trend Forecasting*

Unit 31: Visual Narratives

Unit code	F/615/3541
Unit level	4
Credit value	15

Introduction

This unit aims to develop students' understanding of how visual narratives are employed in a wide variety of contexts, including examining diverse media such as children's books, graphic novels, instructional diagrams, storyboarding and animation. Students will consider elements of effective communication and information dissemination in its broadest sense, from simple juxtapositions, through to the manipulation of texts and images, to develop an ability to be understood as a visual communicator and storyteller.

Through practical experimentation students will explore pictorial storytelling, and the use of words and images to create a narrative, including ideas of voice, point of view, pace and balance between word/image, to developing an understanding of the underlying concepts and conventions related to narrative storytelling. Students will be expected to recognise the importance of style and genre in visual imagery and to examine the roles of time and sequence in visual communication.

On successful completion of this unit students will be able to produce visual narratives across a range of different contexts. Through effective application of the codes and conventions of visual storytelling, students will be able to communicate clear messages and adapt style and content to suit a variety of audiences.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse how visual narratives are used across a range of media to tell stories
- 2 Explore the codes and conventions relevant to visual narratives
- 3 Present a visual narrative to an identified audience
- 4 Evaluate the effectiveness of storytelling in a visual narrative.

Essential Content

LO1 **Analyse how visual narratives are used across a range of formats to tell stories**

The nature and purpose of visual narratives

Informative

Entertainment

Commercial needs

Safety

Subversive

Operational

Types of visual narratives:

Children's books

Graphic novels

Instructional diagrams

Narrative paintings

Photojournalism

Storyboarding

Animation

Packaging

Literature

Advertising

Film/Video

LO2 **Explore the codes and conventions relevant to visual narratives**

Types of narrative

Linear; univocity, sequential

Non-linear; interruption, circular and unfinished references, chronological anarchy.

Conventions of visual narratives

Ideas of voice

Point of view

Pace

Genre

Hybrid

Representation

Balance between word/image

Creative writing/scripting exercises

Relationship with the reader/viewer

Balance between illustration, textual information and clarity of narrative

Codes of visual narratives

Perceptive codes

Codes of recognition

Codes of transmission

Tonal codes

Iconic codes

Iconographic codes

Codes of taste and sensibility

Rhetorical codes

Stylistic codes

Codes of the unconscious

LO3 Present a visual narrative to an identified audience

Medium of presentation

Books

'Story' book

Graphic novel

Maps

Diagrammes

Photos

Animation

Film/Video

Textual

Experiential

Interactive

Audience relationship to medium

LO4 Evaluate the effectiveness of storytelling in a visual narrative

Dealing with feedback

Audience expectation

Use of narrative conventions and codes

Use of materials techniques and processes

Communication of intentions

Narrative planning

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse how visual narratives are used across a range of media to tell stories		LO1 and LO2 D1 Evaluate the way that changes in the use of codes and conventions in visual narratives change the understanding of a story.
P1 Discuss the qualities of visual narratives in the work of others. P2 Analyse the effectiveness of visual narratives to communicate to specific audiences.	M1 Compare visual narratives, in different formats, in relation to how they meet the needs of an audience.	
LO2 Explore the codes and conventions relevant to visual narratives		
P3 Analyse the use of visual narrative conventions and codes in the work of others. P4 Experiment with visual narrative codes and conventions, in different formats.	M2 Illustrate how own visual narratives relate to those of others, in terms of the use of codes and conventions.	
LO3 Present a visual narrative to an identified audience		D2 Present a visual narrative; to an identified audience, that creatively applies codes and conventions to communicate a story.
P5 Produce work, in a selected format, to communicate a story in response to a brief. P6 Develop a presentation style to support the communication of a visual narrative to an identified audience.	M3 Justify the selection of format and presentation style, in supporting a visual narrative.	

Pass	Merit	Distinction
<p>LO4 Evaluate the effectiveness of storytelling in a visual narrative.</p>		
<p>P7 Gather feedback from audiences.</p> <p>P8 Analyse own work in conveying a narrative to an identified audience through feedback and review.</p>	<p>M4 Evaluate own visual narrative work; identifying areas of good practice and for improvement.</p>	<p>D3 Critically assess responses to a visual narrative in order to improve future creative practice.</p>

Recommended Resources

Textbooks

BRUNETTI, I. (2011). *Cartooning: Philosophy and Practice*. Connecticut: Yale University Press.

EISNER, W. (2008) *Graphic Storytelling and Visual Narrative* (Will Eisner Instructional Books). NY: WW Norton.

EISNER, W. (2008) *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist* (Will Eisner Instructional Books). NY: WW Norton.

GRAVETT, P. (2014) *Comics Art*. London: Tate Publishing

MADDEN, M. (2006) *99 Ways to tell a Story: Exercises in Style*. London: Jonathan Cape.

MCCLLOUD, S. (1994) *Understanding Comics: The Invisible Art*. HarperCollins.

PRAMAGGIORE, M. (2011) *Film: A Critical Introduction*. 3rd ed. London: Laurence King.

SALISBURY, M. (2012) *Children's Picturebooks: The Art of Visual Storytelling*. London: Laurence King.

WIGAN, M. (2007) *Sequential Images*. Lausanne: AVA Academia.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-Set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

13: *Typography*

14: *Graphic Design Practices*

15: *Media Practices*

16: Material Practices
17: Art/Craft Production
18: Digital Design Practices
19: Packaging Design
23: Fashion Collection
24: Visual Merchandising
28: Communication in Art and Design
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
40: Advanced Art Practice Studies
41: Advanced Digital Design Studies
42: Styling
44: Scriptwriting for Design
45: Web Design
47: Branding & Identity
49: Art Direction

Unit 32: Professional Practice

Unit code	J/615/3542
Unit level	5
Credit value	15

Introduction

An essential aspect of good professional practice is the in-depth analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (*Unit 1: Professional Development*), students explored the broad areas of personal and professional development and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employment.

Topics included within this unit are career plans, CV writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

On successful completion of this unit, students will gain knowledge, understanding and the skill set that will increase their career opportunities.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Review own skills and abilities in support of future employment or self-employment
- 2 Investigate business structures, legal frameworks and legislation to construct a business plan
- 3 Develop material to support future employment or self-employment
- 4 Present own skills, abilities and work to an employer or client.

Essential Content

LO1 **Review own skills and abilities in support of future employment or self-employment**

Personal Development Plan

Career aspirations

Mapping own skills to specific job roles

Career trends

Career options

Work shadowing or placement

LO2 **Investigate business structures, legal frameworks and legislation to construct a business plan**

Small business models

Mission statement

Market needs

Market approach

USP

Costing of creative work

Cash flow forecast

Art/Creative Professional bodies

Membership

Grants

Residencies/Internships

Tax liabilities

Tax/VAT

Self-employed/Sole trader

Legalities

Public liability insurance

Professional indemnity insurance

Record keeping / contracts

Intellectual property (e.g. copyright and licensing laws)

LO3 Develop material to support future employment or self-employment

Portfolio

Print

Digital

Still/moving

Social Networking

Facebook, Instagram, twitter

Professional networking

Behance, LinkedIn

Blogging

Marketing material

Competitions

Contacting employers

CV

Letters of application

Artist/Personal statement

LO4 Present own skills, abilities and work to an employer or client

Client interview/presentation

Preparing for interview

'Dress for success'

Getting interview feedback

Reflection and evaluation of own work & development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Review own skills and abilities to support future employment or self-employment		LO1 and LO2 D1 Evaluate own skills, abilities and development needs for future employment or self-employment.
P1 Evaluate own skills and abilities related to future employment aspirations. P2 Explore career opportunities specific to specialist area of study.	M1 Create a career plan, recognising progression opportunities.	
LO2 Investigate business structures, legal frameworks and legislation to construct business plan		
P3 Explore business structures, legal frameworks and legislation related to the creative industries. P4 Develop a business plan related to own area of specialist study.	M2 Evaluate a business plan in relation to existing and projected market forces.	

Pass	Merit	Distinction
<p>L03 Develop material to support future employment or self-employment</p>		<p>L03 and L04</p> <p>D2 Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.</p>
<p>P5 Create a portfolio of work, highlighting creative and technical skills.</p> <p>P6 Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.</p>	<p>M3 Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.</p>	
<p>L04 Present own skills, abilities and work to an employer or client.</p>		
<p>P7 Present portfolio of work to a potential employer or client.</p> <p>P8 Justify suitability for employment or project appointment based on experience, education and skills.</p>	<p>M4 Evaluate own skills and knowledge based on analysis of employer or client feedback.</p>	

Recommended Resources

Textbooks

- BODIN, F.D. (1993) *The freelance photographer's handbook: A comprehensive fully illustrated guide*. United States: Amherst Media.
- BRANAGAN, A. and DYSON, J. (2011) *The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals*. London: Bloomsbury USA Academic.
- BROOK, T., SHAUGHNESSY, A., BOS, B. and GOGGINS, J. (2009) *Studio culture: The secret life of the graphic design studio*. London: Laurence King.
- BURNS, L.D., MULLET, K.K. and BRYANT, N.O. (2011) *The business of fashion: Designing, manufacturing, and marketing*. 4th ed. New York: Bloomsbury [distributor].
- CLARKE, S. (2011) *Textile design: Portfolio series*. London: Laurence King Publishing.
- CONGDON, L. (2014) *Art, Inc.: The essential guide for building your career as an artist*. United States: Chronicle Books.
- EVANS, V. (2015) *The FT essential guide to writing a business plan*. United Kingdom: FT Publishing International.
- ILASCO, M.M., CHO, J.D. and ILASCO, C. (2010) *Creative, inc.: The ultimate guide to running a successful freelance business*. San Francisco: Chronicle Books.
- KLEON, A. (2014) *Show your work!: 10 ways to share your creativity and get discovered*. Workman Publishing.
- MARTIN, M.S. (2009) *Field guide: How to be a fashion designer*. United States: Rockport Publishers.
- MILTON, A. and RODGERS, P. (2011) *Product design*. United Kingdom: Laurence King Publishing.
- PIOTROWSKI, C.M. and FASID. (2013) *Professional practice for interior designers*. 5th ed. United States: Wiley, John & Sons.
- PRITCHARD, L. (2012) *Setting up a successful photography business: How to be a professional photographer*. London: Bloomsbury USA Academic.
- REES, D. and BLECHMAN, N. (2008) *How to be an illustrator*. London: Laurence King Publishers.
- RICHARD, D. (2013) *How to start a creative business: The jargon-free guide for creative entrepreneurs*. United Kingdom: David & Charles.
- RUSTON, A. (2013) *The artist's guide to selling work*. 2nd ed. London: Bloomsbury Academic.

SCHON, D. (1984) *The Reflective Practitioner*. Basic Books, Inc.

SHAUGHNESSY, A. (2010) *How to be a graphic designer: Without losing your soul*. London: Laurence King Publishing.

STERN, S. and THE ASSOCIATION OF ILLUSTRATORS (2008) *The illustrator's guide to law and business practice* (association of illustrators). London: AOI, Association of Illustrators.

TAYLOR, F. (2013) *How to create a portfolio and get hired: A guide for graphic designers and illustrators*. 2nd ed. London: Laurence King Publishing.

THOMAS, G. and IBBOTSON, J. (2003) *Beyond the lens: Rights, ethics and business practice in professional photography*. 3rd ed. London: Association of Photographers.

Websites

www.designcouncil.org.uk	The Design Council (General Reference)
www.csd.org.uk	The Chartered Society of Designers (General Reference)
www.thefia.org	The Fashion Industry Association (General Reference)
www.texti.org	The Textile Institute (General Reference)
www.the-aop.org	The Association of Photographers (General Reference)
www.aiga.org	The professional association for design (General Reference)
www.creativeguild.org.uk	The Creative Guild (General Reference)
www.istd.org.uk	The International Society of Typographic Designers (General Reference)
www.theaoi.com	Association of Illustrators (General Reference)
www.artworkersguild.org	The Art Workers' Guild (General Reference)
creativeskillset.org	Creative Skillset (General Reference)

Links

This unit links to the following related units:

1: Professional Development

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

33: Applied Practice: Collaborative Project (Pearson-set)

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 33: Applied Practice – Collaborative Project (Pearson-set)

Unit code	R/615/3544
Unit level	5
Credit value	30

Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement through a project that brings together different skills from across the creative industries. Based on a Pearson-set theme, students will develop (in negotiation with tutors) their own direction for the project.

The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative practice through industry, competitions, cultural organisations, community-based groups, non-governmental organisations and charities. Students may work in small groups, with external partners, or collaborate as an entire cohort in order to produce a collaborative outcome, while recognising their own contribution.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform applied practice.

Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate own and group skills, in support of a collaborative team
- 2 Plan and manage a collaborative project, based on a Pearson-set theme
- 3 Present collaborative project outcomes, highlighting own contributions
- 4 Critically evaluate own work, and the work of others in a collaborative project.

Essential Content

LO1 Evaluate own and group skills, in support of a collaborative team

Skills auditing

Roles and responsibilities

Skills auditing

Belbin Team Inventory

Myers Briggs Personality Type Indicator

LO2 Plan and manage a collaborative project, based on a Pearson-set theme

Project Types

Industry – Live projects / Consortia bids

Competitions

Cultural organisations

Community art or design projects

Non-governmental organisations

Charitable organisations

Exhibitions

Public and community art

Trans-disciplinary projects

Collaborative networks and relationships

Project Managing

Project and time management plans

Records of discussions

Effective communication in project teams

Project Issues

Target audience
Location and scale of project
Materials, Techniques and processes
Intellectual property
Cultural and ethical considerations
Community and social engagement
Health and safety

LO3 Present collaborative project outcomes, highlighting own contributions

Presentation Formats

Exhibition
Installation
Performance
Report

Digital Presentation

Presentation Techniques

Individual presentation
Collaborative presentation

LO4 Critically evaluate own work, and the work of others in a collaborative project

Reflective practice

Schön's 'The Reflective Practitioner'

Gibbs' 'Reflective Cycle'

Reflection vs Description

Reflection in practice

Project life cycle

Post implementation review

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate own and group skills, in support of a collaborative team</p>		<p>D1 Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.</p>
<p>P1 Evaluate own skills and the skills of others through skills auditing and review.</p> <p>P2 Develop identified roles and responsibilities within a team.</p>	<p>M1 Discuss the allocation of roles within a collaborative team to meet overall project needs.</p>	

Pass	Merit	Distinction
<p>LO2 Plan and manage a collaborative project, based on a Pearson-set theme</p>		<p>LO2, LO3 and LO4</p> <p>D2 Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.</p>
<p>P3 Develop a project plan/workflow, highlighting time, human and physical resources required.</p> <p>P4 Communicate ethical approaches to intellectual property for creative content.</p> <p>P5 Individually document own contributions and the contributions of others to the project.</p>	<p>M2 Report on project progress through the recording of issues and solutions, within the project plan/workflow.</p>	
<p>LO3 Present collaborative project outcomes, highlighting own contributions</p>		
<p>P6 Communicate a resolved project, using a presentation technique appropriate to the audience.</p> <p>P7 Illustrate own contributions to a collaborative project.</p>	<p>M3 Justify the selection of presentation technique in relation to an audience.</p>	
<p>LO4 Critically evaluate own work, and the work of others in a collaborative project.</p>		
<p>P8 Evaluate own contribution to collaborative practice.</p> <p>P9 Discuss the interactions between team members and how this has supported project outcomes.</p>	<p>M4 Analyse the effect of team roles and project process on the achievement of successful outcomes.</p>	

Recommended Resources

Textbooks

- BILLING, J., LIND, M. and NILLSON, L. (eds.) (2007) *Taking the Matter into Common Hands: Contemporary Art and Collaborative Practices*. London: Black Dog.
- BRANAGAN, A. (2011) *The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals*. A & C Black Publishers Ltd.
- CRAWFORD, H. (2008) *Artistic Bedfellows: Histories, Theories and Conversations in Collaborative Art Practices*. London: Hamilton Books.
- KAATS, E. and OPHEIJI, W. (2014), *Creating Conditions for Promising Collaborations: Alliances, Networks, Chains and Strategic Partnerships*. Heidelberg: Springer.
- KWON, M. (2004) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge MA: MIT Press.
- LAWSON, B. (2006) *How Designers Think: The Design Process Demystified*. 3rd ed. OXFORD: Architectural Press.
- LEVEN, P. (2005) *Successful teamwork for undergraduate and taught postgraduates working on group projects*. Maidenhead: Open University Press.
- ROSE, G. (2007) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications.
- RUSTON, A. (2005) *Artist's Guide to Selling Your Work*. A & C Black Publishers Ltd.
- STEEDMAN, M. (ed.) and KESTER, G. (2012) *Gallery as Community: Art, Education, Politics*. Whitechapel Gallery.
- THOMPSON, N. (2012) *Living as Form: Socially Engaged Art from 1991–2011*. Cambridge MA: MIT Press.

Links

This unit links to the following related units:

1: Professional Development

3: Individual Project (Pearson-set)

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 34: **Advanced Interior Design Studies**

Unit code	Y/615/3545
Unit level	5
Credit value	30

Introduction

We spend much of our lives indoors; we live in residential spaces; we work in commercial or industrial spaces; we learn within classrooms and workshops; we purchase our clothes, food and other items within retail shops; and we enjoy culture in museums, galleries, theatres, and so on. The design of interior spaces fundamentally effects the way in which we experience the world.

Through this unit, students will engage in the study and design of interior spaces for commercial, residential, retail and cultural environments. Developing an awareness of the historical and cultural context in which interiors have developed will further students' understanding of how to design spaces that are meaningful to those who inhabit them. Students will also develop an understanding of the technical requirements of designing for interiors and the professional practice of interior design.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore interior design through historical and contemporary precedents
- 2 Evaluate the needs of different types of interior
- 3 Present finished design proposals for a given interior context
- 4 Develop technical documentation for the construction and installation of interior design outcomes.

Essential Content

LO1 Explore interior design through historical and contemporary precedents

Architectural/interiors history

Contemporary interiors

Residential

Commercial

Retail

Branded interiors

Cultural interiors

Exhibitions

Galleries

Museums

LO2 Evaluate the needs of different types of interior

General

Client/business needs

Time and cost restraints

Building regulations

Health and safety

Retail

Brand identity

Display & lighting

Customer experience

Traffic flows

Point-of-sale

Security

Commercial

Leased/rental space

Staff/activity types

Office/desking needs

Meeting/conference

Technology requirements

General vs task lighting

Residential

Client type (single, family, commercial)

Single occupancy vs multi-occupancy

House vs apartment

Commercial residential (hotel)

Rental property

Lighting in residences

LO3 Present finished design proposals for a given interior context

Sketches

Plans, sections, elevations

Models

Maquettes

Models

Digital models

Views/visualisations

Mood boards

Material samples

Outline specifications

LO4 Develop technical documentation for the construction and installation of interior design outcomes

Technical drawings

Plans, sections, elevations, details

Schedules

Finish schedules

Door schedules

Hardware schedules

Specifications

Sample boards

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore interior design through historical and contemporary precedents		LO1 and LO2 D1 Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.
P1 Discuss the development of interior design through research and analysis. P2 Evaluate contemporary trends in interior design, through the work of a selected designer.	M1 Analyse the relationship between interior design and broader social and cultural developments.	
LO2 Evaluate the needs of different types of interior		
P3 Evaluate a client brief to determine the requirements of an interior design project. P4 Discuss the regulations and legislation related to different types of interior design project. P5 Produce initial design proposals, based on analysis of a brief.	M2 Explore and test design concepts through an iterative process, using drawing, model and CAD.	
LO3 Present finished design proposals for a given interior context		D2 Present a final design proposal and development process, informed by a critical analysis of client need and the requirements of a specific context.
P6 Prepare design drawing, models, mood-boards and other material necessary to communicate an interior design proposal. P7 Present a design proposal to a client or customer.	M3 Justify design decisions through reference to precedent, research and design development.	

Pass	Merit	Distinction
<p>LO4 Develop technical documentation for the construction and installation of interior design outcomes.</p>		
<p>P8 Create technical drawings and details to support the construction and installation of an interior design proposal.</p> <p>P9 Develop schedules and specifications for an interior design proposal.</p> <p>P10 Compile samples for a sample board to support specifications.</p>	<p>M4 Coordinate information between drawings, schedules and specifications to ensure accuracy of construction information.</p>	<p>D3 Prepare technical documentation, using industry standard techniques, which integrates the technical resolution of creative practice outcomes and responds to the requirements of statutory regulations.</p>

Recommended Resources

Textbooks

BAKKER, M.L. (2016) *Space planning for commercial office interiors. 2nd ed.* London: Fairchild Books.

CHING, F.D.K. (2012) *Interior Design Illustrated.* 3rd ed. Hoboken: John Wiley & Sons.

COLEMAN, C. (ed.) (2001) *Interior Design Handbook of Professional Practice.* New York: McGraw-Hill Inc.

CUNLIFFE, R. (2000) *Tomorrow's office: Creating effective and humane interiors.* London: Routledge.

DODSWORTH, S. and ANDERSON, S. (2015) *The Fundamentals of Interior Design.* 2nd ed. New York: Fairchild Books.

FOSTER, K., STELMACK, A. and HINDMAN, D. (2006) *Sustainable residential interiors.* Hoboken: John Wiley & Sons.

KNACKSTEDT, M.V. (2012) *The interior design business handbook: A complete guide to profitability.* 5th ed. Hoboken: John Wiley & Sons.

KUHTEUBL, K. (2016) *Branding interior design: Visibility and business strategy for interior designers.* Atglen, PA: Schiffer Publishing.

MAURER, T.L. and WEEKS, K. (2010) *Interior Design in Practice: Case Studies of Successful Business Models.* Hoboken: John Wiley & Sons.

MCGOWAN, M. and KRUSE, K. (2006) *Specifying interiors: A guide to construction and FF&E for residential and commercial interiors projects. 2nd ed.* Hoboken: John Wiley & Sons.

MESHER, L. (2010) *Basics interior design 01: Retail design.* Lausanne: AVA Publishing.

MITTON, M. (2012) *Interior design visual presentation: A guide to graphics, models & presentation techniques.* 4th ed. Hoboken: John Wiley.

MITTON, M. and NYSTUEN, C. (2016) *Residential interior design: A guide to planning spaces.* 3d ed. Hoboken: John Wiley & Sons.

PILE, J. and GURA, J. (ed.) (2013) *A History of Interior Design. 4th ed.* London: Laurence King Publishing.

PLUNKETT, D. (2014) *Drawing for interior design. 2nd ed.* London: Laurence King Publishing.

PLUNKETT, D. (2015) *Construction and Detailing for Interior Design. 2nd ed.* London: Laurence King Publishing.

RAYFIELD, J.K. (1997) *The office interior design guide: An introduction for facilities managers and designers* (Wiley professional). Hoboken: John Wiley & Sons.

TEUFEL, P. and ZIMMERMANN, R. (2015) *Holistic retail design: Reshaping shopping for the digital era*. Amsterdam: Frame Publishers.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

7: Computer Aided Design (CAD)

25: Surveying & Measuring

29: Workflows

30: Surface Design

31: Visual Narratives

32: Professional Practice

33: Applied Practice: Collaborative Project (Pearson-set)

42: Styling

43: Digital Fabrication

46: Technical Drawing

47: Branding & Identity

49: Art Direction

50: Material Selection & Specification

56: Project Management

57: 3D Modelling & Rendering

58: Creative Industries Placement

Unit 35: Advanced Product Design Studies

Unit code	D/615/3546
Unit level	5
Credit value	30

Introduction

Product design is a fast paced discipline, and outcomes are significantly affected by external influences such as trends, changes to manufacturing processes, innovations in materials and the ability of companies to identify potential markets. This unit aims to enable students to develop their personal approach to product design through experimentation, industry research and testing.

Students will learn and use conceptual, detailed, systematic and methodical approaches to research and the design process, while developing the knowledge and skills to ensure their designs are feasible, functional and effective.

To contribute to a developing awareness of market influence, there is an emphasis on advanced approaches such as quality function deployment and value engineering. A focus on feasibility and the connectedness of the user needs, design and manufacture provides students with the skills to meet the dynamic requirements of contemporary product design.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief
- 2 Illustrate the connections between product design and manufacturing in relation to a design strategy
- 3 Produce design prototypes, through analysis and testing, in support of a design strategy
- 4 Present development work and final product design proposal in response to a brief.

Essential Content

LO1 **Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief**

Design

Accessibility

Lifespan

Sustainability

Usability

Utility

Ergonomics

Anthropometrics

User centric

Trends

Efficiency of production

Method

Maintenance

Running cost

Budget

Modulation

Mass customisation

Product service systems

New technologies

Rapid prototyping

Design practice

Historic and contemporary innovations

Market trends

Incremental and quantum innovation

Problem and scenario analysis

Consumer empathy

Quality function deployment

LO2 Illustrate the connections between product design and manufacturing in relation to a design strategy

Management

Project management software

Scheduling

Budget control

Resource planning

Communication

Client

Manufacturer

Engineer

Retailer

End user

Supplier

Consultation

Feedback loop

Conformance

Quality testing

Contractual obligations

Design for assembly

Design for manufacture

Legislation

Consumer protection

Law

Patents

Safety and ISO standards

Liability

Indemnity

LO3 Produce design prototypes, through analysis and testing, in support of a design strategy

Design iteration

Research

Visualisation

Prototyping

Material sampling

Testing, review

Consultation

Feasibility

Efficient modelling

Simulation

Value engineering

Quality control

Reliability

Safety

Precision

Component fit

Movement and finish

Tolerance levels

Performance measures

Risk assessment

Risk management

Production materials and methods

Machining

Fabricating

Moulding

Forming

LO4 Present development work and final product design proposal in response to a brief

Justification of project solution

Relationship to market

Audience reaction

Production processes

Efficiency

Value

Fitness for purpose

Relationship to brief

Resource efficiency

Production plans

Presentation methods relevant to market area

Specifications

Models

Prototypes

Renders

Visuals

Simulations

Trials

Product

Protocols

Plans

Swatches

Concept boards

Pitch

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief</p>		<p>LO1 and LO2</p> <p>D1 Implement a design strategy, based on a critical analysis of manufacturing processes, responding to constraints and responsibilities.</p>
<p>P1 Evaluate strategies and approaches to product design in response to a brief.</p> <p>P2 Develop a design approach in response to research and, investigation of brief, constraints.</p>	<p>M1 Analyse constraints and responsibilities in relation to a product proposal.</p>	
<p>LO2 Illustrate the connections between product design and manufacturing in relation to a design strategy</p>		
<p>P3 Explain connections between product design management and production.</p> <p>P4 Interpret production issues within a design strategy.</p>	<p>M2 Refine a product design strategy, based on analysis of manufacturing processes.</p>	
<p>LO3 Produce design prototypes, through analysis and testing in support of a design strategy</p>		
<p>P5 Determine quality control measures and risk management for product development.</p> <p>P6 Evaluate a product design strategy through iterative prototyping.</p>	<p>M3 Analyse prototypes and production processes through systematic testing in response to a design strategy.</p>	
		<p>D2 Create design prototypes that integrate conceptual thinking with critical analysis of context, materials, processes and constraints.</p>

Pass	Merit	Distinction
<p>LO4 Present development work and final product design proposal in response to a brief.</p>		
<p>P7 Present a body of work which illustrates the design process.</p> <p>P8 Produce a final product design proposal, including technical drawings and design and manufacturing specifications.</p>	<p>M4 Justify the feasibility of product design strategy and the product specifications in response to a design brief</p>	

Recommended Resources

Textbooks

CUFFARO, D. (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*. 1st ed. London: Rockport Publishers.

HALLGRIMSSON, B. (2012) *Prototyping and Modelmaking for Product Design* (Portfolio Skills). 1st ed. London: Laurence King Publishing.

HAMINGTON, B. (2012) *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. 1st ed. London: Rockport Publishers.

HOWES, P. (2012) *Material Matters: New Materials in Design*. 1st ed. London: Black Dog Publishing.

LEFTERI, C. (2012) *Making It: Manufacturing Techniques for Product Design*. 2nd ed. London: Laurence King Publishing.

LEFTERI, C. (2014) *Materials for Design*. Reprint ed. London: Laurence King Publishing.

LIDWELL, W. (2010) *Universal Principles of Design, Revised and Updated: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design*. 2nd ed. London: Rockport Publishers.

MILTON, A. (2013) *Research Methods for Product Design* (Portfolio Skills). 1st ed. London: Laurence King Publishing.

MILTON, A. (2013) *Research Methods for Product Design* (Portfolio Skills Product Design). 1st ed. London: Laurence King Publishing.

OSTERWALDER, A. (2014) *Value Proposition Design: How to Create Products and Services Customers Want* (Strategyzer). 1st ed. Chichester: Wiley.

PARSONS, T. (2009) *Thinking Objects: Contemporary Approaches to Product Design*. 1st ed. Worthing: AVA Publishing.

THOMPSON, R. (2007) *Manufacturing Processes for Design Professionals*. 1st ed. London: Thames & Hudson.

THOMPSON, R. (2011) *Prototyping and Low-Volume Production* (The Manufacturing Guides). 1st ed. London: Thames & Hudson.

ULRICH, K. (2011) *Product Design and Development*. 5th ed. London: McGraw Hill Higher Education.

Websites

designboom.com	Designboom Magazine (General Reference)
designer.com	Designer (General Reference)
indes.net	Independent Designers Network (General Reference)
designinsite.dk	Design inSite (General Reference)
ideo.org	IDEO (General Reference)
makeitfrom.com	Makeitfrom (Database)
design-milk.com	Design Milk (General Reference)
weandthecolor.com	We And The Color (General Reference)

Journals & Magazines:

Dezeen

The Design Journal

Design Studies

Design Issues

In Design

Icon

Design Exchange

Design Curial

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices
6: Materials & Structures
7: CAD
19: Packaging Design
20: Ceramic & Glass
21: Accessories
25: Surveying & Measuring
28: Communication in Art & Design
29: Workflows
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
35: Advanced Product Design Studies
42: Styling
43: Digital Fabrication
46: Technical Drawing
47: Branding & Identity
48: Conceptual Practice
49: Art Direction
50: Material Selection & Specification
51: Ceramic Design
53: Workflows & Management
54: Professional Modelmaking
56: Project Management
57: 3D Modelling & Rendering
58: Creative Industries Placement
59: User-testing for Design
61: Creative Entrepreneurship
62: Trend Forecasting

Unit 36: Advanced Fashion Studies

Unit code	H/615/3547
Unit level	5
Credit value	30

Introduction

The fashion industry follows a global bi-annual cycle, subject to influences such as trends, textile innovations and ever-evolving markets. In addition, as industry cycles continue to accelerate, it is now common for design houses to produce up to six collections per year. To work within this process as a designer, technician or manager requires an understanding of the different stages in the fashion design cycle.

This unit aims to support students in gaining further understanding of the fashion design process and developing their personal approach. By producing a capsule collection of fashion garments, synthesising research and design into working drawings, toiles and final outcomes, students will follow the full cycle of fashion design and production.

Students will apply skills in researching and the design process while enhancing knowledge and skills in pattern cutting and garment production to realise their designs and ensure they meet the needs of a specified market. Developing an understanding of the processes involved in sample and garment construction will aid designers to produce successful outcomes based on a more experimental and creative approach applied during the product development process.

To contribute to awareness of fashion influences, there is an emphasis on developing and managing their professional design practice in relation to understanding customer's requirements and related manufacturing constraints.

Upon successful completion of this unit students will have developed their project management skills and knowledge of the design process, and be able to apply this to the planning and formulation of a capsule collection for presentation to a specified audience.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief
- 2 Create patterns for a capsule collection, based on initial designs and working drawings
- 3 Produce a capsule collection using production techniques and processes
- 4 Present a collection of fashion design toiles and final garments.

Essential Content

LO1 **Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief**

Client needs

Customer needs

Target market

Trends

Brand

Market position

Brand identity

Brand value

Social and ethical considerations

Material sustainability

Process sustainability

Waste management

LO2 **Create patterns for a capsule collection, based on initial designs and working drawings**

Flat pattern cutting

Modelling on the stand

3D prototyping

Moulage

Pattern drafting techniques

Safe working practices

Health and safety

Standard practices

LO3 Produce a capsule collection using standard production techniques and processes

Garment selection

Features

Combinations

Fabric selection

Production

Toiles

Sample garments

Garment production sampling

Manufacturing methods

Specification and costing sheets

Lay plans

Material optimisation

LO4 Present a collection of fashion design toiles and final garments

Presentation methods

Critiques

Catwalk show

Website

Digital portfolio

Photoshoot

Feedback

Client

Market

Customer feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief</p>		<p>LO1 and LO2</p> <p>D1 Create patterns for a capsule collection, which integrates a critical analysis of sustainability, use of materials and creative practice.</p>
<p>P1 Investigate current market trends in response to a client brief.</p> <p>P2 Develop and test initial designs for a capsule collection in response to a brief.</p>	<p>M1 Justify fabric selection for a capsule collection, based on initial designs and testing.</p>	
<p>LO2 Create patterns for a capsule collection, based on initial designs and working drawings</p>		
<p>P3 Produce working drawings of garments which accurately communicate technical information.</p> <p>P4 Apply pattern cutting techniques to produce patterns for a capsule collection.</p>	<p>M2 Evaluate the patterns required for a capsule collection based on design and fabric.</p>	

Pass	Merit	Distinction
<p>LO3 Produce a capsule collection using standard production techniques and processes</p>		<p>LO3 and LO4</p> <p>D2 Present a capsule collection which shows a critical evaluation of relationship between brand identity and creative direction.</p>
<p>P5 Produce a capsule collection employing industry standard techniques.</p> <p>P6 Justify the selection of key pieces within the collection.</p>	<p>M3 Evaluate a capsule collection, based on the quality of production and concept relation to market.</p>	
<p>LO4 Present a collection of fashion design toiles and final garments.</p>		
<p>P7 Produce specification and lay-plan costings for the capsule collection demonstrating effective use of resources.</p> <p>P8 Prepare sketches, models, sample boards to highlight design features and selection of fabrics available for the capsule collection.</p> <p>P9 Present a capsule collection to an identified audience.</p>	<p>M4 Analyse a finished capsule collection in terms of suitability for identified market.</p>	

Recommended Resources

Textbooks

- ALDRIDGE, W. (2015) *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons. New York.
- CHUNMAN LO, D. (2011) *Pattern Cutting* (Portfolio Skills). Laurence King. London.
- FISCHER, A. (2008) *Basics Fashion Design 03: Construction*. AVA Publishing. New York.
- KERSHAW, G. (2013) *Pattern Cutting for Menswear*. Laurence King. London.
- KIISEL, K. (2013) *Draping: The Complete Course*. Laurence King. London.
- LEACH, R. (2011) *Basics Fashion Design 07: Menswear*. AVA Publishing. New York.
- MAYNARD, L. (2010) *Dressmaker's Handbook of Couture Sewing Techniques*. A & C Black Publishers Ltd. London.
- NAKAMICHI, T. (2010) *Pattern Magic* (1, 2 & 3). Laurence King. London.
- PRENDERGAST, J. (2014) *Sewing Techniques: An Introduction to construction skills within the design process* (Basics Fashion Design).
- SATO, H. (2012–2013) *Drape Drape* (1, 2 & 3). Laurence King. London.
- SHOBEN, M. (2000) *Pattern Cutting and Making Up: v.2: The Simple Approach to Soft Tailoring*.
- SZKUTNICKA, B. (2010) *Technical Drawing for Fashion* (Portfolio Skills). Laurence King. London.

Websites

www.ftmlondon.org	Fashion and Textiles Museum, London archive (Reference)
www.paris.fr	Musee Gallera, Paris archive (Reference)
www.vam.ac.uk	V&A Museum archive (Reference)
www.fitnyc.edu	The Museum at the Fashion Institute of Technology, New York (Reference)
www.modeconnect.com	Mode Connect (General Reference)

www.pymca.com	Photographic Youth Music Culture Archive (General Reference)
www.coolhunting.com	Cool Hunting Today (General Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 21: Accessories*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 25: Surveying & Measuring*
- 27: Textile Technology*
- 30: Surface Design*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 49: Art Direction*
- 50: Material Selection & Specification*
- 55: Jewellery Design*
- 56: Project Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 37: Advanced Textile Studies

Unit code	K/615/3548
Unit level	5
Credit value	30

Introduction

The textile industry is a complex international business constantly responding to technological innovation, customer requirements, fashion trends and environmental issues. A designer's role incorporates the technical understanding of materials and manufacturing processes, combined with a strong personal visual language developed through engagement with historic and contemporary design contexts.

This unit enables students to gain further understanding of specialist textile design processes, develop visual and market research skills, and produce a textile design portfolio which synthesises design research and development into a portfolio of design outcomes.

The unit encourages students to explore a variety of textile processes, including knitted, woven, printed and embellished textiles, before specialising in one particular area in order to increase their technical understanding of this technique. Students will extend their practice through experimentation with materials and techniques before refining ideas during design development in order to produce a portfolio of design outcomes.

On successful completion of the module students will be able to plan and execute textile design collections and make critical judgements about their work in regards to the application of appropriate materials and processes and in response to specified end use applications.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Undertake market research, related to a specific end use, in support of a new range of textiles
- 2 Develop textile concept designs through drawing, experimentation, and testing
- 3 Present initial textile design proposals, for a specific end use, and respond to feedback
- 4 Present a portfolio of finished textile designs, for a specified end use.

Essential Content

LO1 Undertake market research related to a specific end use, in support of a new range of textiles

Market Research

Designer collections and catwalk reports

High street shop reports,

Key fashion and design magazines (including Vogue, Elle, Elle Decoration, Marie Claire, i-D, Another Magazine)

Gallery and Exhibition visits

Key periodicals (Textile View, View on Colour, Viewpoint)

Trend forecasting agencies (*Promostyl, Peclers, WGSN*)

Historic pattern and textile design.

End use

fashion,

interiors,

art textiles.

LO2 Develop textile concept designs through drawing, experimentation, and testing

Textural analysis

mark making, collage, mixed media compositions.

Colour analysis

Pattern and motif

extended arm drawing, continuous line drawing, negative and positive space, drawing in stitch, mono printing, stencilling, lino printing.

Materials (fibre compositions, types of yarns and fabrics)

Colour and colour qualities, (solid colour, marls, shine, sparkle)

Inks and dyes (pigments ink, procion, acid and disperse dyes)

Texture (fabric structure, stitch and print processes)

Pattern placement and scale

Motif and repeat (half drop, full drop, backgrounds, positive and negative space)

Print processes (screen printing, transfer printing, digital printing)

Stitch processes (embroidery techniques, fabric manipulation, pleating, smocking)

LO3 Present initial textile design proposals, for a specific end use; and respond to feedback

Presenting proposals

Research

Development work

Samples/sample boards

Feedback

Client

User/customer feedback

Market research

Reflection

LO4 Present a portfolio of finished textile designs; for a specified end use

Finished work

Presentation boards

Drawings, sketches, swatches, CAD

Example products

Specification sheets

Development work

Sketches, samples, tests

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Undertake market research related to a specific end use, in support of a new range of textiles</p>		<p>LO1 and LO2</p> <p>D1 Create concept designs for a textile collection that synthesises creative practice, experimentation and contextual research in relation to an identified market.</p>
<p>P1 Use market research to define a specific end use for a textile range.</p> <p>P2 Explore a specific end use, in order to determine the scope of a textile range.</p>	<p>M1 Discuss the relationship between market and scope of a textile range, highlighting how the market may influence feature of a proposed design.</p>	
<p>LO2 Develop textile concept designs through drawing, experimentation, and testing</p>		
<p>P3 Develop concept designs through research and drawing.</p> <p>P4 Explore concept designs through material and design samples, using textile production processes.</p> <p>P5 Test design concepts through experimentation and testing, in support of an iterative design process.</p>	<p>M2 Justify concept designs in relation to the specific end use and market.</p>	

Pass	Merit	Distinction
<p>LO3 Present initial textile design proposals, for a specific end use, and respond to feedback</p>		<p>LO3 and LO4</p> <p>D2 Present a portfolio of final textile designs and development work that integrates creative practice with a critical evaluation of market research.</p>
<p>P6 Develop initial design proposals using textile production processes.</p> <p>P7 Present design proposals to a given audience, in order to gather feedback.</p> <p>P8 Evaluate feedback to define areas for further development in the design process.</p>	<p>M3 Analyse the way that initial textile design proposals respond to existing and future trends within the market for a specific end use.</p>	
<p>LO4 Present a portfolio of finished textile designs, for a specified end use.</p>		
<p>P9 Compile a portfolio of finished textile designs.</p> <p>P10 Present a portfolio of finished textile designs, supported by development work, for a specified end use.</p>	<p>M4 Evaluate finished textile designs, for a specific end use, based on their production quality and alignment with current and future market trends.</p>	

Recommended Resources

Textbooks

BOWLES, M. and ISAAC, C. (2012) *Digital Textile Design*. Laurence King.

BRIGGS-GOODE, A. (2013) *Printed Textile Design*. Laurence King.

SHENTON, J. (2014) *Woven Textile Design*. Laurence King.

STEED, J. and STEVENSON, F. (2013) *Basics Textile Design 1 Sourcing Ideas*. AVA Publishing.

TELLIER-LOUMAGNE, F. (2005) *The Art of Knitting*. Thames and Hudson.

TELLIER-LOUMAGNE, F. (2006) *The Art of Embroidery*. Thames and Hudson.

UDALE, J. (2014) *Basics: Textiles and Fashion*. AVA Publishing.

WOOLFE, C. (2003) *The Art of Manipulating Fabric*. Krause Publications.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 25: Surveying & Measuring*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 49: Art Direction*
- 56: Project Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 38: **Advanced Photography Studies**

Unit code	M/615/3549
Unit level	5
Credit value	30

Introduction

Our image-saturated digital culture has transformed professional practice, and successful photographers must be able to make their work increasingly stand out. This unit requires students to explore their own approach to photography in order to pursue the formation of a more unique style and to consider how a creative presence is developed and communicated.

In this unit students will explore a wide range of photographic contexts linked to creative production. Students will consider the role of briefing, enquiry and research, pre-shoot, shoot, editing, presentation and critical review. Students are encouraged to draw upon influences external to the discipline, challenge established photographic characteristics and codes, and be open to change. This exploration contributes to the formation of a more personalised photographic style.

By the end of this unit students will have considered the factors that contribute to a more personalised approach to the medium. This will enable students to begin to formulate their photographic voice and implement project management techniques in support of developing a professional and creative approach.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedents to support the development of photographic work
- 2 Apply project management processes in order to realise photographic work, in response to a brief
- 3 Present photographic work that illustrates the development of a personal style
- 4 Evaluate the success of photographic work by reviewing response of intended audience.

Essential Content

LO1 Explore historical and contemporary precedents to support the development of photographic work

Primary Research

Gallery/Exhibition visits

External technical workshops

Accessing industry mentors

Practitioner interview

Subject related conferences

Secondary Research

Photographer Monographs

Practitioner websites

(e)Books

DVD's

Journals

Evaluating source material

Understanding photographers' intentions

Identifying visual language

Genre and professional context

Audience and cultural context

Determining photographic style

Creative Strategy

Visual experimentation

Process experimentation

Conceptual development

Intended Audience

LO2 Apply project management processes in order to realise photographic work, in response to a brief

Project planning

Responding to a brief

Identifying key project goals

Project route map (research, preproduction, production, post production, publication)

Project Management

Logistical planning

Timescales

Recognising interdependencies

Identifying barriers (technical, aesthetic, and logistical concerns)

SWOT

Evidencing the project planning and management process

Notation and commentary

Choices

Reflection

Evaluation

LO3 **Present photographic work that illustrates the development of a personal style**

Pre-shoot

Understanding photographic voice

Developing a personal visual language

Personal reflection to inform own style, approach, niche

The role of consistency in developing a style

Tracking and recording the creative journey

Shoot

Using equipment, techniques and process to inform personalised style

Manipulating light to enhance photographic style

Managing a photographic shoot

Problem solving, personal skills, communication

Post-shoot

Editing and archiving/cataloguing software

Image correction, improvement, manipulation and effects

Creative darkroom processes (where applicable)

Consistency of approach to photographic style

Modes of presentation/publication

Self-publishing (Print/Online; portfolio, book, catalogue, magazine)

Web/Mobile Device based (social media, blog, website)

Exhibition (Location, venue, site specific, scale, sequence, printing, framing)

Time based (Still image presentation, audio, moving image)

LO4 Evaluate the success of photographic work by reviewing response of intended audience

Audience and Context

Defining an audience (client, institution based, public, creative and cultural sector)

Purpose (single image, image and text, images in series, narrative, storytelling)

Assessing and using feedback

Feedback channels (Critiques, surveys, focus groups, evaluation forms, reviews)

Sources of feedback (Staff, peers, client/industry, mentors, portfolio review, online forums)

Observable and measurable outcomes.

Using feedback positively (subjectivity/objectivity, balance, informed opinion, giving criticism, receiving criticism, critical distance, personalisation, ego)

Evolution of photographic style and its influences

Understanding self-branding

Securing a digital presence

Networking, promotion, marketing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore historical and contemporary precedents to support the development of photographic work</p>		<p>LO1 and LO2</p> <p>D1 Produce photographic work in support of a creative strategy, based on critical analysis of context, precedent and audience.</p>
<p>P1 Explore the development of creative strategies through precedent studies.</p> <p>P2 Develop a creative strategy, based on research and experimentation.</p>	<p>M1 Evaluate a creative strategy in relation to intended audience.</p>	
<p>LO2 Apply project management processes in order to realise photographic work, in response to a brief</p>		
<p>P3 Establish project priorities in response to a given brief.</p> <p>P4 Use project management techniques and processes to meet the requirements of a given brief.</p>	<p>M2 Analyse project management processes to support the development of photographic work.</p>	
<p>LO3 Present photographic work that illustrates the development of a personal style</p>		<p>D2 Present photographic work, which responds to critical analysis of intended audience and communicates a personal style.</p>
<p>P5 Prepare photographic work using standard techniques and processes.</p> <p>P6 Present photographic work to communicate a personal style.</p>	<p>M3 Analyse photographic presentation/publication methods in meeting the needs of the intended audience.</p>	

Pass	Merit	Distinction
<p>LO4 Evaluate the success of photographic work by reviewing response of intended audience.</p>		<p>D3 Critically evaluate the success of photographic work through feedback and reflection.</p>
<p>P7 Choose appropriate methods of feedback to appraise outcome of the photographic work.</p> <p>P8 Evaluate the success of photographic work based on feedback.</p>	<p>M4 Analyse sources of feedback to identify potential improvements in photographic practice.</p>	

Recommended Resources

Textbooks

- ADLER, L. (2012) *Fashion flair for portrait and wedding photography*. Boston, MA: Course Technology.
- ANDREWS, P. (2005) *The new digital photography manual: an introduction to the equipment and creative techniques of digital photography*. London: Sevenoaks.
- ANG, T. (2008) *Digital photography masterclass*. London: Dorling Kindersley.
- ANTONINI, M. (2015) *Experimental photography: a handbook of techniques*. London: Thames & Hudson.
- ARENA, S. (2011) *Speedlitter's handbook: learning to craft light with Canon Speedlites*. Berkeley: Creative Edge.
- BUSSELLE, M. (2006) *The better digital photography guide to special effects and photo-art*. London: Argentum.
- BUSSELLE, M. and BUSSELLE, J. (2003) *Masterclass in photography*. London: Pavilion Publishing.
- DAWBBER, M. (2005) *Pixel surgeons*. London: Mitchell Beazley.
- DREW, H. (2005) *The fundamentals of photography*. Lausanne: AVA.
- DURDEN, M. (2013) *Fifty key writers on photography*. Abingdon: Routledge. (Routledge key guides).
- FROST, L. (1998) *A-Z of creative photography: over 70 techniques explained in full*. Newton Abbott: David and Charles.
- FROST, L. (2005) *Lee Frost's panoramic photography*. Newton Abbott: David and Charles Ltd.
- GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.
- HALL, S. (2011) *Best Photoshop filters*. London: A & C Black Publishers Ltd.
- HARNISCHMACHER, C. (2016) *The complete guide to macro and close up photography*. California: Rocky Nook.
- KELBY, S. (2012) *Light it, shoot it, retouch it: learn by step by step how to go from empty studio to finished image*. London: New Riders.
- LIPKIN, J. (2005) *Photography reborn: image making in the digital era*. New York: Harry N Abrams.
- LOURIE, C.K. (2006) *Camera raw: studio skills*. New Jersey: Wiley Publishing.

McNALLY, J. (2009) *The hot shoe diaries: big light from small flashes*. Berkeley, California: New Riders.

PERES, M. (ed.) (2007) *Focal encyclopaedia of photography: digital imaging, theory and applications, history, and science*. 4th ed. Oxford: Focal Press.

ROJAS, J. (2016) *Photographing men: posing, lighting and shooting techniques for portrait and fashion photography*. Hemel Hempstead: Prentice-Hall International.

RUDMAN, T. (2002) *The master photographers toning book: the definitive guide*. London: Argentum.

SIEGEL, E. (2008) *Fashion photography course: first principles to successful shoot: the essential guide*. London: Thames & Hudson.

SMITH, B. (2001) *Designing a photograph: visual techniques for making your photographs work*. Revised ed. New York: Amphoto.

TARANTINO, C. and TAN, K. (2005) *Digital fashion photography*. Boston: Thomson Course Technology.

Journals

British Journal of Photography

PDN (Photo District News)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 24: Visual Merchandising*
- 26: Darkroom Techniques*
- 28: Communication in Art & Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*

Unit 39: Advanced Graphic Design Studies

Unit code	H/615/3550
Unit level	5
Credit value	30

Introduction

While having a long tradition the graphic design profession is changing rapidly in response to society, the media and technology. Now, more than ever, graphic designers have alternative platforms to use, each with their own constraints.

This unit aims to provide students with an opportunity to engage in an extended study of the diversity of graphic design practice and to develop an in-depth project that will allow them to begin to establish their own approach to graphic design.

Modelling their project on a professional context, students will explore the relationship between client needs, target market, and design objectives. This project will call upon the student to carry out a full project cycle, including iterative development, and multiple stages of presentation and feedback that reflects advanced graphic design practice.

By the end of this unit students will have developed a significant project that will provide them with the knowledge and understanding of the profession of graphic design as well as the skills and experience to continue their studies or enter employment, in a broad range of sectors such as editorial, branding, web, print and screen-based industries.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate the relationship between design development, final output and use
- 2 Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief
- 3 Produce graphic design prototypes, based on research and analysis, in support of a design strategy
- 4 Present a body of graphic design work, including development and design solutions, in response to a brief.

Essential Content

LO1 Investigate the relationship between design development, final output and use

Iteration

Web analytics

User feedback

Client feedback

Conformance

Quality testing

Contractual obligations

Project Management

Management software

Scheduling

Budget control

Resource planning

Automation

Collaboration

Synching

Cost comparison

Protocols

Colour standards

Swatches

Fonts

File types

Back-up

Communication

Client

Printer

Distributor

Host

Retailer
End user
Consultation
Legislation
Copyright
Standards
Accessibility
Ethics
Law

LO2 Develop a graphic design proposal, based on client requirements and constraints, in response to a brief

Client requirements and constraints

Client needs
Target market
Communication objectives
Time
Cost
Budget factors
Target market
Resources
Competition
Strategy
USP
Market research
Platform
Efficiency
Cost-efficiency
Contracts
Agreements
Obligations
Milestones

LO3 Produce graphic design prototypes, based on research and analysis, in support of a design strategy

Design iteration

Research

Visualisation

Prototyping

Mock-ups

Testing

Review

Consultation

Review

Design statement

Meeting client needs

Meeting target market

Proofing

Schedule update

Cost plan

Presenting versions

Simulation

Quality control

Risk assessment

Risk management

Platforms

Screen

Print

Experimental

Tangible

Motion

Web

Software

LO4 Present a body of graphic design work, including development and design solutions, in response to a brief

Final Presentation

Design statement

Launch Plan

Costs

Specifications

Models

Prototypes

Renders

Visuals

Simulations

Trials

Protocols

Plans

Swatches

Pitch

Project evaluation

User-feedback

Analytics

Relationship to market

Production processes

Fitness for purpose

Relationship to brief

Initial proposal

Launch

Pre-press/Press

Marketing launch

Website launch

Print distribution

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the relationship between design development, final output and use		LO1 and LO2 D1 Produce a graphic design proposal, based on a critical analysis of the relationship between client requirements and target market.
P1 Illustrate the phases of a graphic design project. P2 Explain a graphic design project life-cycle, including post-launch actions. P3 Discuss the different roles that are involved in the full cycle of a graphic design project.	M1 Compare the changes in the phases in a graphic design process, for different types of project.	
LO2 Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief		
P4 Define a project brief, by exploring client requirements and design constraints. P5 Evaluate the resources required to meet the needs of a project brief.	M2 Evaluate the time and costs required for a graphic design project.	

Pass	Merit	Distinction
<p>L03 Produce graphic design prototypes, based on research and analysis, in support of a design strategy</p>		<p>L03 and L04</p> <p>D2 Create graphic design outputs that illustrate an integrated creative practice, combining a critical evaluation of client feedback and design iteration.</p>
<p>P6 Produce initial graphic design proposals, resulting from an iterative process involving research, experiment and analysis.</p> <p>P7 Justify a graphic design strategy through a design statement.</p>	<p>M3 Evaluate client feedback in order to refine design proposals.</p>	
<p>L04 Present a graphic design solution and production portfolio to a client in response to a brief.</p>		
<p>P8 Present a final graphic design proposal to a client.</p> <p>P9 Discuss how a final graphic design proposal meets the requirements of the target market.</p>	<p>M4 Assess a graphic design proposal and launch plan, in relation to the requirements of a target market.</p>	

Recommended Resources

Textbooks

BIERUT, M. (2015) *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world.* Harper Design.

EVAMY, M. (2012) *Logotype.* Laurence King Publishing.

HYNDMAN, S. (2016) *Why Fonts Matter.* Gingko Press Inc.

INGLEDEW, J. (2011) *The A:Z of Visual Ideas: How to Solve any Creative Brief.* Laurence King Publishing.

KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability.* US. New Riders.

LEVY, J. (2001) *UX Strategy: How to Devise Innovative Digital Products the People Want.* O'Reilly Media.

MCALHONE, B., STUART, D., QUINTON, G. and ASBURY, N. (2016) *A Smile in the Mind: Revised and Expanded Edition: Witty Thinking in Graphic Design.* Phaidon Press.

MULLER, J. and REMINGTON, R.R. (2015) *Logo Modernism (Design).* Taschen.

NICKEL, K. (2010) *Ready to Print: Handbook for Media Designers.* Die Gestalten Verlag.

ROBERTS, C. (2015) *Graphic Design Visionaries.* Laurence King Publishing.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 56: Project Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

Unit 40: **Advanced Art Practice Studies**

Unit code	K/615/3551
Unit level	5
Credit value	30

Introduction

Art is part of our everyday lives; we view and experience art practices in different ways, in studios and workshops, and in many different contexts, locations and environments. While there remains a strong tradition of 'studio-based' art, there is also a tradition of challenging the context and methods of art production and the environments in which we may experience art.

This unit aims to extend students' awareness and engagement with art practices, and provide an overview of different approaches whilst challenging students to consider different contexts, environments and means of communication.

On successful completion of this unit students will be able to understand the use of art practices created for and in different contexts and environments. Students will be able to apply their understanding of art practices, functions and aesthetics to produce art as a means of visual communication.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse the use of art practices as a means of communication through contextual research
- 2 Develop an individual approach to art practice, through an iterative process of experimentation
- 3 Present work as a means of communication aimed at engaging a specific audience
- 4 Evaluate art practices as a means of socio-political critique or commercial promotion.

Essential Content

LO1 **Analyse the use of art practices as a means of communication through contextual research**

Art practices

Historical development

'studio-based' practices

Alternative practices

Performance-based practices

Critical practices

Contexts

Aesthetics

Social

Political

Commercial

Critical

Locations

Museum/gallery

Online

Public

Performative/transitory

LO2 **Develop an individual approach to art practice, through an iterative process of experimentation**

Experimentation

Conceptual

Contextual

Material

Process

Analytical frameworks

Self-critique

Group critique

Public response

Peer review

LO3 **Present work as a means of communication aimed at engaging a specific audience**

Locations

Galleries

Museums

Auction houses

Urban environments

Communal locations

Portfolios

Presentation methods

Mounted/framed work

Installation

Site-specific

Projection

Participatory

Audience

Online

Offline

Mass

Niche

Demographic

LO4 Evaluate art practices as a means of socio-political critique or commercial promotion

Social critique

Political critique

Participatory action

'Guerilla' practices

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Analyse the use of art practices as a means of communication through contextual research</p>		<p>LO1 and LO2</p> <p>D1 Produce exploratory work, through a creative process, that responds to critical analysis of precedent and context.</p>
<p>P1 Discuss the role of art practices through historical and contemporary precedents.</p> <p>P2 Describe the art practice of selected contemporary practitioners.</p>	<p>M1 Evaluate the role of art practices within a broader social and cultural context.</p>	
<p>LO2 Develop an individual approach to art practice, through an iterative process of experimentation</p>		
<p>P3 Explore different art practices through the development of a range of works.</p> <p>P4 Discuss own approach to art practice through a range of work.</p>	<p>M2 Analyse own work to determine an approach for future development.</p>	

Pass	Merit	Distinction
<p>LO3 Present work as a means of communication aimed at engaging a specific audience</p>		<p>LO3 and LO4</p> <p>D2 Create a body of work that reflects a critical evaluation of contemporary socio-political or commercial contexts, and illustrates personal creative practice.</p>
<p>P5 Evaluate a given context to identify a specific audience.</p> <p>P6 Develop a presentation technique or method to address a specific audience in support of own approach to art practice.</p>	<p>M3 Justify art practice approach and presentation method as it relates to a specific audience.</p>	
<p>LO4 Evaluate art practices as a means of socio-political critique or commercial promotion.</p>		
<p>P7 Discuss the role of art practice as socio-political critique.</p> <p>P8 Explore the role of art practice in commercial promotion.</p>	<p>M4 Justify own art practice approach as a form of socio-political critique or commercial promotion.</p>	

Recommended Resources

Textbooks

BANKSY (2005) *Banksy, Wall and Piece*. 1st ed. London: Century.

BARTLE, R. (2003) *Designing Virtual Worlds*. 1st ed. San Francisco: New Riders/Peachpit Press.

CHALFONT, H. and COOPER, M. (1984) *Subway Art*. 1st ed. London: Thames & Hudson.

CHALFONT, H. and PRIGOFF, J. (1987) *Spraycan Art*. 1st ed. London: Thames & Hudson.

GANZ, N. and MANCO, T. (2004) *Graffiti World: Street Art from Five Continents*. 1st ed. London: Thames & Hudson.

GODFREY, T. (1998) *Conceptual Art (Art & Ideas)*. 1st ed. London: Phaidon Press.

PAUL, C. (2008) *Digital Art (World of Art)*. 2nd ed. London: Thames & Hudson.

RUSH, M. (2005) *New Media in Art (World of Art)*. 2nd ed. London: Thames & Hudson.

Websites

Royalacademy.org.uk	The Royal Academy (General Reference)
Artsy.net	Artsy (General Reference)
Tate.org.uk	Tate Gallery (General Reference)
Banksy.co.uk	Banksy (Database)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 20: Ceramic & Glass*
- 26: Darkroom Techniques*
- 27: Textile Technology*
- 28: Communication in Art & Design*
- 29: Workflows*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 48: Conceptual Practice*
- 49: Art Direction*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 52: Moving Image*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*

Unit 41: **Advanced Digital Design Studies**

Unit code	L/615/3591
Unit level	5
Credit value	30

Introduction

In the past 25 years we have seen a rapid diversification in the way that people communicate and consume media. From the initial popularisation of the World Wide Web to present, where accessing the Internet via mobile devices now exceeds that of computers, we now interact with information and data in ways that were unimagined.

The design of web services, apps and other digital delivery systems continues to be a growth market. Among businesses, governments, and individuals there is an increasing awareness of the value and potential of digital design to enhance user experience and provide more effective services.

This unit supports students to explore the design and technical aspects of digital design for web services and mobile apps. Through a consideration of design principles and technologies, students will prototype and develop new systems for the distribution and consumption of information or entertainment. Emphasis is placed on the creative combination of aesthetics and technical skill to produce engaging user experiences, backed up by an awareness of how different devices and platforms meet user needs.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse a client brief to inform the development of a digital design and content strategy
- 2 Develop a digital design product, based on client needs in relation to a digital design and content strategy
- 3 Evaluate user- and market-testing, to refine a digital product toward final release
- 4 Present a finished digital design product, justifying the aesthetic and technical strategies.

Essential Content

LO1 **Analyse a client brief to inform the development of a digital design and content strategy**

Client requirements

Goals & objectives

Intended audience

Competition/market position

Content strategy

Published content

Reactive content

Proactive content

Platform strategy

Technologies

Infrastructure

Service

LO2 **Develop a digital design product, based on client needs in relation to a digital design and content strategy**

Web technologies

HTML5

CSS

Media queries

Responsive CSS

CSS frameworks

CSS pre-processing

Data-driven content

Database interactions

Model-view-controller

Scripting languages

Javascript

PHP

Ruby

Python

Frameworks

App technologies

Native

Hybrid

Web

App frameworks

Collaborative development

Roles

Development models

Agile

Scrum

Waterfall

Asset management

Images/graphics

Audio

Video

Text

Design and development

Wire-framing

Prototypes

Staging

Version control

LO3 Evaluate user- and market-testing, to refine a digital product toward final release

Market research

Surveys

User-experience testing

Analytics

Design iteration

Client feedback

LO4 Present a finished digital design product, justifying the aesthetic and technical strategies

Aesthetic strategy

Technical strategy

User feedback

Analytics

Future development/enhancement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Analyse a client brief to inform the development of a digital design and content strategy</p>		<p>D1 Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a content strategy.</p>
<p>P1 Analyse a client brief to define goals and objectives for a digital design product.</p> <p>P2 Identify the target audience for a digital design product.</p>	<p>M1 Compare competing companies' digital content strategy in relation to client brief.</p>	

Pass	Merit	Distinction
<p>LO2 Develop a digital design product, based on client needs in relation to a digital design and content strategy</p>		<p>LO2 and LO3</p> <p>D2 Produce a digital design product, that employs an iterative process of design and testing, to meet client needs based on critical analysis of market research and user-testing.</p>
<p>P3 Develop prototypes for user interface and data-interaction, for testing, using industry standard tools and techniques.</p> <p>P4 Discuss the benefits and drawbacks of data-driven content, in relation to a client brief.</p> <p>P5 Manage web/app development using version control systems and tools.</p>	<p>M2 Create a responsive digital content product, that can be used across multiple devices, based on a common codebase.</p>	
<p>LO3 Evaluate user- and market-testing, to refine a digital product toward final release</p>		
<p>P6 Undertake different forms of user and market testing of prototype digital design proposals.</p> <p>P7 Evaluate testing results to define changes to a digital design product.</p>	<p>M3 Refine and redeploy a digital design product in response to analysis of testing.</p>	

Pass	Merit	Distinction
<p>LO4 Present a finished digital design product, justifying the aesthetic and technical strategies.</p>		<p>D3 Present a digital design strategy and final product that shows a command of the synthesis of aesthetic and technical requirements in digital design.</p>
<p>P8 Evaluate the way in which user and client feedback has informed the development of a digital design product.</p> <p>P9 Present a finished digital design product that meets client needs through creative application of technology and assets.</p>	<p>M4 Analyse the impact of user-testing and client feedback on the final development of a digital design product, highlighting ways in which the process has enhanced the outcome.</p>	

Recommended Resources

Textbooks

AMBLER, T. and CLOUD, N. (2015) *JavaScript Frameworks for Modern Web Dev.* New York: Apress.

DUCKETT, J. (2014) *JavaScript & JQuery: Interactive front-end web development.* Indianapolis: John Wiley.

ESPOSITO, D. (2016) *Modern Web Development.* Redmond, Washington: Microsoft Press.

FRAIN, B. (2013) *Sass and compass for designers* (community experience distilled). Birmingham: Packt Publishing.

FRAIN, B. (2015) *Responsive web design with HTML5 and CSS3. 2nd ed.* Birmingham: Packt Publishing.

Websites

https://ionicframework.com/	Ionic – App Development Framework (Reference/Tool)
https://onsen.io/	Onsen – App Development Framework (Reference/Tool)
http://framework7.io/	Framework 7 – App Development Framework (Reference/Tool)
http://www.w3schools.com/	W3Schools HTML 5 (Reference)
https://www.javascript.com/	Javascript (Reference/Tool)
http://www.w3schools.com/	W3Schools Cascading Style Sheets (Reference)
http://sass-lang.com/	Syntactically Awesome Style Sheets (Reference)
http://compass-style.org/	Compass CSS Authoring Framework (Reference/Tools)
https://jquery.com/	Jquery (Reference)
http://www.php.net	PHP Hypertext Pre-processor (Reference)
https://www.python.org/	Python Programming Language (Reference)
https://www.djangoproject.com/	Django – Python Framework (Reference)
http://emberjs.com/	Ember – Javascript Framework (Reference)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 44: Scriptwriting for Design*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 56: Project Management*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 42: Styling

Unit code	A/615/3554
Unit level	5
Credit value	15

Introduction

Styling plays a key part in the way that we understand and consume fashion. The styling associated with the advertising, promotion or retail presentation of fashion defines the way that we associate brands and character. The role of a stylist varies, depending on for whom they are working and what they are producing. This unit explores the role of the stylist and the tasks they undertake, aiming to help you develop your own fashion styling skills and knowledge. Stylists work closely with fashion designers in the production of images, catwalk, film and branding; they also work for magazines and are referred to as 'fashion editors' or 'fashion directors'.

This unit will introduce the principles of fashion styling and the role of the stylist in relation to a team of people creating fashion images. The unit will focus on fashion imagery of the last 50 years and the work of fashion editors and stylists, as well as influencers, photographers and magazines, and the culture of the fashion industry. Students will have the opportunity to plan and develop their own fashion images, appropriate to a brand and consumer audience.

Topics included in the unit are: fashion styling and job roles, their role in a team, concept development and production of fashion image, editing fashion images, writing cover lines and captions, the history of fashion styling.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries
- 2 Analyse images to determine the editorial, branding or marketing approach
- 3 Develop an editorial, branding or marketing strategy in relation to a given product
- 4 Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.

Essential Content

LO1 **Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries**

The role of the stylist:

Editorial styling

Commercial styling

Video

Photography

Brand consultancy

Retail styling

Merchandise styling

Media styling

Television

Video/Film

Wardrobe

Show styling

Celebrity styling

LO2 **Analyse images to determine the editorial, branding or marketing approach**

Editorial images

Advertising images

Message/Narrative

Market

LO3 Develop an editorial, branding or marketing strategy in relation to a given product

Client requirements,

Consumer psychology

Demographics

Target market

Brand aesthetic

Technical specifications

Print

Web

Moving image

Branding and sponsorship guidelines

Pre-production planning

Model casting

Hair & make-up

Sourcing & crediting

Post production

Editing & retouching

LO4 Present a portfolio of styled images, in support of an editorial, marketing or branding strategy

Selecting images

Text

Writing cover lines and captions.

The relationship between the customer and the brand/publication/talent.

Fashion communication devices

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries</p>		<p>LO1 and LO2</p> <p>D1 Critically analyse the work of a chosen stylist, in relation to their work in different contexts.</p>
<p>P1 Explain the role and responsibilities of the stylist.</p> <p>P2 Discuss the development of styling through historic and contemporary examples.</p>	<p>M1 Evaluate the different responsibilities of the stylist in different professional contexts.</p>	
<p>LO2 Analyse fashion images to determine the editorial, branding or marketing approach</p>		
<p>P3 Analyse images and identify editorial and advertising conventions.</p> <p>P4 Evaluate cover lines and captions to determine the aims of an editorial, branding or marketing campaign.</p>	<p>M2 Compare the use of images for different types of styling.</p>	

Pass	Merit	Distinction
<p>LO3 Develop an editorial, branding or marketing strategy in relation to a given product</p>		<p>LO3 and LO4</p> <p>D2 Create a portfolio of styled images based on an editorial, branding or marketing strategy that illustrates a creative approach to the integration of market research and analysis.</p>
<p>P5 Analyse a given product to determine an editorial, branding or marketing strategy.</p> <p>P6 Identify the target market for an editorial, branding or marketing strategy of a given product.</p> <p>P7 Produce styled images in support of an editorial, branding or marketing strategy.</p>	<p>M3 Justify selection of styled images as they apply to the target market for an editorial, branding or marketing strategy.</p>	
<p>LO4 Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.</p>		
<p>P8 Prepare a portfolio of styled images for an editorial, marketing or branding strategy</p> <p>P9 User cover lines and captions, related to styled images, to communicate key features of an editorial, marketing or branding strategy.</p>	<p>M4 Evaluate the connection between cover lines and captions with styled images.</p>	

Recommended Resources

Books

AVEDON, R. et al. (2009). *Avedon Fashion, 1944–2000* (exhibition catalogue). New York: Abrams.

BARON, K. (2012) *Stylists: New Fashion Visionaries*. London: Laurence King.

BLACKMAN, C. (2012) *100 Years of Fashion*. London: Laurence King.

CODDINGTON, G. (2012) *Grace: A Memoir*. London: Chatto & Windus.

DERRICK, R. and MUIR, R. (2009) *Vogue Covers: On Fashion's Front Page*. London: Little Brown.

KAZANJIAN, D. (2011) *Vogue: The Covers*. New York: Abrams.

MARTINEZ, R. and MOWER, S. (2007) *Stylists: Interpreters of Fashion*. New York: Rizzoli.

MCASSEY, J. and BUCKLY, C. (2011) *Basics Fashion Design 08: Styling*. UK: AVA.

MCDOWELL, C. (2000) *Fashion Today*. London: Phaidon Press.

STEELE, V. (2010) *The Berg Companion to Fashion*. Oxford: Berg.

Journals

Fashion Theory Journal, Berg Oxford

Fashion Practice Journal, Berg Oxford

The International Journal of Fashion Studies, Intellect

Vestoj.com

Magazines

Dazed

Elle (UK, US, FR)

GQ

I-D

Holiday

Hunger

Love

Notion

Pop

The Beauty Papers

The Gentlewoman

The Fantastic Man

Vogue (UK, US, FR, IT, CN, IN)

Websites

Businessoffashion.com	The Business of Fashion (General Reference)
Garancedore.com	Garance Doré (Digital Magazine)
HungerTV.com	Hunger (Digital Magazine)
Nowness.com	Nowness (Digital Magazine)
Showstudio.com	SHOWstudio (Digital Magazine)
Stylehunter.com	Stylehunter (Digital Magazine)
Theartoralist.com	The Sartolist.com (Blog)
Vogue.com	Vogue Magazine (Digital Magazine)

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

8: Pattern Cutting & Garment Making

9: Fashion & Textiles Practices

14: Graphic Design Practices

18: Digital Design Practices
19: Packaging Design
20: Ceramic & Glass
21: Accessories
22: Printmaking
23: Fashion Collection
24: Visual Merchandising
28: Communication in Art & Design
30: Surface Design
31: Visual Narratives
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
40: Advanced Art Practice Studies
41: Advanced Digital Design Studies
47: Branding & Identity
48: Conceptual Practice
49: Art Direction
55: Jewellery Design
56: Project Management
58: Creative Industries Placement
61: Creative Entrepreneurship
62: Trend Forecasting

Unit 43: Digital Fabrication

Unit code	F/615/3555
Unit level	5
Credit value	15

Introduction

Digital fabrication is the buzzing technology of the moment. 3D printing and CNC machining, the leading additive and subtractive technologies, have become a vital tool for design development in manufacture, generating feedback to improve designs and reducing the need for costly changes. Rapid prototyping is affecting the way that products are manufactured and has the potential to bring production closer to the consumer. It is now widely used beyond industrial prototyping by companies or individuals to create bespoke artefacts in divergent fields such as art, jewellery, aerospace, architecture, gaming, toys, chocolate, fashion, medicine, dentistry and even space exploration.

The aim of this unit is to introduce students to the world of digital fabrication and the main technologies most prevalent in industry today, and for them to gain practical experience in the processes required to use them competently and effectively.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the range of technologies used in digital fabrication and their application
- 2 Develop digital models for printing or machining using scanning technology and CAD software
- 3 Evaluate the processes of machine set-up, material selection and material states, and their sustainability
- 4 Present finished 3D objects, developed through print/machining, in response to a given brief.

Essential Content

LO1 **Explore the range of technologies used in digital fabrication and their application**

Additive fabrication

Stereolithography

Laser sintering / laser melting

Extrusion

Jetting

Lamination

Subtractive fabrication

CNC milling

Laser cutting/etching

Plasma cutting

Sustainability

Costs

Efficiency

Build times

Mass production

Adaptability

Future

LO2 **Develop digital models ready for printing or machining, using scanning technology and CAD**

Design/preparation

CAD modelling construction

Scanning

Data formatting

LO3 Evaluate the processes of machine set-up, material selection and material states, and their sustainability

Process suitability

Support structures

Material palettes

Support materials

Binders

Resins

Plastics

Metal

Ceramics

Food

Bio materials

Material states

Powder

Filament

Pellets

Granules

Resins

Sustainability

Bio-degradable

Recyclable

Recycled and local

LO4 Present finished 3D objects, developed through print/machining, in response to a given brief

Fabrication

Quality

Detail

Speed

Accuracy

Stability

Post Processing

Cooling

Cleaning

Curing

Porous infiltration

Acetone

Firing/glazing.

Troubleshooting

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the range of technologies used in digital fabrication and their application</p>		<p>LO1 and LO2</p> <p>D1 Create digital models, and supporting technical information to facilitate digital manufacturing, reflecting critical analysis of materials and processes to be used.</p>
<p>P1 Discuss the role of CAD, 3D modelling and scanning in the preparation of information for digital fabrication.</p> <p>P2 Evaluate different forms of digital fabrication, highlighting their suitability for different applications.</p>	<p>M1 Compare forms of digital fabrication in terms of cost, efficiency and sustainability.</p>	
<p>LO2 Develop digital models ready for printing or machining using scanning technology and CAD</p>		
<p>P3 Prepare CAD drawings and models for use in digital fabrication.</p> <p>P4 Evaluate a digital model in terms of its suitability for a given form of digital fabrication.</p>	<p>M2 Discuss the potential failures in digital fabrication due to problems in data formatting or model construction.</p>	

Pass	Merit	Distinction
<p>LO3 Evaluate the processes of machine set-up, material selection and material states, and their sustainability</p>		<p>LO3 and LO4</p> <p>D2 Justify the materials and production processes used to produce finished 3D objects, in response to a given brief.</p>
<p>P5 Evaluate different materials used in digital fabrication with examples of techniques for use.</p> <p>P6 Compare tolerancing and build orientation across technologies.</p> <p>P7 Analyse different materials and processes in terms of their sustainability.</p>	<p>M3 Assess the potential of recycled materials in digital fabrication, highlighting their suitability for different processes and their sustainability.</p>	
<p>LO4 Present finished 3D objects, developed through print/machining, in response to a given brief.</p>		
<p>P8 Print and/or machine 3D objects, in response to a given brief.</p> <p>P9 Apply techniques for removal, post-processing, finishing and maintenance.</p> <p>P10 Present work to an audience and document feedback.</p>	<p>M4 Compare the outcomes of post-processing and hand finishing across additive and subtractive fabrication methods.</p>	

Recommended Resources

Textbooks

BARNATT, C. (2013) *3D printing: The next industrial revolution*. Ebook. ExplainingTheFuture.com.

CLARKE, S.B.E. and HARRIS, J. (2012) *Digital visions for fashion + textiles: Made in code*. London: Thames and Hudson.

IWAMOTO, L. (2009) *Digital fabrications: Architectural and material techniques* (architecture briefs). Princeton Architectural Press.

JACKSON, P. (2011) *Folding techniques for designers: From sheet to form*. London: Laurence King.

JOHNSTON, L. (2015) *Digital handmade: Craftsmanship and the new industrial revolution*. London: Thames and Hudson.

LIPSON, H. and KURMAN, M. (2013) *Fabricated: The New World of 3D Printing*. Indianapolis: John Wiley & Sons.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

21: Accessories
23: Fashion Collection
27: Textile Technology
28: Communication in Art & Design
29: Workflows
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
46: Technical Drawing
50: Material Selection & Specification
51: Ceramic Design
53: Workflows & Management
54: Professional Modelmaking
55: Jewellery Design
56: Project Management
57: 3D Modelling & Rendering
58: Creative Industries Placement
61: Creative Entrepreneurship

Unit 44: Scriptwriting for Design

Unit code	J/615/3556
Unit level	5
Credit value	15

Introduction

New distribution platforms and storytelling technologies enable the creation of experimental and innovative narrative structures. This unit covers both linear and non-linear script development for theatre, moving image, animation, photography and interactive media delivery (including social media).

Core elements of scriptwriting such as plot development, creation of character arcs and narrative progression are covered, and consideration is also given to the potential of new technologies to create immersive interactive user experiences.

Students will research traditional storytelling techniques and genres, and are also encouraged to experiment with script formats, genres and platforms of delivery to exploit the potential of new technologies, including virtual and augmented reality, interactive narratives and transmedia storytelling to reach their intended audience.

On successful completion of this unit students will be able to describe how to develop a script for delivery via a specific storytelling platform, list the technologies available and explain their suitability to the project, and produce a completed script for a specific narrative genre and a targeted audience.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the characteristics of linear and non-linear narratives in scriptwriting
- 2 Justify the selection of a narrative structure for a specific form of distribution and target market; in response to a given design brief
- 3 Develop a script, and supporting material, in response to a given design brief
- 4 Present a completed script, in response to a given brief; highlighting how the narrative meets client needs for an identified target market.

Essential Content

LO1 **Discuss the characteristics of linear and non-linear narratives in scriptwriting**

Linear narrative

Non-linear narrative

Narratives in design

Narrative and audience

User-experience

Passive versus participative

Audience expectations

Narrative features

Style

Pace

Language

Visual

Auditory

Intertextuality

LO2 **Justify the selection of a narrative structure for a specific form of distribution and target market; in response to a given design brief**

Distribution types

Print (magazine, poster, report, etc)

Video/Film (commercial, promotional video, YouTube)

On-line

Mobile

Product/packaging

Service

User experience narrative

Online navigation

App use/navigation

Product use

Service engagement

Client needs

Target market

Intended audience

Intended message

LO3 Develop a script, and supporting material, in response to a given design brief

Outline

Flowcharts

Storyboards

Schematics

Script writing

Standard formats

Standard software

LO4 Present a completed script, in response to a given brief; highlighting how the narrative meets client needs for an identified target market

Presentation methods

'Read-thru'

Performance

Storyboard

Wireframes

Prototypes

Evaluation methods

Client feedback

User-testing

Focus groups

Survey

Usability testing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the characteristics of linear and non-linear narratives in scriptwriting		LO1 and LO2 D1 Critically analyse a design brief to identify the creative potential for a narrative to support a strategy to reach a target market.
P1 Explain the key features of different narrative forms. P2 Discuss the application of narrative forms in scriptwriting for design.	M1 Compare different forms of narrative structure, using examples from contemporary culture.	
LO2 Justify the selection of a narrative structure for a specific form of distribution and target market, in response to a given design brief		
P3 Identify the target market for a product or service, based on a given brief. P4 Select a form of distribution for a product or service, based on a given brief.	M2 Prepare and update a project management plan, using standard systems of time and resource tracking.	

Pass	Merit	Distinction
<p>L03 Develop a script, and supporting material, in response to a given design brief</p>		<p>L03 and L04</p> <p>D2 Create a script that reflects a critical evaluation of target market and intended user experience.</p>
<p>P5 Prepare an outline, storyboard, or flowchart in support of a script.</p> <p>P6 Develop a draft script, for an identified distribution form and a target market.</p>	<p>M3 Evaluate a draft script and supporting material, with regard to their relation to a target market.</p>	
<p>L04 Present a completed script, in response to a given brief, highlighting how the narrative meets client needs for an identified target market.</p>		
<p>P7 Present a completed script, using a format appropriate to the identified form of distribution.</p> <p>P8 Discuss the way in which a narrative meets client needs for an identified target market.</p>	<p>M4 Select forms of feedback, appropriate to the form of distribution, to gather user experience information.</p>	

Recommended Resources

Textbooks

LISTER, M., DOVEY, J., GIDDINGS, S., GRANT, I. and KELLY, K. (2009) *New Media: A Critical Introduction*. UK: Routledge.

LUNENFELD, P. (ed.) (2000) *The Digital Dialectic: New Essays on New Media*. Massachusetts: MIT Press.

LAUREL, B. (1991) *Computers as Theatre*. New York: Addison-Wesley Publishing Company.

MURCH, W. (2001) *In the Blink of an Eye. A Perspective on Film Editing*. Silman-James Press.

ONDAAJTE, M. (2004) *The Conversations: Walter Murch and the Art of Film Editing*. Knopf.

MUSBURGER, R. (2007) *An introduction to writing for electronic media: scriptwriting essentials across the genres*. Focal Press.

RIESER, M. and ZAPP, A. (eds) (2002) *New Screen Media: Cinema/Art/Narrative*. London: British Film Institute.

RYAN, M. (ed.) (2004) *Narrative Across Media: The Languages of Storytelling*. London: University of Nebraska.

RYAN, M. (2001) *Narrative as Virtual Reality*. Maryland: John Hopkins University Press.

WELLS, P. (2007) *Scriptwriting: Developing and creating text for a play, film or broadcast*. Lausanne: AVA Academia.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 45: Web Design*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*

Unit 45: Web Design

Unit code	L/615/3557
Unit level	5
Credit value	15

Introduction

The production and delivery of digital content is a process that requires a blend of both traditional graphic design skills and coding skills. Designers in the digital age must encompass creativity, innovation and a solid understanding of coding methods.

The aim of this unit is to introduce students to the concept of designing interfaces and digital content delivery systems, and to the practical coding skills required to implement interactive prototypes.

Students will explore user interface (UI) principles, mark-up language such as HTML and CSS for generating and styling content, basic scripting languages such as JavaScript for creating dynamic content and advanced interactivity, media optimisation techniques and the process of acquiring, uploading and managing server hosting to produce live web-based prototypes.

The skills and knowledge gained during this unit will enable students to create prototypes of interface and digital content delivery systems, and to work alongside developers and programmers in the implementation of these prototypes.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the purposes of digital content delivery systems and key UI features
- 2 Write code to create and style interactive digital content prototypes, in response to a brief
- 3 Optimise, validate, and organise digital content for delivery via the Internet
- 4 Evaluate digital content presented through a web browser.

Essential Content

LO1 **Discuss the purposes of digital content delivery systems and identify key UI features**

Devices

Television

Games consoles

Computer

Tablet

Mobile phone

Smartwatch

Purposes

Entertainment

Information

Education

eCommerce

Communication

Productivity

Internet of Things

UI principles

Existing usage patterns

Consistency

Visual hierarchy

Feedback mechanisms (visual, audio, haptic)

Error tolerance

Simplicity

Experiential adaptivity

UI elements and features

Navigation

Input (text fields, drop-down lists, radio buttons, toggles; validation, error handling)

Communication (text-based, symbols, animations, audio, video)

Support (step-by-step, search, FAQ, article database, forum boards, email, chat)

LO2 **Write code to create and style interactive digital content delivery system prototypes, in response to a brief**

Content creation

Explicit (HTML5, document structure, meta tags)

Dynamic (JavaScript, database querying)

Style content

CSS, text (web fonts, size, relative versus fixed units)

Colour references (named, hexadecimal, RGB, rgba)

Links and buttons (shape, background, border, activity states)

Lists (ordered, unordered)

Position content

Fixed layout

Liquid layout

Responsive layout (media queries, frameworks)

Digital content prototypes

Websites (types)

Apps (types)

Kiosk systems (types)

LO3 Optimise, validate, and organise digital content for delivery via the Internet

Optimise media

Minimise file size vs quality levels

File formats

Codecs

Compression settings

Validate coding

W3C validator

Warnings and errors

Correction and revalidation

File organisation

Folder structures

Naming conventions

Relative and absolute paths

Delivery

Commercial server hosting

Domain name registration

Uploading files (web interface, FTP access and clients)

Device testing

LO4 Evaluate digital content presented through a web browser

Suitability for intended purpose

User expectations

Ease of access

Error tolerance

Code implementation

Frameworks used (fixed, liquid, responsive)

Compatibility issues (browsers, mobile and computer operating systems)

User experience

User testing

Surveys

User observation

Server-side analytics

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the purposes of digital content systems and key UI features</p>		<p>LO1 and LO2</p> <p>D1 Create an interactive digital content prototype, through the coordination of creative practice and coding, reflecting a critical analysis of the requirements and constraints of a given device or platform.</p>
<p>P1 Explain the purpose of different digital content systems.</p> <p>P2 Discuss the role of different UI features, using examples.</p>	<p>M1 Evaluate the relationship between digital content systems and key UI elements, for different devices.</p>	
<p>LO2 Write code to create and style interactive digital content prototypes, in response to a brief</p>		
<p>P3 Evaluate a brief to determine a suitable digital content delivery approach.</p> <p>P4 Use HTML, CSS, and JavaScript to create, style, and position interactive digital content, to produce functional prototypes.</p> <p>P5 Demonstrate the use of dynamic content creation in a functional prototype.</p>	<p>M2 Justify the design of a user interface and user experience, to meet the intended purpose, in response to a brief.</p>	
<p>LO3 Optimise, validate, and organise digital content for delivery via the Internet</p>		<p>D2 Present a functioning digital content system, based on a critical evaluation of the relationship between media optimisation and user experience.</p>
<p>P6 Upload code and media to a live web host.</p> <p>P7 Present a functional digital content system.</p>	<p>M3 Optimise media, selecting file types and codecs, to achieve a balance between media quality and file size.</p>	

Pass	Merit	Distinction
<p>LO4 Evaluate digital content presented through a web browser.</p>		<p>D3 Critically evaluate user feedback, analytics, or UX testing, to identify the effectiveness of a digital content system in meeting user needs.</p>
<p>P8 Evaluate the user experience created through content and UI, and their applicability to the device.</p> <p>P9 Explain methods of gathering user experience data and how this informs ongoing content development.</p>	<p>M4 Assess a digital content system, based on user feedback, highlighting areas for further development.</p>	

Recommended Resources

Textbooks

DUCKETT, J. (2014) *Web design with html, css, javascript and jquery set*. John Wiley.

FRAIN, B. (2015) *Responsive Web Design with HTML5 and CSS3. 2nd ed.* Packt Publishing.

KRUG, S., BAYLE, E., STRAIGER, A. and MATCHO, M. (2013) *Don't make me think, revisited. 3rd ed.* New Riders.

Websites

<https://www.w3.org/>

World Wide Web Consortium (W3C)
(Reference)

<https://validator.w3.org/>

W3C Mark-up Validation Service
(Tool)

<http://getbootstrap.com/>

Bootstrap Web Framework
(Tool)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art and Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 44: Scriptwriting for Design*
- 47: Branding & Identity*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 46: Technical Drawing

Unit code	R/615/3558
Unit level	5
Credit value	15

Introduction

To realise successful projects in the creative industries requires a range of different types of information, to describe the project, quantify the materials, provide clear instructions, for assembly and construction, and to allow for accurate costing and management. Throughout the process of design, manufacture and promotion, information is critical.

Through this unit students will develop their awareness of different types of technical drawings, and related information, with consideration of their uses in the design and manufacturing processes. Students will engage in the production, reading and editing of technical information, in order to understand how this information informs different stages of the process. Using industry standard tools and systems, students will consider the ways technical information may be shared and, through this, the value of collaboration in the information process.

Topics included in this unit are technical drawing, detailing, CAD, schedules, specifications, and information distribution and collaboration.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate different types of technical information in the context of diverse project types
- 2 Develop technical drawings, details, schedules and specifications in support of a given art and design project
- 3 Interpret different types of technical information in order to explain an art and design project
- 4 Assess ways in which art and design professionals collaborate in the production of technical information.

Essential Content

LO1 **Evaluate different types of technical information in the context of diverse project types**

Technical Drawings

Orthographic Projections

Plans, Section, Elevations

Assembly Drawings

Component Drawings/Details

Schedules

Material Schedules

Door, Window, Hardware Schedules (for interior design)

Specifications

Performance specification

Outline specification

Full specification

Specification templates/standards

LO2 **Develop technical drawings, details, schedules and specifications in support of a given art and design project**

CAD

Templates

Title Blocks

Annotation

Specification Software

LO3 Interpret different types of technical information in order to explain an art & design project

Reading Technical Drawings

Information coordination

Clash Detection

'Red-lining'

LO4 Assess ways in which art & design professionals collaborate in the production of technical information

Project Roles

Information production

Hierarchy of roles & information

Project Collaboration

Document sharing/distribution

Online/Cloud-based collaboration

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate different types of technical information in the context of diverse project types</p>		<p>LO1 and LO2</p> <p>D1 Produce technical drawings, schedules and specifications, based on a critical evaluation of the context and requirements of a given project.</p>
<p>P1 Explain the use of technical information in the context of a project.</p> <p>P2 Describe the different types of technical information and their use.</p>	<p>M1 Compare different types of technical information to identify their suitability in specific contexts.</p>	
<p>LO2 Develop a set of technical drawings, details, schedules and specifications in support of a given art & design project</p>		
<p>P3 Prepare a set of technical drawings, and selected details.</p> <p>P4 Produce an outline specification.</p>	<p>M2 Justify the use of specific types of technical information in support of a given project.</p>	

Pass	Merit	Distinction
<p>LO3 Interpret different types of technical information in order to explain an art & design project</p>		<p>LO3 and LO4</p> <p>D2 Prepare a set of corrections to a body of technical drawings, based on critical analysis of drawings and specification, in relation to a given project.</p>
<p>P5 Relate a set of technical drawings to a specification.</p> <p>P6 Evaluate technical drawings and details to identify 'clashes'.</p>	<p>M3 Undertake a set of corrections to technical drawings and specifications.</p>	
<p>LO4 Assess ways in which art & design professionals collaborate in the production of technical information.</p>		
<p>P7 Discuss the types of information produced by different participants in an art & design project.</p> <p>P8 Examine the relationship between different bodies of information and how they work in conjunction.</p>	<p>M4 Evaluate the benefits and challenges of using cloud-based collaboration platforms for art & design projects.</p>	

Recommended Resources

Textbooks

BIELEFIELD, B. and SKIBA, I. (2013) *Basics technical drawing*. Birkhauser Verlag AG.

HENRY, K. (2012) *Drawing for product designers* (portfolio skills). London: Laurence King.

SIMMONS, C.H. (2012) *Manual of engineering drawing: Technical product specification and documentation to British and international standards. 4th ed.* Butterworth-Heinemann.

SIMMONS, C. and PHELPS, N. (2009) *The essential guide to technical product specification: Engineering drawing*. London: BSI British Standards Institution.

SZKUTNICKA, B. (2010) *Technical drawing for fashion* (portfolio skills). London: Laurence King.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 19: Packaging Design*
- 23: Fashion Collection*
- 27: Textile Technology*
- 29: Workflows*
- 30: Surface Design*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 43: Digital Fabrication*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 53: Workflows & Management*
- 54: Professional Modelmaking*
- 55: Jewellery Design*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 60: Digital Animation*

Unit 47: Branding & Identity

Unit code	Y/615/3559
Unit level	5
Credit value	15

Introduction

The consumer market is growing at pace, and a company that wants to survive has to stand out with distinction.

The brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business product or service it may be, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and to be identified. When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Analysing case studies to understand the contextualisation of brand and identity will enable students to produce industry ready artwork and branding style guidelines for the application of design. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, patent/trademark process, designing identity, logotype, and working within a client brief.

On successful completion of this unit students will be able to discuss the importance of branding and identity, showing how identity can influence the consumer, how to develop a brand identity, and how to produce style guides to be print ready for industry.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of branding and identity through analysis of historical and contemporary contextual research
- 2 Evaluate a given brand to determine core values, mission and audience
- 3 Develop a style guide/branding guidelines for a given brand
- 4 Present a range of promotional material, using branding guidelines, in support of a given brand.

Essential Content

LO1 **Discuss the role of branding and identity through analysis of historical and contemporary contextual research**

Definitions of branding and identity in the creative industries

The function of branding and identity

Brand core values

Brand mission

Audience

Semiotics

Subversion of branding

Social and cultural contexts

Developing a unique brand identity

Brand awareness

Brand values

Company identity

LO2 **Evaluate a given brand to determine core values, mission and audience**

Company identity

Corporate message

Philosophy

Values

Mission statement

Products/services

Brand

Brand range

Brand attributes

Target market

LO3 Develop a style guide/branding guidelines for a given brand

Colour

palette

specifications

Typography

Font

Size

Weight

Graphics

Imagery

Illustrations

Placement

Output

Advertising

Posters

Leaflets

Brochures

Templates/Stationary

Website

LO4 Present a range of promotional material, using branding guidelines, in support of a given brand

Promotional material

Website

Social media

Print

Advertising

Leaflets

Business cards

Corporate report/annual report

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the role of branding and identity through historical and contemporary contextual research		LO1 and LO2 D1 Critically analyse how branding and identity respond to broader commercial and social contexts.
P1 Explore the development of branding through historical and contemporary examples. P2 Analyse how a given organisation has developed their brand identity.	M1 Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.	
LO2 Evaluate a given brand to determine core values, mission and audience		
P3 Review printed and visual material to determine core values. P4 Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.	M2 Illustrate the ways that core values and mission are expressed through visual material.	
LO3 Develop a style guide/branding guidelines for a given brand		D2 Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.
P5 Define the usage parameters for style and branding, identifying media, context and format. P6 Produce usage guidelines showing consistency of branding and identity, in context.	M3 Justify usage guidelines in relation to clarity of communication and client needs.	

Pass	Merit	Distinction
<p>LO4 Present a range of promotional material, using branding guidelines, in support of a given brand.</p>		<p>D3 Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.</p>
<p>P7 Produce stationery and promotional material that communicate brand identity, based on guidelines.</p> <p>P8 Present stationery and promotional material to an identified audience.</p>	<p>M4 Create visual material that recognises the role of social media in promoting brand identity.</p>	

Recommended Resources

Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. and KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands*. Beverly, MA: Rockport Publishers.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity*. Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography*. Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos*. Amsterdam: BIS Publishers, and Enfield, UK (distributor).

WHEELER, A., (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands*. 2nd ed. New York: Wiley.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

14: *Graphic Design Practices*

18: *Digital Design Practices*

19: *Packaging Design*

20: Ceramic & Glass
21: Accessories
23: Fashion Collection
24: Visual Merchandising
27: Textile Technology
28: Communication in Art & Design
31: Visual Narratives
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
41: Advanced Digital Design Studies
42: Styling
49: Art Direction
51: Ceramic Design
55: Jewellery Design
58: Creative Industries Placement
61: Creative Entrepreneurship
62: Trend Forecasting

Unit 48: Conceptual Practice

Unit code	R/615/3561
Unit level	5
Credit value	15

Introduction

The use of conceptual practices, in art & design, creates challenging forms of work; which see the ideas behind the work as having greater import than the finished work. In some cases, there may be no finished work as the transitory nature of the process or performance becomes an intrinsic part of the concept. While conceptual art can be challenging, the development of a conceptual approach is one that can be applied to many different forms of art & design practice.

This unit aims to develop knowledge and skills for artists, craft makers and designers to apply and communicate conceptual responses across practice and application.

Through this unit, students will engage with cultural, social, economic and political enquiry, to inform the development of a conceptual approach. Students will explore how conceptual art challenges the traditions of the gallery setting, considering performance, criticism, and theoretical approaches. Students will have the opportunity to explore conceptual enquiry to inform their projects.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Investigate conceptual approaches in art & design through contextual research
- 2 Develop a conceptual approach within an art & design project through experimentation
- 3 Present a conceptual work of art & design, based on research and experimentation
- 4 Evaluate own work and the work of others in relation to historical and contemporary precedents.

Essential Content

LO1 Investigate conceptual approaches in art & design through contextual research

Contextual Research

Definitions of conceptual art/design

History of conceptual art/design

Contemporary conceptual art/design practices

Contexts

Social

Political

Economic

Environmental

Cultural

Materiality

Immateriality

Digital

Meaning

Object analysis

Interpretation

Criticality

Thematic

'Art' context/'Design' context

LO2 Develop a conceptual approach within an art & design project through experimentation

Conceptual approaches

Critique

Commentary

Irony

'Ready made'

Performance

Site specific

Function

Techniques

Photographic

Text

Graphic

Sculpture

Painting

Drawing

'Process'

Performance

Installation

Sonic

Referencing

Copyright

Intellectual property

Documenting

LO3 Present a conceptual work of art & design, based on research and experimentation

The presentation environment

Gallery/museum

Exhibition

Document

Interior/exterior

Audience participation

Audio

Video

Digital

Domestic

Commercial

Health and safety

LO4 Evaluate own work and the work of others in relation to historical and contemporary precedents

Artist/designer statement

Seminar/lecture

Commentary as concept

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Investigate conceptual approaches in art & design through contextual research</p>		<p>D1 Critically analyse differences in conceptual practice between art & design.</p>
<p>P1 Discuss the historic development of conceptual practice in art & design.</p> <p>P2 Explore the ways in which conceptual practice addresses different contexts.</p>	<p>M1 Evaluate the potential for a conceptual approach to challenge traditions of art & design.</p>	
<p>LO2 Develop a conceptual approach within an art & design project through experimentation</p>		<p>LO2 and LO3</p> <p>D2 Create conceptual work that communicates a critical evaluation of the mode of presentation, context and audience.</p>
<p>P3 Explore conceptual ideas, through experimentation, in response to a given brief.</p> <p>P4 Develop a conceptual approach using techniques, materials and processes.</p>	<p>M2 Evaluate conceptual ideas in relation to context and meaning.</p>	
<p>LO3 Present a conceptual work of art & design, based on research and experimentation</p>		
<p>P5 Develop a presentation for a conceptual work that recognises the role of context/site.</p> <p>P6 Present a conceptual work to an identified audience.</p>	<p>M3 Justify the presentation technique for a conceptual work, in reference to audience and context.</p>	

Pass	Merit	Distinction
<p>LO4 Evaluate own work and the work of others in relation to historical and contemporary precedents.</p>		<p>D3 Present an artist statement that clearly illustrates the relationship between creative process and conceptual approach in the context of a specific art & design subject.</p>
<p>P7 Develop an artist statement, articulating a conceptual approach.</p> <p>P8 Prepare a critical commentary, justifying a conceptual work in relation to historic and contemporary contexts.</p>	<p>M4 Evaluate the relationship between mode of commentary and conceptual approach.</p>	

Recommended Resources

Textbooks

ALBERRO, A. (2000) *Conceptual art: A critical anthology*. Cambridge, MA: MIT Press.

BISHOP, C. (2012) *Artificial hells: Participatory art and the politics of Spectatorship*. Verso Books.

CORRIS, M. (2000) *Conceptual art: Theory, myth, and practice*. Cambridge: Cambridge University Press.

GODFREY, T. (1997) *Conceptual art (art & ideas)*. Phaidon Press.

MCEVILLY, T. (2012) *The triumph of anti-art: Conceptual and performance art in the formation of post-modernism*. McPherson & Co Publishers.

OSBORNE, P. (2011) *Conceptual art (themes & movements)*. Phaidon Press.

WOOD, P. (2002) *Conceptual art (movements in modern art series)*. London: Tate Publishing.

Links

This unit links to the following related units:1: Professional Development

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

20: *Ceramic & Glass*

21: Accessories
22: Printmaking
23: Fashion Collection
28: Communication in Art & Design
31: Visual Narratives
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
40: Advanced Art Practice Studies
41: Advanced Digital Design Studies
44: Scriptwriting for Design
49: Art Direction
51: Ceramic Design
55: Jewellery Design

Unit 49: Art Direction

Unit code	Y/615/3562
Unit level	5
Credit value	15

Introduction

The role of an Art Director spans across theatre, advertising, publishing, fashion, film & TV, photography and even video games. In all cases, art direction provides the means by which a unifying visual identity is established and maintained, ensuring that the visual outcome communicates to the target audience. To achieve this, the art director must work with a wide range of different professionals, understanding their roles and seeking to integrate their work with the work of others.

The aim of this unit is to provide students with the opportunity to explore art direction through the development of a unified visual style in an advertising, marketing, fashion or editorial context. Through this unit, students will explore the role of the art director as well as the skills, knowledge and techniques required to perform the role.

Topics included in this unit are: understanding client needs, collaboration, communication, leadership, creative vision, resource management and creative evaluation.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore art direction within the creative industries
- 2 Analyse a client brief and target market to formulate an art direction strategy
- 3 Implement an art direction strategy, through the creation of an advertising campaign, marketing campaign, fashion spread or editorial
- 4 Evaluate the collaborative process of art direction and own role in that process.

Essential Content

LO1 Explore art direction within the creative industries

Fashion shows

Photography shoots

Theatre

Film

Exhibitions

Advertising

Marketing

Editorial

LO2 Analyse a client brief and target market to formulate an art direction strategy

Client

Company

Brand

Values

Aims

New product/service

Existing product/service

Diversify users

Product/service

User-group/customer

Customer profile

Demographic

Target market

New market vs existing market

Competition

Art direction strategy

Unified creative vision

Assets

Professionals

Timeline/schedule

Budget

Aesthetic

Unique selling point (USP)

LO3 Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial

Identifying and commissioning

Pitching

Managing production

Asset management

Asset sharing

Asset licensing

LO4 Evaluate the collaborative process of art direction and own role in that process

Collaboration

Working with others

Directing

Commissioning

Interpersonal skills

Contractual relations

Professional conduct

Professional roles and responsibilities

Client relationships

Dealing with differences

Personal development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore art direction within the creative industries</p>		<p>D1 Critically analyse the work of an art director; highlighting how their work has informed our awareness of a company, brand or issue.</p>
<p>P1 Examine the development of art direction through historic and contemporary examples.</p> <p>P2 Discuss the role of an art director within the creative industries.</p>	<p>M1 Compare different types of project in terms of the role of an art director.</p>	

Pass	Merit	Distinction
<p>L02 Analyse a client brief and target market to formulate an art direction strategy</p>		<p>L02 and L03</p> <p>D2 Create work that establishes a unified visual direction, based on the critical evaluation of client needs and target audience in an art direction strategy.</p>
<p>P3 Review a client brief to identify opportunities and limitations related to the target market.</p> <p>P4 Evaluate client needs, in relation to a target market, to develop an art direction strategy.</p>	<p>M2 Define the assets and resources needed for an art direction strategy.</p>	
<p>L03 Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial</p>		
<p>P5 Commission, obtain or create visual assets for use in an art directed project, based on a strategy.</p> <p>P6 Present an advertising campaign, marketing campaign, fashion spread or editorial, using developed assets, based on an art direction strategy.</p>	<p>M3 Justify the unified visual direction for a project, based on response to client needs and target market.</p>	

Pass	Merit	Distinction
<p>LO4 Evaluate the collaborative process of art direction and own role in that process.</p>		
<p>P7 Discuss the collaborative process in art direction.</p> <p>P8 Evaluate the different forms of relationship, between professionals, working under art direction.</p> <p>P9 Examine own role, as art director, in managing the creative input of others.</p>	<p>M4 Assess the success of art direction in relation to the collaborative process and overall outcome.</p>	

Recommended Resources

Textbooks

BROWER, S. (2015) *Becoming a Successful Art Director*. London: Bloomsbury/Fairchild.

HELMUT, K. (2005) *Graphic Design and Art Direction (Concept, Form and Meaning) After Advertising's Creative Revolution*. Cambridge: The Cambridge Enchorial Press.

RIZZARO, M. (2005) *The Art Direction Handbook for Film*. Massachusetts: Focal Press.

VIENNE, V. and HELLER, S. (2009) *Art Direction Explained, At Last!* London: Laurence King.

Journals

Layers Magazine

Print

I.D.

Communication Arts

CMYK

Vogue

Interiors

Art Directors Annual

Websites

Nowness.com

NowNess
(Digital Magazine)

Showstudio.com

ShowStudio
(Digital Magazine)

Hungertv.com

Hunger TV
(Digital Magazine)

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*
11: *Photographic Practices*
14: *Graphic Design Practices*
15: *Media Practices*
17: *Art/Craft Production*
18: *Digital Design Practices*
19: *Packaging Design*
20: *Ceramic & Glass*
21: *Accessories*
22: *Printmaking*
23: *Fashion Collection*
24: *Visual Merchandising*
28: *Communication in Art & design*
30: *Surface Design*
31: *Visual Narratives*
32: *Professional Practice*
33: *Applied Practice: Collaborative Project (Pearson-set)*
34: *Advanced Interior Design Studies*
35: *Advanced Product Design Studies*
36: *Advanced Fashion Studies*
37: *Advanced Textiles Studies*
38: *Advanced Photography Studies*
39: *Advanced Graphic Design Studies*
40: *Advanced Art Practice Studies*
41: *Advanced Digital Design Studies*
42: *Styling*
51: *Ceramic Design*
55: *Jewellery Design*
56: *Project Management*
58: *Creative Industries Placement*
61: *Creative Entrepreneurship*

Unit 50: Material Selection & Specification

Unit code	D/615/3563
Unit level	5
Credit value	15

Introduction

The selection and specification of materials is a key feature in any art & design project. Whether in selecting the materials for use in a new product, the types of paper for brochure, or the fabrics to be used in an interior design project, the materials that are selected and specified will affect our experience of the finished work.

This unit works alongside students' studies within their specialist pathway, and they will have the opportunity to explore the selection and specification of materials as used in their specific subject area. In addition, students will consider the broader issues of material sourcing, manufacturing, innovation, smart materials, sustainability, and ethics in relation to materials and processes.

On completion of this unit the students will be able to demonstrate competence in the selecting and specifying materials for use in projects related to their specialist pathway.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse a given brief to identify materials appropriate to the project needs
- 2 Evaluate material properties and behaviours, through experiment and testing
- 3 Develop specifications for materials to be used in a final outcome, based on a given brief
- 4 Present material samples, specifications and final outcomes, based on a given brief.

Essential Content

LO1 **Analyse a given brief to identify materials appropriate to the project needs**

Project type

Project needs

Usage/wear

Lifespan/obsolescence

Weathering/protection

Smart/tech

Client needs

Target market

Market pricing

Competition

Customers

LO2 **Evaluate material properties and behaviours, through experiment and testing**

Material types

Wood

Metal

Plastic

Fibre

Fabric

Glass

Natural vs man-made

New vs recycled

Sustainability

Material qualities and associations

Visual properties

Colour and colourfastness

Pattern

Surface

Finish

Physical properties

Texture

Flexibility

Hardness

Durability

Reflectivity/transparency/opacity

Life-span

Manufacturing

Health and safety

Safe systems of work (SSOW)

LO3 Develop specifications for materials to be used in a final outcome, based on a given brief

Specification types

Design specification

Performance specification

Technical specification

Functional specification

Sector-specific specifications

Interior design

Product design

Fashion

Textiles

Graphic design

Photography

Arts

LO4 Present material samples, specifications and final outcomes, based on a given brief

Specification formats

Technical specifications

Layout specifications

Technical pack/'tech pack'

Garment spec/spec sheet

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse a given brief to identify materials appropriate to the project needs		LO1 and LO2 D1 Justify the selection of materials, for a given project, based on analysis of experimental results, in relation to a given brief and context.
P1 Examine a given brief to determine project needs, client needs, and target market. P2 Identify materials to meet a range of needs in relation to a given brief.	M1 Analyse the relationship between project type, client needs and potential materials.	
LO2 Evaluate material properties and behaviours, through experiment and testing		
P3 Carry out material experiments to determine suitability for a given project. P4 Experiment with different materials, through the production of samples and prototypes.	M2 Evaluate material performance and behaviour to ascertain suitability for a given project.	

Pass	Merit	Distinction
<p>LO3 Develop specifications for materials to be used in a final outcome, based on a given brief</p>		<p>LO3 and LO4</p> <p>D2 Produce material specifications, samples and final outcomes, based on a brief, reflecting critical analysis of material properties, manufacturing processes and project constraints.</p>
<p>P5 Discuss manufacturing or production processes required for the final outcome, in relation to a given brief.</p> <p>P6 Prepare sector-specific specifications in support of a final outcome, for a given project.</p>	<p>M3 Evaluate the way that production/manufacturing processes may inform the type of specification produced.</p>	
<p>LO4 Present material samples, specifications and final outcomes, based on a given brief.</p>		
<p>P7 Produce a body of work to show the development of material selection and specification.</p> <p>P8 Present a final project outcome, based on a given brief, supported by material samples and specifications.</p>	<p>M4 Evaluate the presentation and response to work undertaken.</p>	

Recommended Resources

Textbooks

ASHBY, M.F. and JOHNSON, K. (2014) *Materials and design: The art and science of material selection in product design*. Butterworth-Heinemann.

BRAUNGART, M. and MCDONOUGH, W. (2009) *Cradle to cradle: Remaking the way we make things*. Vintage.

BROWNELL, B. (2010) *Transmaterial 3: A catalog of materials that redefine our physical environment*. Princeton Architectural Press.

FLETCHER, K. (2013) *Sustainable fashion and textiles: Design journeys*. Ebook. Routledge.

HALLETT, C. and JOHNSTON, A. (2014) *Fabric for fashion: The complete guide*. Ebook. London: Laurence King Publishing.

LEFTERI, C. (2006) *Materials for inspirational design*. Rotovision.

LESKO, J. (2011) *Industrial design: Materials and manufacturing guide*. Ebook. Wiley.

SINCLAIR, R. (2014) *Textiles and fashion: Materials, design and technology (Woodhead publishing series in textiles)*. Ebook. Woodhead Publishing.

THOMPSON, R. (2015) *Manufacturing Processes for Design Professionals*. Thames & Hudson.

Websites

www.designcouncil.org.uk	The Design Council (General Reference)
www.designobserver.com	The Observer "Design – Archives" (Articles)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 9: Fashion & Textiles Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 22: Printmaking*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 43: Digital Fabrication*
- 46: Technical Drawing*
- 51: Ceramic Design*
- 55: Jewellery Design*
- 56: Project Management*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*

Unit 51: Ceramic Design

Unit code	H/615/3578
Unit level	5
Credit value	15

Introduction

There has been an increasing interest in the use of craft within industrial production, alongside digital development, typified by the Maker Movement; where risk taking, iteration of ideas and experimentation are valued. This has resulted in a surge of creative work which crosses typical boundaries within and beyond subjects. Ceramics as a subject, and as a forming material and a signifier of culture has been eagerly appropriated by product designers and artists alike. The overall aim of this unit is to use ceramics as a vehicle for subversion both creatively and technically.

Topics to be covered in this unit will include research of subversive and the appropriation of ceramics, traditional and contemporary craft and production knowledge allowing for the questioning of identity in the student as well as the wider context. Also how the digital has been utilised not only as an aesthetic motif but also within production.

On successful completion of this unit students will be able to present different model and mould making processes and techniques, unique and batch craft skills including throwing and hand-building.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Develop a design brief, based on evaluation a target market and a conceptual approach to ceramic design
- 2 Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts
- 3 Present a collection of finished ceramic artefacts, designed to meet the needs of a target market
- 4 Assess a conceptual approach, to ceramic design, in meeting the needs of a target market.

Essential Content

LO1 **Develop a design brief, based on evaluation a target market and a conceptual approach to ceramic design**

Different types of concept development

Contextual development relating to identity and culture.

Developing a Narrative Design Brief in Ceramic

Use of Case Studies

Markets and trends

Audience and 'Issue' based work

Public Engagement and the maker

Sustainability and Viability of professional models

LO2 **Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts**

Risk, Experimentation and Reflection

Material and experimentation development

Manufacturing development

Speed making of artefacts.

Translation of inspiration and research into artefacts.

Critical analysis of iterative artefacts.

Print, painting, glaze and colour in ceramic

Modelling, mould making and ceramic

Throwing, Jigger/Jolley and Roller production

Visual Articulation of designs and creative outcomes

Twenty-first Century digital platform in ceramics

Craft skills and unique production

Batch and volume production

The morphing of contemporary technology with traditional ceramic craft skills.

LO3 Present a collection of finished ceramic artefacts, designed to meet the needs of a target market

The role of the portfolio in relation to ceramic artefacts presented.

The illustration of ideas in the generation and presentation of ceramic artefacts.

Design in the generation and presentation of artefacts.

The use of photography in the generation and presentation of ceramic artefacts.

Traditional and contemporary Visualisation and production in Ceramic Design

Coloured Clays

LO4 Assess a conceptual approach, to ceramic design, in meeting the needs of a target market

Defining the Space for Appreciation

Personal and Professional

Site Specific

Environmental

Function and utility

Decoration and Ornamentation

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Develop a design brief, based on evaluation of a target market and a conceptual approach to ceramic design</p>		<p>LO1 and LO2</p> <p>D1 Produce ceramic artefacts that reflect an experimental approach to material and form, based on critical evaluation of their ability to communicate conceptual ideas.</p>
<p>P1 Evaluate a target market through research and trend analysis.</p> <p>P2 Define a conceptual position based on research and analysis.</p> <p>P3 Develop a design brief, in relation to a target market and conceptual position.</p>	<p>M1 Discuss the relationship between contextual research and conceptual approach.</p>	
<p>LO2 Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts</p>		
<p>P4 Undertake material and formal experimentation to develop ceramic artefacts.</p> <p>P5 Explore methods to communicate concepts through physical artefacts.</p>	<p>M2 Evaluate the development of ceramic artefacts through the documentation of an iterative process.</p>	

Pass	Merit	Distinction
<p>LO3 Present a collection of finished ceramic artefacts, designed to meet the needs of a target market</p>		<p>LO3 and LO4</p> <p>D2 Present a collection of ceramic artefacts that clearly communicate conceptual ideas through material and formal development in response to a critical analysis of a target market.</p>
<p>P6 Communicate a concept through a collection of ceramic artefacts and portfolio.</p> <p>P7 Present a collection of ceramic artefacts, designed to meet the needs of a target market.</p>	<p>M3 Justify the range of artefacts, within a collection, in terms of the overall concept and target market.</p>	
<p>LO4 Assess a conceptual approach, to ceramic design, in meeting the needs of a target market.</p>		
<p>P8 Review process and outcomes, in ceramic design, highlighting conceptual development.</p> <p>P9 Evaluate how a conceptual approach to ceramic design can meet the needs of a target market.</p>	<p>M4 Analyse how a conceptual approach to ceramic design addresses broader social, cultural and environmental issues.</p>	

Recommended Resources

Textbooks

ANTONELLI, P., SCHOUWENBERG, L. and RAWSTHORN, A. (2010) *Hella Jongerius; Misfit (Museum Boijmans-Van Beuningen, Rotterdam)*. Phaidon Press.

BLOOMFIELD, L. (2014) *The Handbook of Glaze Recipes: Glazes and Clay Bodies*. Bloomsbury Visual Arts.

BROWN, C., STAIR, J. and TWOMEY, C. (2016) *Contemporary Clay and Museum Culture*. Routledge.

CLARE, C. (2016) *Subversive Ceramics*. Bloomsbury Publishing.

CONNELL, J. (2007) *Colouring Clay*. A & C Black Publishers Ltd.

DAHAN, J. (2016) *New Directions in Ceramics: from spectacle to trace*. Bloomsbury Publishing.

DUNNE, A. and RABY, F. (2013) *Speculative Everything: Design, Fiction & Social Dreaming*. MIT Press.

HARRISON, R. (2013) *Sustainability Ceramics: A practical Guide*. Bloomsbury Publishing.

JOHNSTON, L. (2015) *Digital Handmade: Craftsmanship and the New Industrial Revolution*. Thames & Hudson.

MCERLAIN, A. (2002) *The Art of Throwing*. The Crowood Press Ltd.

SCOTT, P. (2012) *Ceramics and Print*. A & C Black Visual Arts.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 16: Material Practices*
- 17: Art/Craft Production*
- 20: Ceramic & Glass*
- 21: Accessories*
- 24: Visual Merchandising*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 40: Advanced Art Practice Studies*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 50: Material Selection & Specification*
- 54: Professional Modelmaking*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

Unit 52: Moving Image

Unit code	K/615/3579
Unit level	5
Credit value	15

Introduction

The term 'moving image production' encompasses a wide range of forms and products, each with specific purposes. Narrative cinema or television genres are perhaps the most familiar forms that spring to mind when discussing moving images, but the area also includes art installation, theatre backdrops, corporate or promotional video, instructional media or documentary. Recently, the costs involved in producing moving images work have fallen dramatically, opening up the area to more practitioners and forms which in turn has had an impact on conventional approaches to moving image making. The central disciplines in this area, however, remain the same: central to all forms of moving image is the idea of the purpose of the product and how it serves its audience.

This unit explores the triangular relationship between the moving image producer, the purpose or form of the product and the audience. Students will investigate a range of forms of moving image texts and analyse how they use or disrupt audience expectations before undertaking a production project in which a product is devised, planned and produced towards a negotiated brief. Students will evaluate the audience response to their work as well as its fitness for purpose.

On successful completion of this unit a student will investigate moving image theory in different forms to inform the creation of a moving image product, devise, plan and produce a moving image work, in relation to a brief, and evaluate the outcomes of a moving image development process.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore theoretical frameworks to inform the creation of a moving image product
- 2 Devise and plan a moving image product, in response to a brief
- 3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief
- 4 Critically evaluate a moving image product, with regard to a brief and target audience.

Essential Content

LO1 Explore theoretical frameworks to inform the creation of a moving image product

Forms of moving image

Narrative production

Documentary

Advertising and promotion

Montage

Art installation

Projections

Public art

Theoretical frameworks

Genre theory

Narrative theory

Representation

The male gaze

The female gaze

Psychoanalysis and 'The Mirror'

Queer theory

Subcultures

Semiotics

Audience Theory

Polysemic texts

Preferred / negotiated and oppositional readings

Passive and active audience

Cultivation theory

Reception analysis

Codes

Symbolic

Aesthetic

Technical codes

LO2 **Devise and plan a moving image product, in response to a brief**

Purpose of the production

Nature of the audience

Production strategy

Schedules

Call sheets

Locations

Shot lists

Logistical documentation

Resources

Equipment

Film/Video

Sound

Lighting

Team

Camera operator(s)

Lighting

Editor

Actors

LO3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief

Camera operation

Film

Digital

Sound recording

Location sound

Studio sound

Voice-over

Post-production

Editing

Effects

Titles

LO4 Critically evaluate a moving image product, with regard to a brief and target audience

Feedback

Client

Audience

Client needs

Audience expectations

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore theoretical frameworks to inform the creation of a moving image product		D1 Critically evaluate a media product in relation to theoretical frameworks of audience and meaning.
<p>P1 Discuss a range of moving image forms and their conventions.</p> <p>P2 Explore the relationship between audiences and media.</p>	M1 Evaluate the way in which theory, genre and form create meaning.	
LO2 Devise and plan a moving image product, in response to a brief		D2 Produce a clear production strategy for a moving image product based on critical analysis of a brief and intended audience.
<p>P3 Investigate the context, audience and purpose of a moving image product, in relation to a brief.</p> <p>P4 Develop a production strategy; including schedules, locations, shot lists and resources.</p>	M2 Justify the elements of a production strategy in relation to a brief and an intended audience.	

Pass	Merit	Distinction
<p>LO3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief</p>		<p>LO3 and LO4</p> <p>D3 Present the outcomes of a moving image production and editing process, that shows a clear command of tools and techniques to create meaning for an intended audience.</p>
<p>P5 Undertake the production of a media product using standard techniques for lighting and filming.</p> <p>P6 Apply post-production techniques to finish a moving image product.</p>	<p>M3 Critically evaluate interim stages of production and editing to refine a moving image product.</p>	
<p>LO4 Critically evaluate a moving image product, with regard to a brief and target audience.</p>		
<p>P7 Analyse a moving image product based on client and audience feedback.</p> <p>P8 Evaluate how a moving image product creates meaning for an intended audience.</p>	<p>M4 Discuss how post-production processes can modify meaning for a moving image product.</p>	

Recommended Resources

Textbooks

- BARKER, E. (1999) *Contemporary Cultures of Display*. New Haven & London: Yale.
- BORDWELL, D., THOMPSON, K. and ASHTON, J. (1997) *Film art: An introduction (Vol. 7)*. New York: McGraw-Hill.
- BROWN, B., (2013) *Cinematography: theory and practice: image making for cinematographers and directors*. Taylor & Francis.
- DAWKINS, S. and WYND, I. (2009) *Video production: putting theory into practice*. Palgrave Macmillan.
- HALL, S. (1997) *Representation: Cultural representations and signifying practices (Vol. 2)*. Sage.
- KATZ, S.D. (1991) *Film directing shot by shot: visualizing from concept to screen*. Gulf Professional Publishing.
- MERCADO, G. (ed.) (2007) *Voice & Vision: A Creative Approach to Narrative Film and DV Production*. Taylor & Francis.
- MURCH, W. (2001) *In the blink of an eye: A perspective on film editing*. Silman-James Press.
- STADLER, J. (2008) *Pulling focus: Intersubjective experience, narrative film, and ethics*. Bloomsbury Publishing USA. Appendices.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 44: Scriptwriting for Design*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*

Unit 53: Workflows & Management

Unit code	D/615/3580
Unit level	5
Credit value	15

Introduction

Effective management of organisational activities is essential to the successful implementation of a fully functioning art & design project workflow. The resources and activities to be examined with regard to workflow management include budgets, timelines, goals, staffing and scheduling documentation.

In this unit students will explore the latest workflow management tools for a creative project life-cycle, the implementation of local and cloud-based software applications and data storage facilities. Students will also consider the restriction of information access to authorised personnel who have appropriate clearance.

Topics covered in this unit include: methods of management (including real world scenarios), identification and agreement on key performance indicators (KPI) and service-level agreements (SLA).

On successful completion of this unit students will be able to describe the key resources and activities involved in workflow management, demonstrate how to operate a workflow management tool, determine KPI and list a range of appropriate SLA for a chosen project.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Examine methods of project and asset management suitable for art & design projects
- 2 Evaluate the relationship between project management approach and workflow strategy
- 3 Employ a workflow management system for a chosen project, monitoring progress throughout
- 4 Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.

Essential Content

LO1 **Examine methods of project and asset management suitable for art & design projects**

Project Management

Stakeholder needs

Schedule

Budget

Project team

Communication strategy

Asset Management

Asset types

Asset sharing

Asset storage

Project Management Methodologies

Waterfall

Agile

Kanban

Scrum

LO2 **Evaluate the relationship between project management approach and workflow strategy**

Workflow

System selection

Defining stages

Establishing shared protocols

Identifying asset responsibilities

Asset check-in/check-out

Data security

Key performance indicators (KPI)

Service level agreements (SLA)

LO3 Employ a workflow management system for a chosen project, monitoring progress throughout

Workflow system implementation

Project monitoring

Realtime monitoring

Collaboration software

Individual monitoring

Shared monitoring

LO4 Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement

Project success

KPI achievement

Client feedback

User feedback

Management success

SLA achievement

Budget

Schedule

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Examine methods of project and asset management suitable for art & design projects		D1 Critically assess milestones, in an art & design project, where management of workflow and overall project process are in critical alignment.
P1 Describe methods of management appropriate to art & design projects. P2 Identify workflow stages necessary for specialist art & design projects.	M1 Illustrate the correlation between project management stages and workflow stages	
LO2 Evaluate the relationship between project management approach and workflow strategy		D2 Critically evaluate instances where project management methodology may clash with workflow and identify potential solutions.
P3 Discuss the similarities between workflow processes and project management processes. P4 Evaluate the way that workflows and project management may work together in support of project success.	M2 Analyse a project management methodology in relation to a workflow process.	
LO3 Employ a workflow management system for a chosen project; monitoring progress throughout		D3 Complete an art & design project, integrating a workflow system to ensure effective delivery of high quality outcomes.
P5 Setup an online workflow and project management system for use in an art & design project. P6 Monitor project stages, processes and milestones throughout the duration of a project.	M3 Evaluate project progress against Key Performance Indicators to identify project status.	

Pass	Merit	Distinction
<p>LO4 Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.</p>		<p>D4 Critically analyse the ways in which workflow and management can enhance the creative process in art & design projects.</p>
<p>P7 Evaluate workflow strategies in relation to the achievement of successful project outcomes.</p> <p>P8 Critically analyse management strategies based on project success, in regard to client and user feedback.</p>	<p>M4 Examine project management and workflow processes, identifying areas of good practice and areas for improvement.</p>	

Recommended Resources

Textbooks

BILTON, C. (2008) *Management and Creativity: From Creative Industries to Creative Management*. Wiley-Blackwell.

DIAMOND, D. (2016) *Metadata for Content Management: Designing taxonomy, metadata, policy and workflow to make digital content systems better for users*. CreateSpace Independent Publishing Platform.

EPSTEIN, D. (2014) *Project Workflow Management: A Business Process Approach*. Cengage Learning.

GOODWIN, K. (2009) *Designing for the Digital Age: How to Create Human-Centered Products and Services*. Wiley.

KOLB, B.M. (2015) *Entrepreneurship for the Creative and Cultural Industries (Mastering Management in the Creative and Cultural Industries)*. Routledge.

KÜNG, L. (2016) *Strategic Management in the Media: Theory to Practice*. Sage.

VAN DER AALST, W.M.P. & VAN HEE, K. (2004) *Workflow Management: Models, Methods, and Systems (Information Systems)*. MIT Press.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 7: Computer Aided Design (CAD)*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & design*
- 29: Workflows*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 43: Digital Fabrication*
- 45: Web Design*
- 46: Technical Drawing*
- 49: Art Direction*
- 56: Project Management*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 60: Digital Animation*

Unit 54: Professional Modelmaking

Unit code	K/615/3582
Unit level	5
Credit value	15

Introduction

For thousands of years modelmakers have translated ideas into three dimensions. Models are the magnet in meetings, presentations or pitches across the fields of architecture, exhibition, product design and manufacture, engineering, film, gaming, TV, theatre, advertising, museum, art and sculpture. Clients, colleagues, stakeholders and the public are inspired and persuaded by exquisite objects which communicate ideas, solve problems and win work.

The aim of this unit is for students to gain an appreciation of the collaborative nature of modelmaking as they identify and demonstrate practical knowledge of a wide variety of material behaviours and craft processes through the creation of different types of model in response to a brief.

They will also acquire a sense of scale and gain an understanding of the research and design inputs required, as well as an awareness of deadlines and effective methods for display. Practical topics included within this unit are: workshop machinery techniques, hand finishing techniques, laser cutting, 3D printing and CAD drawing.

On successful completion of this unit students will appreciate the language of material combinations and techniques that have evolved within modelmaking and will have experienced and developed the fundamental skills necessary to progress to the higher levels of study within the profession.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore modelmaking processes, materials, techniques and technologies through historic precedents
- 2 Determine model purpose and parameters; responding to design constraints and requirements of a brief
- 3 Utilise materials, technologies and processes to achieve model outcomes, in response to a brief
- 4 Present a display of finished models to a defined audience.

Essential Content

LO1 Explore modelmaking processes, materials, techniques and technologies through historic precedents

Model development through history

Materials in support

Drawings

Images

Model uses

Galleries

Museums

Design

Sales

Materials

Wood

Metals

Plastics

Casting materials (plaster/resin)

Modelshops

Model fields.

Animation

Archaeology

Architectural

Automobile

Dolls House

Film and Special Effects

Gaming

Medical

Museum

Product and Industrial design

Theatre

Production methods.

Machining

Fabricating

Moulding

Forming

LO2 Determine model purpose and parameters; responding to design constraints and requirements of a brief

Purpose

Sketch

Working

Conceptual

Abstracted

Presentation

Prototype

Parameters.

Detail

Size

Scope

Materiality

Scale

LO3 Utilise materials, technologies and processes to achieve model outcomes, in response to a brief

Hand Skills

Laser cutting

Digital Fabrication

Paint Spraying

Lighting

Health and Safety in the workshop

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH).

LO4 Present a display of finished models to a defined audience

Finishing

Documentation

Collaboration

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore modelmaking processes, materials, techniques and technologies through historic precedents</p>		<p>LO1 and LO2</p> <p>D1 Critically analyse historic and contemporary precedents to identify the purpose and parameters of a model.</p>
<p>P1 Explore contemporary and historical practices in modelmaking through contextual research.</p> <p>P2 Determine the types of model and the materials and processes used, in given examples.</p>	<p>M1 Analyse historic and contemporary precedents, in modelmaking, in regard to materials and processes used.</p>	
<p>LO2 Determine model purpose and parameters, responding to design constraints and requirements of a brief</p>		
<p>P3 Determine model parameters in response to a brief.</p> <p>P4 Review a project brief to identify design constraints and requirements for model.</p>	<p>M2 Define production processes that may be used to achieve a model for an identified purpose.</p>	

Pass	Merit	Distinction
<p>L03 Utilise materials, technologies and processes to achieve model outcomes, in response to a brief</p>		<p>D2 Create development studies, and final models, that communicate the creative intention of the design, based on a critical analysis of purpose, materials and processes.</p>
<p>P5 Use 2D & 3D design software to develop information required for modelmaking.</p> <p>P6 Explore the use of traditional and digital fabrication processes and techniques in modelmaking.</p> <p>P7 Record health and safety workshop procedures and their application to modelmaking practice.</p>	<p>M3 Deploy traditional and digital processes to develop a model, in response to a brief.</p>	
<p>L04 Present a display of finished models to a defined audience.</p>		<p>D3 Assemble a display of finished models that communicate concept, form and function through the creative use of materials and techniques to achieve professional outcomes.</p>
<p>P8 Use physical and digital processes in the finishing of models.</p> <p>P9 Evaluate a given audience to inform the development of a collaborative display strategy.</p> <p>P10 Collaborate with others to develop a display strategy for finished models.</p>	<p>M4 Evaluate the relationship between model purpose and display strategy.</p>	

Recommended Resources

Textbooks

DUNN, N. (2014) *Architectural Modelmaking*. London: Laurence King.

GERSHENFELD, N. (2008) *Fab: The coming revolution on your desktop: from personal computers to personal fabrication*. Basic Books.

GIBSON, I., ROSEN, D. and STUCKER, B. (2014) *Additive manufacturing technologies: 3D printing, rapid Prototyping, and direct digital manufacturing*. Springer.

HALLGRIMSSON, B. (2012) *Prototyping and Modelmaking for product design (portfolio skills)*. London: Laurence King Publishing.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

19: *Packaging Design*

20: *Ceramic & Glass*

21: *Accessories*

28: *Communication in Art & design*

29: *Workflows*

32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
40: Advanced Art Practice Studies
42: Styling
43: Digital Fabrication
49: Art Direction
50: Material Selection & Specification
51: Ceramic Design
52: Moving Image
53: Workflows & Management
55: Jewellery Design
57: 3D Modelling & Rendering
58: Creative Industries Placement
60: Digital Animation

Unit 55: Jewellery Design

Unit code	M/615/3583
Unit level	5
Credit value	15

Introduction

Jewellery is, perhaps, the most common form of fashion accessory. From its prehistoric beginnings to the present day, jewellery plays a central role in our lives: as a means to adorn and decorate, as a way of symbolising love and companionship, or as a way of making ourselves unique. Whether using precious metals and gemstones, high-tech materials, or found objects, jewellery can be both restrained and radical.

This unit will introduce and explore new methods of producing forms in jewellery. Through the integration of conceptual design and experimental uses of materials, students will develop the skills to design and craft bespoke jewellery pieces.

Topics covered in this unit are: form making, methods of surface ornamentation, traditional and new manufacturing technologies, understanding the commercial market, and the use of media to develop and realise designs.

On successful completion students will be able to combine making methods with conceptual ideas for a specific sector of the market, and will gain knowledge of current and new manufacturing techniques.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore jewellery design through historic and contemporary precedent
- 2 Develop conceptual designs for a jewellery collection, based on market research and design experimentation
- 3 Produce prototype jewellery designs using a range of materials, processes and tools
- 4 Present a jewellery collection for an identified market.

Essential Content

LO1 **Explore jewellery design through historic and contemporary precedent**

Jewellery through history

Contemporary trends

Materials

Precious metals

Plastics

Natural materials

Found materials

Processes

Casting

Grinding

Cutting

Forming

Soldering

Enamelling

Polishing

Digital processes

Tools

Sustainability and ethics

LO2 **Develop conceptual designs, for a jewellery collection, based on market research and design experimentation**

Market research

Customer profiling

Demographics

Market share

Competitors

Research methods

Trend analysis

Concept design

Material concepts

Process concepts

Fashion concepts

Social/cultural concepts

Concept development

Sketching

Modelmaking (physical and digital)

Material experiments

LO3 Produce prototype jewellery designs using a range of materials, processes and tools

Health and safety

Material handling

Machine safety

Fire regulations

Allergens

Prototyping

Form prototyping

Material prototyping

Finish prototyping

LO4 Present a jewellery collection for an identified market

Jewellery display

Jewellery lighting

Photographing jewellery

Customer feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore jewellery design through historic and contemporary precedent		D1 Critically evaluate a contemporary jewellery design trends, highlighting the use of materials and processes and their impact on sustainability.
<p>P1 Discuss the historic development of jewellery using precedents.</p> <p>P2 Examine contemporary jewellery trends and their relationship to historic precedents.</p>	<p>M1 Analyse the relationship between materials, processes and sustainability in contemporary jewellery design.</p>	
LO2 Develop conceptual designs, for a jewellery collection, based on market research and design experimentation		LO2 and LO3 D2 Produce prototype jewellery designs, that make innovative use of materials and techniques to communicate concepts through form.
<p>P3 Undertake market research to define an audience.</p> <p>P4 Establish a concept based on research and experimentation.</p> <p>P5 Develop conceptual designs in response to market research.</p>	<p>M2 Evaluate how conceptual designs address market needs.</p>	
LO3 Produce prototype jewellery designs using a range of materials, processes and tools		
<p>P6 Develop prototype jewellery designs.</p> <p>P7 Select materials and processes in support of concept-based jewellery designs.</p> <p>P8 Discuss the application of safe working practices for materials and processes.</p>	<p>M3 Evaluate prototype designs to select final prototypes for further development.</p>	

Pass	Merit	Distinction
<p>LO4 Present a jewellery collection for an identified market.</p>		<p>D3 Present a finished jewellery collection that reflects professional skills in design and making, integrated with a critical evaluation of market and audience.</p>
<p>P9 Produce finished jewellery pieces that communicate an overall collection strategy and concept.</p> <p>P10 Present a jewellery collection in a context that supports the conceptual approach.</p>	<p>M4 Develop a display approach that highlights the material and formal strategy used in the design of a jewellery collection.</p>	

Recommended Resources

Textbooks

BONE, E. (2011) *Silversmithing for jewellery makers*. Search Press.

BOOTHROYD, A. (2012) *Setting up a successful Jewellery business (setting up guides)*. A & C Black Publishers Ltd.

CHERRY, N. (2013) *Jewellery design and development: From concept to object*. A & C Black Visual Arts.

CODINA, C. (2011) *Colour, texture & casting for jewellers: Hands-on demonstrations & practical applications* (lark jewellery & beading). Lark Books.

DEVENNEY, W.M. (2013) *The art of soldering for Jewellery makers: Techniques and projects*. Search Press.

FORCADEL, M.J. (2012) *DRAWING FOR JEWELERS (master classes in professional design)*. Schiffer Publishing.

YOUNG, A. (2010) *The workbench guide to jewellery techniques*. London: Thames & Hudson.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

21: Accessories
23: Fashion Collection
24: Visual Merchandising
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
36: Advanced Fashion Studies
40: Advanced Art Practice Studies
42: Styling
43: Digital Fabrication
46: Technical Drawing
47: Branding & Identity
48: Conceptual Practice
49: Art Direction
50: Material Selection & Specification
57: 3D Modelling & Rendering
58: Creative Industries Placement
61: Creative Entrepreneurship
62: Trend Forecasting

Unit 56: Project Management

Unit code	T/615/3584
Unit level	5
Credit value	15

Introduction

Project management covers the management of a project from conception, through design and construction stages, into end user and end-of-life management. Throughout this process, a project manager is called upon to manage stakeholders, facilitate communication and information sharing, and support different groups to ensure they are working to schedule, budget and contract.

Project managers will need to have sound knowledge, skills and competencies to manage all aspects of art & design projects. This role may be fulfilled by a client representative or an external appointment.

The aim of this unit is to explore theories and practices relating to project management, the project manager role, and how to manage stakeholders throughout the project process.

Topics covered in this unit include: Project management as a discipline and suitability for a range of art & design industry activities, project stakeholder types and their management, project manager roles and responsibilities, and project management plans.

On completion of this unit students will be able to apply the theories and practices of project management to real-world scenarios and in doing so, they will develop transferrable skills as well as equip themselves with industry-standard tools to work as an effective member of a project management team.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Compare project management theories, practices and standards, identifying their appropriateness for different types of project
- 2 Discuss the roles of the major stakeholders in an art & design project and how their needs are managed by the project management team
- 3 Specify the attributes and competencies of a project manager in leading a complex art & design project
- 4 Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project.

Essential Content

LO1 **Compare project management methodologies, practices and standards, identifying their appropriateness for different types of project**

Project management:

Definition of a project and project management.

History of art & design management and project management.

Professional recognition and standards:

Professional bodies representing project managers

International project management standards

Project management methodologies

Waterfall

Agile

Scrum

Kanban

PRiSM (Projects Integrating Sustainable Methods)

LO2 **Discuss the roles of the major stakeholders in a construction project and how their needs are managed by the project management team**

Project stakeholders:

Stakeholder definitions, types, key differences and relationships with the project

Stakeholders' power, interest, client influences, funding institutions, shareholders.

Local authority, professionals, consultants, public interests, end user, owner, conflict of interest.

Stakeholder collaboration and communication

LO3 Specify the attributes and competencies of a project manager leading a complex art & design project

Project Manager attributes

Leadership

Personality profile

Project manager responsibilities/competencies

Stakeholder communication

Team communication

Resource management

Progress monitoring & tracking

Budget monitoring

LO4 Develop a project strategy plan that defines the key policies, procedures and priorities for a complex Art & design project

Project Management processes

Establishing stakeholder commitment

Defining scope

Setting aims & objectives

Resource requirements

Communications

Evaluation

Project evaluation

Risk management

Key performance indicators (KPI)

Service Level Agreement (SLA)

Project management tools

Digital systems

Cloud-based systems

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Compare project management theories, practices and standards, identifying their appropriateness for different types of project</p>		<p>LO1 and LO2</p> <p>D1 Analyse the methodologies that underpin project management for different types of complex art & design projects.</p>
<p>P1 Discuss types of projects and project management in the context of art & design activities.</p> <p>P2 Explain the need for professional recognition and standards for project management.</p>	<p>M1 Explore the development of project management as a discipline within the creative industries.</p>	
<p>LO2 Discuss the roles of the major stakeholders in an art & design project and how their needs are managed by the project management team</p>		
<p>P3 Review key stakeholder relationships and their influence on a complex art & design project.</p> <p>P4 Assess the importance of stakeholder communications and collaboration to achieve project success.</p>	<p>M2 Evaluate stakeholder decision-making processes in a complex art & design project.</p>	

Pass	Merit	Distinction
<p>LO3 Specify the attributes and competencies of a project manager leading a complex art & design project</p>		<p>LO3 and LO4</p> <p>D2 Present a project management strategy that includes the project scope, objectives, human and resource planning, and key priorities for a complex art & design project.</p>
<p>P5 Discuss the role and key responsibilities of an art & design project manager.</p> <p>P6 Assess the attributes, competencies and managerial skills of an art & design project manager.</p>	<p>M3 Compare the responsibilities and qualities of a project manager for different types of complex art & design projects.</p>	
<p>LO4 Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project.</p>		
<p>P7 Examine the key project management processes in a complex art & design project.</p> <p>P8 Prepare a project strategy plan, noting how sustainability will be managed.</p>	<p>M4 Critically evaluate the adoption of a cloud-based project management system for a complex art & design project.</p>	

Recommended Resources

Textbooks

BRECHNER, E. (2015) *Agile project management with Kanban (developer best practices)*. Microsoft Press.

KENNEDY, C. (1996) *Agile project management: Complete Quickstart guide to agile project management*. Amazon.

KERZNER, H.R (2013) *Project management: A systems approach to planning, scheduling, and controlling*. 11th ed. Wiley.

LOCK, D. (2013) *Project management*. Ebook. 10th ed. Gower.

NEWTON, R. (2016) *Project management step by step: How to plan and manage a highly successful project*. Pearson.

PROJECT MANAGEMENT INSTITUTE (2013) *A Guide to the Project Management Body of Knowledge*. 5th ed. Project Management Institute.

SIMS, C. and JOHNSON, H.L. (2011) *The Elements of Scrum*. Dymaxicon.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

- 29: *Workflows*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 49: *Art Direction*

Unit 57: 3D Modelling & Rendering

Unit code	A/615/3585
Unit level	5
Credit value	15

Introduction

The communication of creative ideas and outcomes is critical to the way in which artists and designers present their work. The ability to communicate with a sense of form, materiality, finish, and even experience, is often necessary to engage with an audience or client. Increasingly, we look to technology to assist in developing and presenting work for a range of different uses.

Through this unit students will develop skills and techniques in the use of 3D modelling and Rendering to communicate art & design ideas. The focus of the unit is in exploring the ways in which modelling and visualisation, using digital tools, can provide new ways of communicating work to different stakeholders.

Exploring and applying new techniques, within the context of their specialist pathway, students will consider the role that technologies may play in how we create, understand and consume art & design in contemporary culture.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse tools and techniques for 3D modelling and rendering through research and experimentation
- 2 Analyse an art & design proposal to develop a digital visualisation strategy
- 3 Develop a digital model and visualisations in support of a given art & design project
- 4 Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project.

Essential Content

LO1 Analyse tools and techniques for 3D modelling and rendering through research and experimentation

Modelling

2D CAD

Surface modelling

Solid modelling

Nurbs modelling

Parametric modelling

Scripting

Rendering

Raytracing/radiosity

Scanline

Raycasting

Shading

Flat

Smooth

Gourard

Phong

Material shading

Shaders

Shader definition

Lighting

Ambient

Directional

Point

Spot

Area

Volumetric

LO2 Analyse an art & design proposal to develop a digital visualisation strategy

Project type

Project need/client need

Audience

Visualisation strategy

Scene identification

Model setup

Material

Lighting

Visualisation type

Photorealistic

Graphic

Abstract

Cartoon

Genre

LO3 Develop a digital model and visualisations in support of a given art & design project

Managing Model Assets

Managing Shader Assets

Rendering

Local rendering

Rendering farms

Cloud-based rendering

Managing Render Assets

Post-processing

LO4 Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project

Final output use

Design presentation

Advertising

Marketing/promotion

Client feedback

User/viewer feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Analyse tools and techniques for 3D modelling and rendering through research and experimentation</p>		<p>LO1 and LO2</p> <p>D1 Justify a visualisation strategy in relation to the intended audience and client need, highlighting how scenes, materials and lighting will communicate the intended message.</p>
<p>P1 Discuss the different types of 3D modelling software for use in an art & design project.</p> <p>P2 Explore different rendering processes and tools, and the types of output they produce.</p> <p>P3 Analyse the use of different 3D modelling systems in conjunction with different rendering systems, to identify workable combinations.</p>	<p>M1 Evaluate model complexity, rendering times and final intended use, to identify suitable combinations of technologies.</p>	
<p>LO2 Analyse an art & design project brief to develop a digital visualisation strategy</p>		
<p>P4 Evaluate an art & design brief to identify project type and intended audience.</p> <p>P5 Analyse the project type and intended audience, for an art & design project, to define a visualisation strategy.</p>	<p>M2 Define scenes, materials and lighting for a visualisation strategy.</p>	

Pass	Merit	Distinction
<p>LO3 Develop a digital model and visualisations in support of a given art & design project</p>		<p>LO3 and LO4</p> <p>D2 Produce a digital model and rendered visualisations, showing a clear command of the use of tools and techniques to produce outputs that convey the concept and material properties of an art & design project.</p>
<p>P6 Create a 3D model and scenes in response to a given brief.</p> <p>P7 Develop shaders, lighting maps, and material maps for rendering.</p> <p>P8 Use post-processing to finalise rendered visualisations.</p>	<p>M3 Use rendering passes to achieve greater flexibility in post-processing.</p>	
<p>LO4 Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project.</p>		
<p>P9 Analyse finished renders in relation to client needs and intended audience.</p> <p>P10 Critically evaluate final visualisations in relation to a visualisation strategy.</p>	<p>M4 Review client and user feedback to determine effectiveness of final visualisations in communicating intended message.</p>	

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital lighting and rendering*. New Riders.

BRINKMANN, R. (1999) *The art and science of digital Compositing (the Morgan Kaufmann series in computer graphics)*. Morgan Kaufmann.

CARVER, G. (2003) *Computer visualization for the theatre: 3D Modelling for designers*. Routledge.

FERGUSON, S.R. (2014) *Practical Algorithms for 3D computer graphics. 2nd ed.* A K Peters/CRC Press.

PHARR, M., JAKOB, W. and HUMPHREYS, G. (2016) *Physically based rendering: From theory to implementation*. Morgan Kaufmann.

VAUGHAN, W. (2011) *Digital Modeling*. Berkeley: New Riders.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

21: *Accessories*

24: *Visual Merchandising*

25: *Surveying & Measuring*

28: *Communication in Art & design*

- 29: *Workflows*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 43: *Digital Fabrication*
- 46: *Technical Drawing*
- 50: *Material Selection & Specification*
- 51: *Ceramic Design*
- 52: *Moving Image*
- 53: *Workflows & Management*
- 54: *Professional Modelmaking*
- 55: *Jewellery Design*
- 60: *Digital Animation*

Unit 58: Creative Industries Placement

Unit code	J/615/3587
Unit level	5
Credit value	15

Introduction

As a professional, learning is a continuous and life-long process. Within the creative industries there is constant change in technology, materials, processes, legislation and practice. In order to remain up-to-date, it is necessary to recognise the potential of both structured, classroom-based learning and the learning that is gained through professional activities in the studio, office, workshop or on-site.

Whether through a traditional industry placement, a freelance opportunity or a simulated industry situation, it is important for students to recognise key industry structures and their related employment patterns and characteristics. Effective workplace learning requires both the application of a skillset and the implementation of appropriate attitudes and behaviours. The development of broader employability attributes and the recognition that transferrable skills are likely to generate and enhance employment opportunities within the creative industries.

This unit provides a framework in which students have the opportunity to reflect upon and contextualise the learning that they gain from working within the industry. In coordination with tutors and an employer, students will define the scope, duration and content of their expected work-based learning experience. Throughout the period of their work-based learning experience, students will be expected to record their experience and reflect upon their own learning.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment
- 2 Plan and manage a work-based learning experience through consultation with employer/ client and tutor
- 3 Assess the development of own employability skills and professional attributes in relation to activities undertaken during work-based learning
- 4 Evaluate own development, based on personal experience and employer or client feedback to plan for the future.

Essential Content

LO1 **Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment**

Self-evaluation

Skills audit

Strengths & weaknesses

Development goals

Career planning

Project brief/employer brief

External goals

College/school goals

Employer goals

Risk assessment

Health and safety

LO2 **Plan and manage a work-based learning experience through consultation with employer/client and tutor**

Project management

Phases and checkpoints

Tracking and control

Action planning.

Commercial awareness

Customer relationships

Decision making

Marketing of self or business

Roles and responsibilities

Legal and ethical considerations

Client confidentiality

Privacy, copyright

Legal practice.

Development of transferable skills and competencies

LO3 Assess the development of own employability skills and professional attributes in relation to activities undertaken during work-based learning

People skills

team working

leadership

interpersonal skills

customer orientation

cultural awareness.

Work cultures

Etiquette

Hierarchies

Workplace practices

Customer service.

Critical and creative thinking

Innovation

Originality

Invention.

Problem solving

Identifying issues

Considering viewpoints

Supporting a particular position

Analysis of evidence.

Decision making

Researching

Evaluation

Reasoning

Timescales

Communicating decisions

Reflection

Feed forward.

Personal effectiveness

Planning processes

Time management

Prioritization

Scheduling

Capability

Resilience.

Communication

In teams

In meetings

Email/phone

Active listening

Questioning

Formal writing

Social media

Professional networking

LO4 Evaluate own development, based on personal experience and employer or client feedback to plan for the future

Skills of reflection and self-reliance

Self-awareness/confidence

Self-promotion

Advertise own agenda

Publicise personal strengths

Selling real benefits.

Initiative and proactivity

Self-starter

Resilience

Tenacity

Determination

Completion.

Networking

Initiating communication

Identifying allies

Relationship building.

Lifelong learning

Motivation

Adaptation

Continual improvement

Enthusiasm.

Role of employer

Client feedback

Peer feedback

Tutor feedback.

General Skills

Problem solving/intellectual skills

Analysis

Critique

Synthesis

Technological literacy

Adapting to and using technology

Maximising opportunities through technology

Flexibility and adaptability

Responding to change

Pre-empting change

Leading change.

Communication and numeracy skills

Handling verbal and written communication

Implementing basic maths (addition, subtraction, multiplication, division, percentages).

Specialist Skills

Work-based learning specific skills

Meeting the requirements of the client or company

On the job skills

Adapting to new skill.

Course-based learning specific skills

Skills audit

Skill gaps

Learning plan

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment</p>		<p>LO1 and LO2</p> <p>D1 Justify the selection of a work-based learning opportunity in terms of the skills and knowledge to be gained, and how this contributes to future goals.</p>
<p>P1 Devise developmental goals in relation to work-based learning.</p> <p>P2 Consider a range of work-based learning opportunities relevant to own development goals.</p>	<p>M1 Evaluate how work-based learning will contribute to own development and career goals.</p>	
<p>LO2 Plan and manage a work-based learning experience through consultation with employer/client and tutor</p>		
<p>P3 Use project management techniques to plan an effective work-based learning opportunity.</p> <p>P4 Carry-out a work-based learning opportunity that develops both subject-specific and transferable skills.</p>	<p>M2 Examine commercial and professional contexts during the course of a work-based learning experience.</p>	

Pass	Merit	Distinction
<p>LO3 Assess the development of employability skills and professional attributes in relation to activities undertaken during work-based learning</p>		<p>LO3 and LO4</p> <p>D2 Critically analyse areas of good practice and areas for improvement, in order to refine own future plans.</p>
<p>P5 Evaluate own development of subject-specific skills through work-based learning.</p> <p>P6 Assess own development of transferable and employability skills through work-based learning.</p>	<p>M3 Identify problems and propose solutions, based on evaluation of work-based learning.</p>	
<p>LO4 Evaluate own development, based on personal experience and employer or client feedback, to plan for the future.</p>		
<p>P7 Compare employer feedback and tutor feedback to identify areas of good practice and areas for improvement.</p>	<p>M4 Evaluate own development through reflection and feedback.</p>	

Recommended Resources

Textbooks

BOLTON, G. (2014) *Reflective practice: writing and professional development*. Sage Publications Ltd.

COTTRELL, S. (2015) *Skills for success: the personal development planning handbook*. Palgrave Macmillan.

HELYER, R. (2015) *The work-based learning student handbook*. Palgrave Macmillan.

MOON, J. A. (2006) *Learning journals: a handbook for reflective practice and professional development*. Routledge.

MEGGINSON, D., WHITAKER, V. and CHARTERED INSTITUTE OF PERSONNEL AND DEVELOPMENT (2007) *Continuing professional development*. Chartered Institute of Personnel and Development.

PRITCHARD, A. (Alan M.) (n.d.) *Ways of learning: learning theories and learning styles in the classroom*. Routledge.

RAELIN, J.A. (2008) *Work-based learning: bridging knowledge and action in the workplace*. Jossey-Bass.

SCHÖN, D.A. (1983) *The reflective practitioner: how professionals think in action*. Basic Books.

TARRANT, P. (2013) *Reflective practice and professional development*. SAGE.

THOMPSON, S. and THOMPSON, N. (2008) *The critically reflective practitioner*. Palgrave Macmillan.

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 5: 3D Practices*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*

Unit 59: User-testing for Design

Unit code	M/615/3597
Unit level	5
Credit value	15

Introduction

An efficient user-testing strategy is an important element of the design project life cycle. User-testing seeks to ensure that issues are identified and addressed during the development process, as well as after release.

Depending on the scope and scale of the project, user-testing methods may include, but are not limited to, concept testing (focus groups), prototyping, peer review, usability tests, field trials and acceptance testing.

The aim of this unit is to provide students with the opportunity to develop strategies for user-testing in relation to project development and deployment. Through the application of different types of user-testing, students will develop skills and knowledge in the ways that user experiences inform design, as well as enhancing their own design practice.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explain the potential user-testing phases of a design project lifecycle
- 2 Assess a user-testing strategy; confirming its suitability for a chosen design project
- 3 Implement a user-testing strategy for a chosen design project
- 4 Evaluate the success of an art & design project based on outcomes of user-testing.

Essential Content

LO1 Explain the potential user-testing phases of a design project lifecycle

User research

Identifying market

User needs

User expectations

Trends

Product/Service

Client needs

Competition

Client expectations

Types of user-testing

Moderated vs unmoderated testing

Concept testing

Prototyping

Usability testing

'Hallway' testing

Preference testing

User surveys

User-testing stages

Discovery

Research

Design

Launch

After-market

Iterative testing

LO2 Assess a user-testing strategy; confirming its suitability for a chosen design project

Strategy

User-testing stages

User-testing types

Assessment

Aims of testing

Data/Benchmarks

Number of users

Implementation

Costs

Timelines

LO3 Implement a user-testing strategy for a chosen design project

Testing location

Testing environment

Moderation

Gathering results & analysis

User feedback

Observation

Moderators' notes

Responding to user-testing

Research

Design changes

Manufacturing changes

Re-testing

LO4 Evaluate the success of an art & design project based on outcomes of user-testing

User-testing

Results and responses

Impact

User feedback

Client feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain the potential user-testing phases of a design project lifecycle		LO1 and LO2 D1 Critically analyse a user-testing strategy for an art & design project, highlighting specific ways in which results of testing will inform creative design development.
P1 Identify the user-testing phases for a design project. P2 Explain how user-testing differs for different phases of a project.	M1 Evaluate the types of information required, from user testing at different stages of a project.	
LO2 Assess a user-testing strategy; confirming its suitability for a chosen design project		
P3 Develop an iterative user-testing strategy for an art & design project. P4 Assess how a user-testing strategy will provide appropriate information for a chosen art & design project.	M2 Evaluate the potential of a user-testing strategy to streamline development and achieve project success.	

Pass	Merit	Distinction
<p>LO3 Implement a user-testing strategy for a chosen design project</p>		<p>LO3 and LO4</p> <p>D2 Assess the role of user-testing in the development and implementation of an art & design project, highlighting how specific forms of user-testing have enhanced the project outcomes.</p>
<p>P5 Outline the implementation of the user-testing strategy.</p> <p>P6 Discuss the different types of results gained from moderated and un-moderated testing.</p>	<p>M3 Evaluate results of user-testing to inform design development.</p>	
<p>LO4 Evaluate the success of an art & design project based on outcomes of a user-testing.</p>		
<p>P7 Discuss the results of user-testing and how this has informed the development process.</p> <p>P8 Evaluate the success of an art & design project.</p>	<p>M4 Explain the impact of user-testing on the development schedule, highlighting areas where the process has been streamlined or delayed.</p>	

Recommended Resources

Textbooks

BARNUM, C. (2001) *Usability Testing and Research* (Allyn and Bacon Series in Technical Communication). Longman.

DONCASTER, P. (2014) *The UX Five-Second Rules: Guidelines for User Experience Design's Simplest Testing Technique*. Morgan Kaufmann.

HAMBLING, B. and VAN GOETHEM, P. (2013) *User Acceptance Testing: A Step-by-step Guide Paperback*. BCS.

KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. US: New Riders.

RUBIN, J. and CHISNELL, D. (2008) *Handbook of Usability Testing: How to Plan, Design, and Conduct Effective Tests*. Wiley.

UNGER, R. and CHANDLER, C. (2012) *A Project Guide to UX Design: For User Experience Designers in the Field or in the Making* (Voices That Matter). New Riders.

WOLPERS, S. (2015) *Lean User Testing: A Pragmatic Step-by-Step Guide to User Tests* (Hands-on Agile Book 1). Berlin Product People GmbH.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

14: Graphic Design Practices

15: Media Practices

18: Digital Design Practices

19: Packaging Design

24: Visual Merchandising

32: Professional Practice

33: Applied Practice: Collaborative Project (Pearson-set)

35: Advanced Product Design Studies

39: Advanced Graphic Design Studies

41: Advanced Digital Design Studies

45: Web Design

47: Branding & Identity

60: Digital Animation

62: Trend Forecasting

Unit 60: Digital Animation

Unit code	K/615/3596
Unit level	5
Credit value	15

Introduction

Digital animation is the process used for generating frame-by-frame moving images that become animations by using specialised computer software applications for modelling and rendering. Digital animation may use 2D or 3D computer graphics and, in many ways, has become the successor to traditional 'cell' animation, rotoscoping and stop motion practices and techniques.

The rise in the use of digital animation, is due to the animators' ability to exercise greater control than in traditional animation techniques and practices. Digital animation also enables an individual animator to produce high-quality results without the use of expensive set pieces, props and/or actors. Further, it facilitates the creation of animations that would not be feasible through traditional means.

This unit introduces students to the technical skills and knowledge required in digital animation. Students will develop the skills to plan, produce and publish their own digital animations effectively using industry standard animation software.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the development of digital animation and its application in different contexts
- 2 Plan a digital animation using storyboards, sketches and planning tools
- 3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience
- 4 Critically evaluate a digital animation based on viewer feedback and reflection.

Essential Content

LO1 **Explore the development of digital animation and its application in different contexts**

Digital techniques and practices

Skeletal animation

Keyframing/tweening

Motion capture

Character animation

Facial animation

2d animation

Traditional techniques and practices

Celluloid ('cel') animation

Claymation

Stop-motion

Rotoscoping

Contexts

Entertainment

Advertising

Marketing

Gaming

Education

Scientific visualisation/simulation

LO2 **Plan a digital animation using storyboards, sketches and planning tools**

Audience

Online/offline

Mass/niche

Demographic

Concept/story development

Planning

Storyboards

Shot lists

Animatics/wireframes

Pre-production

Vocal tracks

Character/concept art

Modelling/rigging

Animation tests

LO3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience

Production

Software applications

Modelling

Rendering

Animation/blocking

Dynamics (hair, cloth, etc)

Environment

Lighting & render tests

Materials

Shaders/Textures

Lighting

Full resolution rendering

Local rendering

Render farms

Cloud-based rendering

Post-production

Visual effects

Compositing

Editing

Sound/Music

Titles/credits

Output

File Format

Screen format (cinema, TV, mobile, tablet, etc.)

LO4 Critically evaluate a digital animation based on viewer feedback and reflection

Viewer feedback

Story/narrative

Message/context

Reflection

Measures of success

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the development of digital animation and its application in different contexts</p>		<p>D1 Critically evaluate the role of digital animation and its application within the broader creative industries.</p>
<p>P1 Explore the development of digital animation in relation to traditional forms of animation.</p> <p>P2 Discuss how forms of digital animation may meet audience expectation in different contexts.</p>	<p>M1 Compare traditional and digital forms of animation, highlighting benefits or challenges of using digital forms.</p>	
<p>LO2 Plan a digital animation using storyboards, sketches and planning tools</p>		<p>LO2 and LO3</p> <p>D2 Create final animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of target audience.</p>
<p>P3 Identify a target audience and context for a digital animation.</p> <p>P4 Use storyboards, sketches and animatics to plan a digital animation.</p>	<p>M2 Prepare and rig models for animation test in preparation for production.</p>	
<p>LO3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience</p>		
<p>P5 Use industry standard tools and techniques in the production of a rendered digital animation.</p> <p>P6 Carry out post-production processes to output digital animation for a given audience and context.</p>	<p>M3 Justify the approach to production and post-production in developing a digital animation for a given audience.</p>	

Pass	Merit	Distinction
<p>LO4 Critically evaluate a digital animation based on viewer feedback and reflection.</p>		<p>D3 Critically analyse digital animation output in relation to viewer feedback, to identify areas for improvement in creative practice.</p>
<p>P7 Analyse viewer feedback following presentation of a digital animation.</p> <p>P8 Evaluate a digital animation, reflecting on own process and practice.</p>	<p>M4 Analyse digital animation output in meeting client needs and audience expectations.</p>	

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital lighting and rendering*. New Riders.

BRINKMANN, R. (1999) *The art and science of digital Compositing (the Morgan Kaufmann series in computer graphics)*. Morgan Kaufmann.

CARVER, G. (2003) *Computer visualization for the theatre: 3D Modelling for designers*. Routledge.

CHONG A. (2007) *Basics Animation: Digital Animation*. 1st ed. Switzerland: AVA Publishing.

FERGUSON, S.R. (2014) *Practical Algorithms for 3D computer graphics. 2nd ed.* A K Peters/CRC Press.

JACOBSEN, J., SCHLENKER, T. and EDWARDS, L. (2005) *Implementing a digital asset management system: For animation, computer games, and web development*. Focal Press.

PHARR, M., JAKOB, W. and HUMPHREYS, G. (2016) *Physically based rendering: From theory to implementation*. Morgan Kaufmann.

WILLIAMS R. (2001) *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators*. 1st ed. London: Faber and Faber Limited.

WRIGHT, S. (2010) *Digital Compositing for film and video*. Focal Press.

WYATT A. (2010) *The Complete Digital Animation Course: The Principles, Practice and Techniques of Successful Digital Animation*. 1st ed. London: Thames & Hudson.

VAUGHAN, W. (2011) *Digital Modeling*. Berkeley: New Riders.

YOT, R. (2011) *Light for visual artists: Understanding & using light in art & design*. London: Laurence King.

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- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 7: Computer Aided Design (CAD)*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 45: Web Design*
- 46: Technical Drawing*
- 52: Moving Image*

Unit 61: Creative Entrepreneurship

Unit code	T/615/3598
Unit level	5
Credit value	15

Introduction

The creative industries rely upon the creativity of practitioners to provide new ideas, new products and services. To a great extent, society relies upon the generation and bringing new goods and services to the market to drive the economy. Within this context the creative practitioner may work within an existing company or they may strike out and start their own business. Creative entrepreneurship is the process of using creative thinking and creative practice to establish and grow a business, based on creative opportunities.

As with many activities within the creative industries, creative entrepreneurship requires a diversity of skills. In addition to understanding one's own creative practice, there is a need to develop skills and knowledge in business practices, finances, and the ability to work collaboratively. Understanding market perspectives, recognising opportunities, developing professional networks and developing a balanced approach to negotiation are challenges that must be met in order to succeed in establishing a creative venture.

This unit provides a framework in which students have the opportunity to explore their creative entrepreneurial skills by developing ideas and exploring their viability in a business context.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore a creative opportunity, based on own skills and knowledge
- 2 Assess the viability of a creative opportunity, through analysis of market research
- 3 Present a business plan, for a creative venture, to a panel of potential stakeholders
- 4 Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.

Essential Content

LO1 Explore a creative opportunity, based on own skills and knowledge

Enterprise awareness

Opportunity recognition

Identifying target markets

Ethical, social and environmental awareness

The Entrepreneurial mindset

Independent self-direction

Creativity and innovation

Personality and social identity

Personal ambition, goals, confidence and resilience

Identifying opportunities

Skills audit

Review of own work/work of others

Entrepreneurial attributes

Perseverance, resilience and determination to achieve goals

Internal focus of control

Innovation and creative solutions to challenging and complex problems

Active experimentation

Personal confidence and resilience

Self-discipline and personal organization

Entrepreneurial behaviours

Problem solving using creative and innovative approaches

Managing autonomously and taking independent responsibility

Inspiring and leading

Perseverance in challenging environments

Pursuit of desired goals and objectives

Creative opportunities

Grants for start-ups

Government schemes

Competitions and awards

Crowd-funding

LO2 Assess the viability of a creative opportunity, through analysis of market research

Market research

Market sector

Competition in the sector

Similar products/services

Market share

Demographics

Entrepreneurial effectiveness:

Intellectual assets

Appreciating and creating multiple forms of value

Identifying and approaching target markets

Communication and strategy skills

LO3 Present a business plan, for a creative venture, to a panel of potential stakeholders

Business plan

Introduction/description

Mission

unique selling point

challenges

Market analysis

Strategy and implementation

infrastructure

Financial plan

Financial need

Financial projections

Timescales

Stakeholders

Investment/shareholders

Venture capital

Supporters

Strategic partners

LO4 Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection

Evaluating business plans

Vision/mission

Goals/objectives

Management structures

Sector focus

Financial viability

Reflective practice

Kolb – learning cycle, Gibbs – reflective model, Brookfield – ‘3 lenses’.

Evaluating success: measurement and learning from failure

Future planning: CPD and lifelong learning, personal development planning

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore a creative opportunity, based on own skills and knowledge		LO1 and LO2 D1 Critically evaluate the importance of entrepreneurial skills in the context of employment, in the creative industries.
P1 Evaluate own skills and knowledge. P2 Explore creative opportunities related to own skills and knowledge within the field of practice.	M1 Analyse own creative work to refine the scope of creative opportunities.	
LO2 Assess the viability of a creative opportunity, through analysis of market research		
P3 Carry out market research related to a selected creative venture. P4 Discuss how results of market research inform the development of a creative venture.	M2 Evaluate the potential for a creative venture to provide a 'unique selling point', based on market research.	

Pass	Merit	Distinction
<p>LO3 Present a business plan, for a creative venture, to a panel of potential stakeholders</p>		<p>LO3 and LO4</p> <p>D2 Produce a business plan that reflects a critical analysis of potential market and funding, and how this informs creative practice to meet market needs.</p>
<p>P5 Prepare a business, for a creative venture.</p> <p>P6 Discuss the range of potential stakeholders for a creative venture.</p> <p>P7 Present a business plan to potential stakeholders.</p>	<p>M3 Justify a business plan in relation to financial potential and growth in market share.</p>	
<p>LO4 Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.</p>		
<p>P8 Assess the strengths of the business plan, in relation to market position.</p> <p>P9 Evaluate stakeholder feedback, in order to refine a business plan for a creative venture.</p>	<p>M4 Analyse stakeholder feedback to identify areas for further development or definition.</p>	

Recommended Resources

Textbooks

CATMULL, E. (2014) *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*. 1st ed. Random House

GODIN, S. (2009) *Purple Cow: Transform Your Business by Being Remarkable*. 2nd ed. Portfolio.

GREENE, R. (2013) *Mastery*. 2nd ed. Penguin Books.

PULIZZI, J. (2015) *Content Inc.: How Entrepreneurs Use Content to Build Massive Audiences and Create Radically Successful Businesses*. 1st ed. McGraw-Hill Education.

THARP, T. (2006) *The Creative Habit: Learn it and use it for Life*. 2nd ed. Simon & Schuster.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 5: 3D Practices*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*

Unit 62: Trend Forecasting

Unit code	R/615/3589
Unit level	5
Credit value	15

Introduction

Trend forecasting is an activity that underpins a range of different sectors within the creative industries. It provides intelligence about what consumers are likely to want and need in future, generally seeking to look 12–24 months ahead. For the fashion industry, trend forecasting information focuses on creative direction, colour, menswear, womenswear, childrenswear, accessories and textiles. For interiors, trend forecasting might look at colours, lighting, furniture and textiles, and may move into specific areas of interiors (commercial, retail, residential). For product design, we might wish to know about material trends, colours, and consumer buying trends for different types of products.

The aim of this unit is to introduce the process of trend forecasting and understanding how to use forecasting information to support design decisions. Students will explore how to use forecasting methods, who the leaders in the field are, and areas of application for trend forecasting.

Topics included in this unit are: forecasting methodology, the zeitgeist, trend cycles and patterns, leading trend forecasting agencies, pantone colour referencing, trend package development and presentation and trend communication.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate current trends, for a specific subject area, and consider possible future trends
- 2 Critically analyse existing trend/market research to develop a forecast
- 3 Develop a trend forecast, for a given market, using standard methods of research and analysis
- 4 Present a trend forecast based on client needs and market research and analysis.

Essential Content

LO1 **Evaluate current trends for a specific subject area, and consider possible future trends**

Identifying current trends

Trend forecasting in different markets/disciplines

The structure of trend forecasting

Trend timelines, cycles and patterns

Forecasting for different markets

Fashion

Textiles

Interiors

Products

Consumer electronics

Furniture

Leaders in the forecasting field

Forecasting companies/services

Influencers

LO2 **Critically analyse existing trend/market research to develop a forecast**

Client needs

Market/'ecosystem'

Objectives

Priorities

Requirements

Market research

Market sector

Market size

Customer info

Competition

LO3 Develop a trend forecast, for a given market, using standard methods of research and analysis

Using reliable sources

Trend research/market research

Qualitative and quantitative data analysis

Street style spotting

Trade shows

Retail research

Interviews and focus groups

Gathering and editing visual research

Culture Scanning

Media Scanning

Colour cycles

Funneling research

Refining and checking trends

Updating forecasts

Creating packages for different markets and clients

LO4 Present a trend forecast based on client needs and market research and analysis

Presenting a trend package

Editing visual research

Using pantone references

Layout and typography

Writing keywords, package titles and descriptive text

Communicating key ideas

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Evaluate current trends, for a specific subject area, and consider possible future trends		D1 Critically analyse the way the timeline, cycles and patterns, in trends, influence forecasting.
<p>P1 Identify current trends for a specific market through visual research.</p> <p>P2 Evaluate current trends, in respect of key features, for a specific market.</p>	<p>M1 Discuss the ways that past trends inform future trends within a specific market.</p>	
LO2 Critically analyse existing trend/market research to develop a forecast		LO2 and LO3 D2 Produce a trend forecast, based on market research and client needs, reflecting the way in which creative practice responds to market trends.
<p>P3 Evaluate a brief to identify market sector.</p> <p>P4 Analyse a brief to determine client needs and market competition.</p>	<p>M2 Compare the relative impact of different aspects of a market on the way that trends are understood.</p>	
LO3 Develop a trend forecast for a given market, using standard methods of research and analysis		
<p>P5 Undertake different forms of research to provide information in regard to current trends.</p> <p>P6 Develop a trend forecast, making predictions for key features of a specific market.</p>	<p>M3 Evaluate the way that the recognition of a 'zeitgeist' influences the understanding of market trends.</p>	

Pass	Merit	Distinction
<p>LO4 Present a trend forecast based on client needs and market research and analysis.</p>		<p>D3 Present a trend forecast based on a critical analysis of a specific market and recognising the influence of trends in other markets.</p>
<p>P7 Develop a trend package, providing information about forecasts for key features of a specific market.</p> <p>P8 Present a trend forecast for a given audience, using visual and written formats.</p>	<p>M4 Justify how a trend forecast for a specific market responds to client needs and market.</p>	

Recommended Resources

Textbooks

BRANNON, E.L. (2010) *Fashion forecasting. 3rd ed.* New York: Fairchild.

KIM, E., FIORE, A.M. and KIM, H. (2011) *Fashion trends: analysis and forecasting.* Oxford: Berg.

RAYMOND, M. (2010) *The Trend Forecasters Handbook.* London: Laurence King.

Websites

www.wgsn.com	Worth Global Style Network (General Reference)
www.languagemonitor.com	Global Language Monitor (Research)
www.trendtablet.com	Trend forecasting site by Li Edelkoort (Research)
www.fashionsnoops.tumblr.com	Fashion Snoops (Research)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 9: Fashion & Textiles Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 47: Branding & Identity*
- 49: Art Direction*
- 51: Ceramic Design*
- 55: Jewellery Design*
- 59: User-testing for Design*

Unit 63: Principles of Lifiedrawing

Unit code	H/616/4452
Unit level	4
Credit value	15

Introduction

Life drawing has historically played a significant role across a broad spectrum of art and design practices. The skills of observation and visual analysis, required in lifedrawing, ensure that it remains a critical practice for within creative subjects. Referencing and measuring human proportions enables mark making accuracy and specialised craftsmanship along with enabling the cultivation of personal and creative exploration.

The aim of this unit is to explore observational drawing practices through development and application of lifedrawing principles and practices. Students will apply a process of development through the practice of life drawing to an illustration brief.

Topics included in this unit are: historical and contemporary influences, principles of life drawing, techniques, anatomy, media exploration, portrayal of movement and balance, poses and settings, practical iterative development, reflection and revision, presentation and evaluation of life drawing.

On successful completion of this unit students will be able to be able to apply measuring skills, observational recording and both traditional and non-traditional media while developing work for an illustrative project. Students will also be able to contextualise how life drawing and their own practice relates to wider fields of creative study and transfer skills learnt to future projects.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Illustrate the principles and practices of lifedrawing through historic and contemporary precedents
- 2 Explore anatomy, structure and form through lifedrawing media and techniques
- 3 Develop lifedrawing work; applying principles of proportion, volume, and movement
- 4 Present a portfolio of lifedrawing work that reflects evaluation and reflection.

Essential content

LO1 Illustrate the principles and practices of lifedrawing through historic and contemporary precedents

Historical and contemporary influences of precedent

Lifedrawing development

Lifedrawing and the arts

Lifedrawing traditions

Principles of lifedrawing

Anatomy

Hand-eye coordination

Proportion

Ergonomics

Anthropometrics

Visualising weight and mass

Gravity

Balance

Movement

Perspective

Ethics

Health and safety

Formal elements

Techniques

Sketching

Outline

Contour

Silhouette

Shape

Gesture

Formulaic and measuring
Continuous line
Negative space
Perspective and foreshortening
Blind
2D and 3D
Tonal study

LO2 Explore anatomy, structure and form through lifedrawing media and techniques

Anatomy

Skeleton
Muscles
Skin
Angle of limbs
Anatomical movement
Height
Weight

Media exploration

Traditional and non-traditional materials
Traditional and non-traditional surfaces

Portraying movement and balance

Line of action
Gesture drawing
Memory drawing
Sequential movement
Interlocking muscles
Weight bearing techniques
Plumb line
Centre of gravity

Poses and settings

Natural

Static

Body language

Animated

Emotional

LO3 Develop lifedrawing work; applying principles of proportion, volume, and movement

Proportion, volume and movement

Measurements

Vitruvian body

Kinetics

Balance

Practical iteration and development

Application of strategy for project

Quick poses

Large and small scale work

Close ups

Varied poses

Testing

Revising

Re-working

Alternative techniques

Reflection and revision

Feedback

Evaluation

Analysis of work

Comparison to others' work

Consideration of craftsmanship

LO4 **Present a portfolio of lifedrawing work that reflects evaluation and reflection**

Evaluate and reflection

Initial intentions

Response to brief

Reflective process

Craftsmanship

Development process

Materials

Techniques

Contextualisation of work

Application of lifedrawing principles

Comparison to work in industry

Presentation and communication

Feedback

Portfolio formats

Industry standards

Portfolio selection

Communication of process

Interview

Critique

Viva

Demonstration

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Illustrate the principles and practices of lifedrawing through historic and contemporary precedents</p>		<p>LO1 and LO2</p> <p>D1 Critically analyse the work of others to inform the exploration of applied life drawing principles and practices</p>
<p>P1 Discuss the development of principles of lifedrawing, through reference to historic and contemporary examples.</p> <p>P2 Illustrate the practices of lifedrawing through the work of a contemporary practitioner.</p>	<p>M1 Compare the use of techniques used by a range of practitioners to develop illustrative outcomes</p>	
<p>LO2 Explore anatomy, structure and form through lifedrawing media and techniques</p>		
<p>P3 Explore life drawing materials and techniques.</p> <p>P4 Create work applying static anatomical principles to defined poses.</p>	<p>M2 Evaluate materials and techniques to illustrate movement, balance and form.</p>	

Pass	Merit	Distinction
<p>LO3 Develop lifedrawing work; applying principles of proportion, volume, and movement</p>		<p>LO3 and LO4</p> <p>D2 Critically apply iterative development to own practice of life drawing principles, media and processes</p>
<p>P5 Demonstrate refinement of materials and techniques within the development of life drawing work</p> <p>P6 Apply reflection and iterative development to life drawing practice</p>	<p>M3 Critically review life drawing development processes in response to contextual analysis</p>	
<p>LO4 Present a portfolio of lifedrawing work that reflects evaluation and reflection.</p>		
<p>P7 Evaluate own portfolio of lifedrawing work, to highlight areas of good practice in technique.</p> <p>P10 Reflect upon own process of developing lifedrawing work, to highlight areas for further development.</p>	<p>M4 Justify creative decisions and development process in response to feedback</p>	

Recommended resources

Textbooks

- BOERBOOM, P. (2017) *Figure Drawing Methods for Artists: Over 130 Methods for Sketching, Drawing, and Artistic Discovery*. Rockport Publishers.
- BRAMBILLA, D. (2015) *Human Figure Drawing: Drawing Gestures, Postures and Movements*. Promopress.
- BUCHMAN, B. (2010) *Expressive Figure Drawing: New Materials, Concepts, and Techniques*. Watson-Guption.
- MALE, A. (2007) *Illustration: A Theoretical and Contextual Perspective: A Theoretical & Contextual Perspective*. AVA Publishing.
- HAMPTON, M. (2009) *Figure Drawing: Design and Invention*. Michael Hampton.
- HOUSTON, G. (2016) *Illustration that Works: Professional Techniques for Artistic and Commercial Success*. Monacelli Studio.
- MUFTIC, K. (2017) *Figure Drawing for Concept Artists*. 3dtotal Publishing.
- OSTI, R. (2016) *Basic Human Anatomy: An Essential Visual Guide for Artists*. Monacelli Studio.
- ZEEGEN, L. (2012) *The Fundamentals of Illustration Second Edition*. 2nd ed. AVA Publishing.
- ZELLER, R. (2017) *The Figurative Artist's Handbook: A Contemporary Guide to Figure Drawing, Painting, and Composition*. Monacelli Studio.

Websites

- | | |
|---|--|
| http://www.european-illustrators-forum.com | European Illustrators Forum
(General reference) |
| https://illustrationage.com | Illustration Age
(Tutorials) |
| http://www.theaoi.com | The Association of Illustrators
(General reference) |

Links

This unit links to the following related units:

Unit 1: Professional Development

Unit 3: Individual Project

Unit 4: Techniques and Processes

Unit 9: Fashion & Textiles Practices

Unit 14: Graphic Design Practices

Unit 15: Media Practices

Unit 17: Art/Craft Production

Unit 31: Visual Narratives

Unit 40: Advanced Art Practices Studies

Unit 46: Technical Drawing

Unit 60: Digital Animation

Unit 64: Advanced Lifedrawing

Unit code	K/616/4453
Unit level	5
Credit value	15

Introduction

Lifedrawing, as a practice, has evolved significantly and is now recognised as a highly valuable skill across the full range of the visual arts. As well as developing observational skills, lifedrawing can contribute to the development of character and figurative based work. For example an illustrator creating images of characters or an animator aiming to lend their cast realistic qualities of behaviour.

This unit explores how to develop figure drawing skills specifically to communicate narrative and mood. Students will apply colour, media and composition to express ideas and emotions. They will apply observational practice, working with character, props and context to support their wider creative project aims. Figure based work will communicate scene and mood through mark making, applied colour theory and compositional method.

Topics within this unit include: character and figurative work development through lifedrawing, lifedrawing techniques, character studies, context, representation, use of props, poses, location and lighting, application of techniques for depth, volume, composition, mood, historical referencing, design iteration within lifedrawing practice and evaluation methods.

On successful completion of this unit, students will be able to develop characters or figurative based work through applied life drawing observation and development strategies. This will enable the application of lifedrawing principles to broad creative briefs.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse a creative brief to define a lifedrawing approach
- 2 Develop characters and contexts through the application of lifedrawing techniques
- 3 Use an iterative approach to refine composition, mood and form in lifedrawing work
- 4 Evaluate lifedrawing outcomes and process in support of a creative brief.

Essential content

LO1 Analyse a creative brief to define a lifedrawing approach

Proposal in response to a client brief

Client needs

Character development

Scene development

Contextual and historical research

Applied and active research

Project management

Application

Lifedrawing in creative projects

Availability of resources

Suitability of techniques

Skills development opportunities

Transferability of skills

Management of health and safety

Ethical practice

History of poses

Communication with models

LO2 **Develop characters and contexts through the application of lifedrawing techniques**

Character

Physiology

Age

Gender

Behaviour

Ethnicity

Posture

Contexts and location

Time

Event

Narrative

Surroundings

Representation

Abstract

Realistic

Adapted

Poses and props

Defining poses

Communicating with models

Expressive poses

Facial expressions

Body language

Clothes and props

Tension and contortion

Environment and lighting

Applied lighting

Shadow casting

Projected imagery

Studio and location

LO3 Use an iterative approach to refine composition, mood and form in lifiedrawing work

Depth and volume

Hue, value and chroma

Contour

Shading and tinting

Contrast

Layering

Colour palettes

Composition

Positioning

Scales and ratios

Negative space

Angles and shapes

Focal points

Mood

Colour theory

Cultural colour associations

Colour palettes

Symbolism

Atmosphere

Emotions

Physical qualities of marks

Intensity

Confidence

Pace

Repetitive

Deliberate

Spontaneous

Freeform

Exaggerated

Erasing

Media, techniques and referencing

Observational techniques

Historical sources

Art movements

Risk taking

Surfaces

Traditional and non-traditional media

2D, 3D and relief media

Mixed media

Iteration

Revision

Critique

Reflection

LO4 Evaluate lifedrawing outcomes and process; in support of a creative brief

Relationship to creative process

Application of strategy for project

Development of characters

Revising designs

Visualising actions and scenes

Testing ideas

Contribution of drawing to outcome

Review

Critical reflection

Responding to peer and tutor feedback

Reworking

Reassessing

Presenting work verbally and visually

Understanding own progress

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse a creative brief to define a lifedrawing approach		LO1 and LO2 D1 Critically analyse the creative opportunities for character and figurative work in response to a brief
P1 Analyse a creative brief.	M1 Compare different approaches to lifedrawing, in regard to their application to a creative brief.	
P2 Define a lifedrawing approach, in response to a creative brief.		
LO2 Develop characters and contexts through the application of lifedrawing techniques		
P3 Apply lifedrawing techniques to develop characters.	M2 Integrate different props and poses, in lifedrawing, to explore different approaches to narrative.	LO3 and LO4 D2 Critically analyse the communication of character and mood in the outcomes and through the approach to the brief.
P4 Use props and poses to create a narrative in lifedrawing.		
LO3 Use an iterative approach to refine composition, mood and form in lifedrawing work		
P5 Develop lifedrawing work that reflects composition, mood and form.	M3 Evaluate the relationship between composition, mood and form in lifedrawings.	
P6 Refine lifedrawings through an iterative process.		
LO4 Evaluate lifedrawing outcomes and process; in support of a creative brief.		
P7 Evaluate life drawing work in response to a creative brief.	M4 Justify the approach to lifedrawing, based on how it meets the requirements of a creative brief.	
P8 Assess own development process of life drawing work.		

Recommended resources

Textbooks

ARMER, E. (2013) *Drawing Masterclass: Life Drawing*. Kent: Search Press

HUSTON, S. (2016) *Figure Drawing For Artists: Making Every Mark Count*. Gloucester, MA: Rockport Publishers

NICOLAIDES, K. (2008) *The Natural Way To Draw: A Working Plan For Art Study*. London: Souvenir Press

RAYNES, J. (2007) *Complete Anatomy and Figure Drawing Book*. London: Batsford Ltd.

REID, C. (2016) *The Natural Way To Paint: Rendering The Figure in Watercolour Simply and Beautifully*. Guilford, VT: Echo Print Books and Media

Websites

http://www.european-illustrators-forum.com	European Illustrators Forum (General reference)
https://illustrationage.com	Illustration Age (Tutorials)
http://www.theaoi.com	The Association of Illustrators (General reference)

Links

This unit links to the following related units:

Unit 1: Professional Development

Unit 3: Individual Project

Unit 4: Techniques and Processes

Unit 9: Fashion & Textiles Practices

Unit 14: Graphic Design Practices

Unit 15: Media Practices

Unit 17: Art/Craft Production

Unit 31: Visual Narratives

Unit 40: Advanced Art Practices Studies

Unit 46: Technical Drawing

Unit 60: Digital Animation

Unit 65: Location Photography

Unit code	K/618/1169
Unit level	4
Credit value	15

Introduction

Location photography includes a diverse set of specialist disciplines such as wildlife, landscape, street and war photography. Distinct from studio photography, through its practice in uncontrolled environments, it allows the space and place to contribute to the communication intentions where subjects are considered within the context of their surroundings. Through this unit students will develop an understanding of location photography practices; including the principles, equipment, techniques and processes associated with this specialist area.

The unit encourages students to inform their practice through historical and contemporary research and take an active and experimental approach to the use of locations. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context and logistics of the work they are producing.

On successful completion of this unit students will have an awareness of approaches to location photography and how the places and spaces can contribute to their communication intentions.

Learning Outcomes

By the end of this unit students will be able to:

1. Investigate the application of location photography precedents in development of photographic ideas
2. Explore the use of equipment and practices in the development of a strategy for a location photography shoot
3. Plan and execute a location photography shoot based on a given brief
4. Present a body of location photography outcomes to an identified audience.

Essential Content

LO1 Investigate the application of location photography precedents in development of photographic ideas

Principles

Purpose, intentions, audience

Subjects (e.g. landscape, architecture, people, culture, wildlife, objects)

Style and visual language

Relationship between location and subject

Contribution of location to communication intentions

Technological developments (e.g. Daguerreotype, Autochrome/Kodachrome, digital photography)

Areas of practice, e.g.:

Fine art

Media

Journalism and documentary

Editorial

Commercial

Social

Scientific

Location Photography Genres

Environmental/Landscape

Environmental Portraiture

Street Photography

Still Life

Social Documentary

War Photography

Fashion Location

LO2 **Explore the use of equipment and practices in the development of a strategy for a location photography shoot**

Evaluating a brief

Type of client (e.g. commercial, private, self)

Client requirements/expectations

Communication needs

Audience

Platform endpoint

Testing and experimentation with location photography

Visual experimentation

Process experimentation

Testing equipment

Test shooting

Post-production experimentation

Equipment

Cameras

- SLR/DSLR

- Medium Format

- Mobile

- Drone

Lenses

Filters

Stabilisation

Portable lighting and power sources

Light modifier (e.g. reflector, diffuser)

Props

LO3 **Plan and execute a location photography shoot based on a given brief**

Planning and logistics

Timing (e.g. weather conditions, daylight, access)

Scouting locations

availability and suitability

Cost

Transportation

Communication

Contingency

Personal protection and security

Equipment

Storage

Legal and ethical

Risk assessment

Permission, copyright

Environmental impact

Location Setup

Camera position and setup

View, e.g. vantage point, personal positioning, drone use

Perspective, distortion, lens angle, correction

Composition

Mise-en-scène and in shoot cropping unwanted elements

Macro, telephoto, wide-angle

Art direction

Props

Costume

Make-up

Colour

Lighting setup

Direction

Blocking

Substitution

Fill

Ambient vs Artificial

Location safety and management

Minimising disruption and environmental impact

Shooting

Exposure

Bracketing

Focus (e.g. bokeh, differential, motion blur, tilt shift)

Filters (e.g. polarising, neutral density, colour correction)

LO4 Present a body of location photography outcomes to an identified audience

Audience

Public

Private

Commercial

Presentation Medium

Digital/Online

Gallery

Publication

Portfolio

Audio/Visual

Preparing for presentation

Post-processing

Image retouching

Colour correction

For print

For web/online

Image manipulation/modification

Mounting/Exhibiting

Audience Feedback

Verbal/Face-to-face

Questionnaire

Online survey/Comments

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the application of location photography precedents in development of photographic ideas		D1 Refine photographic ideas through evaluation of precedents, client needs, location opportunities and experimentation.
P1 Discuss the development of location photography through historic and contemporary practitioners. P2 Develop ideas for location photography based on research.	M1 Assess the way in which precedents inform location photography ideas related to a chosen area of practice.	
LO2 Explore the use of equipment and practices in the development of a strategy for a location photography shoot		
P3 Explore the characteristics of location photography equipment, techniques and processes in the development of a strategy. P4 Apply iterative review in the development of a location photography strategy to meet a given brief.	M2 Develop a location photography strategy informed by targeted experimentation and analysis of location.	
LO3 Plan and execute a location photography shoot based on a given brief		D2 Critically analyse the success of location photography planning, execution and presentation in meeting the requirements of a given brief.
P5 Prepare the logistical and health and safety requirements for a location photography shoot. P6 Produce a body of location photography outputs to meet a given brief.	M3 Assess the way in which logistics and health and safety inform a creative response in location photography.	
LO4 Present a body of location photography outcomes to an identified audience.		
P7 Present location photography outcomes through a medium appropriate to the given audience. P8 Review the way in which location photography outcomes meet client needs.	M4 Evaluate the success of location photography outcomes through audience feedback.	

Recommended Resources

Textbooks

ALEXANDER, J. A. P. (2015) *Perspectives on Place: Theory and Practice in Landscape Photography*. Fairchild Books

BERNABE, R. (2018) *Wildlife Photography*. Ilex Press

COMPANY, D. (2012) *Art and Photography*. Phaidon

CORNBILL, T. (2019) *Urban Photography*. Ilex Press

FANCHER, N. (2015) *Studio Anywhere*. Peachpit Press

SUGDEN, J. (2020) *Drone Photography: Art and Techniques*. The Crowood Press

Websites

https://loadedlandscapes.com/	Loaded Landscapes Tutorial and guide resource
https://www.photoephemeris.com/ tpe-for-desktop	Ephemeris Light prediction for locations
https://www.locationscout.net/	Locationscout Location finder
https://layersmagazine.com/	Layers Tutorial and guide resource

Unit 66: Studio Photography

Unit code	D/618/1170
Unit level	4
Credit value	15

Introduction

The studio has been at the very heart of the professional photographic process since the mid-1900s. Early photographic methods required extremely long exposures to permanently record an image, and the reliability of a purpose-built studio, with its natural daylight, artificial sets and painted backdrops made it possible to record family and individual portraits in a practical and commercial way.

Although lighting technology and the quality of modern cameras have advanced dramatically, the photographic studio remains an integral tool for the professional image maker; giving practitioners ultimate control over the lighting, background and subject without the distractions of the outside world.

This unit aims to introduce students to the practical advantages and creative possibilities of working in a professional photographic studio. Students will be equipped with the skills, knowledge and understanding to be able to competently photograph a wide range of subjects using industry standard equipment and lighting techniques, within the context of the studio, to create professional final products.

On successful completion of this unit, students will create a portfolio of studio imagery, showcasing their skills with a range of creative, artistic and commercial subjects.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the historical and contemporary development of studio photographic practices and techniques
2. Explore studio practices and techniques to realise photographic outputs
3. Produce a range of studio-photographic outputs to meet a given brief
4. Present a body of studio-photographic outputs to an identified audience.

Essential Content

LO1 Discuss the historical and contemporary development of studio photographic practices and techniques

Historical development of studio photographic practices and lighting techniques

Portraiture

Family groups

Fine Art

Children/babies

Glamour

Specialist photography

Medical

Scientific

Forensic

Macro

Engineering

Special Interest

Fashion

Food

Pets

Corporate, commercial studio photographic practices

Tabletop

Products

Marketing

Promotional photos

Campaigns

Headshots

LO2 Explore studio practices and techniques to realise photographic outputs

Equipment

Lighting

Studio Strobe Lighting

Modeling Lamp

Lighting modifiers

Stands and lighting support

Flash meters

Triggers, slaves, flash sync

Key Light

Fill Light

Rim Light

Background Light

Hair Light

Lighting ratios

Soft/Hard lighting

Inverse Square Law

Cameras

Film Cameras

Digital Cameras

Medium format

Large format

Lenses

Filters

Extension tubes/bellows

Computers & Data storage

Sets and backdrops

Techniques/Processes

Shooting with continuous light

Mixing flash with continuous light

Rear curtain flash sync

Multiple exposures

Lighting patterns and shapes

Split Lighting

Butterfly Lighting

Rembrandt Lighting

Broad/short Lighting

Copy lighting for reprographics

Post-production

Image sharpening

Colour correction

Brightness and contrast

Cropping

Image output

Film/darkroom printing

Digital

File type, raw files, JPEG

File size, compression

Image size

Images resolution

Editing-digital manipulation

Legal & Ethical

Model release forms

Public Liability

Health & Safety

Electrical safety

LO3 **Produce a range of studio-photographic outputs to meet a given brief**

Client Type

Individual/Personal

Professional/Corporate

Self

Client Requirements

Photo usage (e.g. personal, promotional, product, advertising, sales, publication)

Photo destination (e.g. personal use, print publication, online, corporate)

Photo type in relation to client requirements

Individual/Personal (e.g. family, portrait)

Professional/Corporate (e.g. fashion, product, food, scientific)

LO4 **Present a body of studio-photographic outputs to an identified audience**

Audience

Personal (e.g. home, personal album)

Public (e.g. published work, gallery display)

Professional (e.g. corporate use, corporate publication)

Commercial (e.g. advertising, promotional) Output formats

Wet film processing and printing

Commercial printing (e.g. brochures, books, campaign leaflets)

Marketing display boards (e.g. popup banners, portable exhibition displays)

Photo books (personal, model portfolio, commercial)

Online (e.g. social media profiles, web sites, catalogues/brochures)

TV monitors, projection (e.g. shop, restaurant displays, art installations)

Display requirements and techniques

Printing

Print finishing

Mounting

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the historical and contemporary development of studio photographic practices and techniques</p>		<p>LO1 LO2</p> <p>D1 Evaluate historic and contemporary precedents to inform exploration of techniques and processes in realising photographic outputs.</p>
<p>P1 Discuss historical and contemporary genres in relation to studio photographic practice.</p> <p>P2 Describe studio photographic lighting techniques in relation to different photographic products.</p>	<p>M1 Compare historical and contemporary genres, styles and techniques used in studio photographic practice.</p>	
<p>LO2 Explore studio practices and techniques to realise photographic outputs</p>		
<p>P3 Use studio lighting, sets and equipment to capture a range of photographic subjects.</p> <p>P4 Analyse studio photographic outputs based on experimentation with lighting techniques and practices.</p>	<p>M2 Assess studio photographic experiments to identify potential techniques for future application.</p>	
<p>LO3 Produce a range of studio-photographic outputs to meet a given brief</p>		<p>LO3 LO4</p> <p>D2 Justify a body of work that meets the requirements of a given brief through the application of studio photographic techniques and processes.</p>
<p>P5 Select studio lighting, equipment and techniques to meet the requirements of a given brief.</p> <p>P6 Create photographic studio outputs in response to a give brief.</p>	<p>M3 Analyse the outcomes of studio photography to identify images for further development.</p>	
<p>LO4 Present a body of studio-photographic outputs to an identified audience.</p>		
<p>P7 Use post production techniques to finish photographic products.</p> <p>P8 Present a body of studio photographic works to an identified audience and gather feedback.</p>	<p>M4 Evaluate the effectiveness of chosen studio-photographic practices and techniques in meeting a brief.</p>	

Recommended Resources

Textbooks

- BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.
- GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes: 40 Flash Workshops*: Rocky Nook.
- GREY, C. (2004) *Master Lighting Guide, for portrait photographers*: Amherst media.
- GREY, C. (2010) *Studio lighting, techniques for photography*. Buffalo: Amherst media.
- JADE, L. (2012) *Fashion Photography. A complete course for new fashion photographers*: ILEX
- KELBY, S. (2011). *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*. US: Pearson Education, New Riders Publishing.
- MOWBRAY, M. (2015). *The Speedlight Studio*. US: Amherst Media.
- SIEGEL, E. (2012) *Photographing Models: 1,000 Poses*: Bloomsbury Publishing plc.
- VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light*. New York: Amherst Media.

Websites

- | | |
|---|---|
| https://digital-photography-school.com/ | Digital Photography School
(General Reference) |
| https://expertphotography.com/articles/ | Expert Photography
(General Reference) |
| https://www.magnumphotos.com | Magnum Photos
(General Reference) |
| https://photographylife.com | PhotographyLife
(General Reference) |

Unit 67: Photojournalism

Unit code	M/618/1173
Unit level	5
Credit value	15

Introduction

Photography, from its earliest days, has been used to tell stories and photojournalism is one of the most impactful ways in which news has been communicated. While there are similarities to documentary photography and social photography, photojournalism stands out by seeking to maintain the same ethical standards that are expected from other forms of journalism. The challenge for photojournalists, as with all journalists, is to communicate stories that are impartial, factual and honest – while also being informative and, often, entertaining.

Technology has played a key role in the history of photojournalism. The development of portable camera equipment, better lenses and better film stock, in the early part of the 20th century, allowed photographers greater mobility and the potential to operate in environments that were previously inaccessible. More recently, the development of digital photography has allowed photojournalism to become more 'immediate'; as images can be distributed to news sources much more quickly. But, conversely, it has also made it possible for photographs to come from many different sources; including the public via mobile phones. These changes, along with the decline of print publishing (magazines, newspapers) is changing the nature of photojournalism.

Today photojournalism exists in print, online and as a gallery-based form. Along with documentary photography, photojournalism is now seen alongside fine art photography as a form that can use the gallery as a vehicle for communication.

Through this unit, students will explore the historical development of photojournalism and how it has developed in response to social and technological change. Exploring the ethical issues associated with journalism and photography, students will bring their understanding of these issues to bear in the production of their own work.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents
2. Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution
3. Develop a body of photojournalism work in support of a current news story
4. Present a body of photojournalism work to an identified audience.

Essential Content

LO1 Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents

Historic development of photojournalism

War photography

Social photography

Illustrated News and Magazines, e.g:

Berliner Illustrierte Zeitlung (Germany)

Life (USA)

Picture Post (UK)

Vu (France)

Professional organisations/associations

Photographic Technologies and photojournalism

Flash powder

Compact camera

Flash bulbs

Rolled film

Offset printing

Digital cameras

Mobile phone cameras

Internet distribution

From photojournalism, celebrity and reality TV

Celebrity and publicity

Political 'spin'

LO2 Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution

Factual reporting & accuracy

Retouching

Staging

Objectivity and impartiality

Documenting vs intervening

Images of conflict and suffering

Taste, decency and acceptability

Privacy

“in the public interest” vs “the expectation of privacy”

Celebrity and privacy

Paparazzi vs journalist

Release forms

Types of release

When is release required?

Technology

Social media and photojournalism

Digital photography and digital manipulation

LO3 Develop a body of photojournalism work in support of a current news story.

Identifying story opportunities

Current affairs

The ‘everyday’ story

Relationship between images and words

Photos as the story

Photos supporting the story

Capturing the moment(s)

Action

Composition

Lighting

Reviewing shots

Narrative (What story are you telling?)

Image sequence

Writing to accompany images?

Post-production and ethics

Enhancing the story vs changing the story

LO4 Present a body of photojournalism work to an identified audience

Audience

Demographics

Expectations

Context

News

Documentary

Social commentary

Format

News media

Print

Online

Social media

Channel (e.g. Facebook, Twitter, Instagram)

Gallery

Display

Scale

Narrative

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents		D1 Critically analyse the changes in photojournalism in contemporary society; with particular consideration of citizen journalism and mobile technologies.
P1 Explain development of photojournalism using historic and contemporary precedents. P2 Explore the impact of technology on the development of photojournalism.	M1 Analyse how photojournalism has responded to social, cultural and political change.	
LO2 Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution		
P3 Discuss the importance of ethics in photojournalism. P4 Explain the different forms of 'release' that may be required for different photojournalism contexts	M2 Assess how laws related to privacy impact on photojournalism and the public interest.	
LO3 Develop a body of photojournalism work in support of a current news story		D2 Critically evaluate a body of photojournalism work with regard to the relationship between narrative and format.
P5 Explore current news contexts to identify potential photojournalism opportunities. P6 Produce photographs, and potential related material, in support of a photojournalism story.	M3 Analyse photographs to select those that support a clear photojournalism narrative.	
LO4 Present a body of photojournalism work to an identified audience.		
P7 Prepare photojournalism work to be presented via a suitable format for the identified audience. P8 Present photojournalism work to an identified audience.	M4 Justify the decision of format for a body of photojournalism work.	

Recommended Resources

Websites

https://www.theguardian.com/artanddesign/gallery/2015/dec/05/photojournalism-in-a-world-of-words-in-pictures	Photojournalism in a world of words – in pictures (General Reference)
https://thebppa.com/	British Press Photographers Association (Professional Body)
https://nppa.org/	National Press Photographers Association (Professional Body)
https://rps.org/	Royal Photographic Society (Professional Body)
https://www.magnumphotos.com/	Magnum Photos (Photo Library/Agency)
http://www.themediasociety.com/	The Media Society (Professional Body)
https://www.nuj.org.uk/home/	National Union of Journalists (Professional Body)
https://www.spj.org/	Society of Professional Journalists (Professional Body)
https://www.ifj.org/	International Federation of Journalists (Professional Body)
https://www.panos.co.uk/	Panos Pictures (Photo Library/Agency)
https://pictures.reuters.com/	Reuters Pictures (Press Agency)
https://paimages.co.uk/	PA Images (Photo Library/Agency)

Unit 68: Commercial Photography

Unit code	H/618/1171
Unit level	5
Credit value	15

Introduction

Commercial photography covers the production of photographic work within a commercial context. In its broadest sense, commercial photography relates to image production that is sourced, planned and executed for commercial use in business, for sales or for other client-based transactions where the production and supply of images is exchanged for money.

Commercial photography falls into one of two categories; business to business or business to consumer. Examples of business to business photography include; corporate brochures, point of sale, leaflets, menus, product advertising, corporate portraiture. Examples of business to consumer photography include; nursery/school portraiture, wedding photography, family portraiture.

Underpinning the unit is the effective organisation and management of a client facing brief that is essential to establishing key professional practice. On completion of this unit students will be able to negotiate a commercial assignment, devise and carry out photography to meet the needs of a client and realise the brief by applying industry standard administrative and management practices.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop a brief for a commercial photo shoot, based on client requirements
2. Apply project management processes for the production of photographic work in response to a client brief
3. Produce photographic work that meets the requirements of a commercial client
4. Present commercial photographic output that meets the requirements of client brief.

Essential Content

LO1 **Develop a brief for a commercial photo shoot, based on client requirements**

Defining commercial photography

Commercial genres

Professional context

Market and cultural context

Parameters of commercial photography

Defining a client (e.g. individual, start-up, SME, institution based, charity, public sector, creative/cultural sector)

Understanding client's intentions

Genre and usage

educational

promotional

public domain

private

online

print

Client's needs

single image

image and text

images in series

narrative, scale

quality

quantity

Producing a client brief

Costing and charging for photographic services

transport

travel

materials

props

studio hire

models

hidden costs

time

 per hour basis

 half/full day rate basis

Invoicing

Quoting for client based photographic work

formal quote

contingencies

Contracts

dates

roles and responsibilities

scale

stylistic and technical requirements

quantity

format

timescales

hand over

Terms and Conditions

copyright
media usage
payment terms
privacy
model release
insurances
liability

Ethical Considerations

Client confidentiality
Photo usage

LO2 Apply project management processes for the production of photographic work in response to a client brief

Evaluating Research

Concept development
Creative strategy
Expectations of intended audience
Assessing parameters and opportunities to push boundaries
Project planning
Meeting key client goals
Developing/responding to a brief
Project route map (research, preproduction, production, post production, publication to client)

Project Management

Logistical planning
Timescales
Recognising interdependencies
Evidencing the project planning and management process
Phases and checkpoints
Tracking and control
Action planning
Risk assessment

Health and Safety

Commercial awareness

Client relationships

Decision making

Roles and responsibilities

Marketing of self or business

LO3 Produce photographic work that meets the requirements of a commercial client

Pre-shoot

Recce

Test shoots

Identifying barriers (e.g. technical, aesthetic, and logistical concerns)

Shoot logistics

studio/location

facilities

props

backdrops

indoor/outdoor

weather

access

safety

staffing

assistants

contractors

models

styling

hair

make-up

clothing/costume

Client cultures and etiquette hierarchies

- Roles

- Responsibilities

Technical and stylistic planning

- camera format

- digital/film

- lenses

- lighting

 - flash

 - continuous

 - effects

Shoot

Managing the shoot

- Leadership

- Team working

- Interpersonal skills

- Cultural awareness

- Decision making and communicating decisions

Using equipment

- Camera selection

- Lens selection

- Manipulating light to enhance commercial photography

- Pros and cons of tethered shooting in a controlled environment

Identifying issues and problem solving

- Technical

- Health and Safety

LO4 **Present commercial photographic output that meets the requirements of client brief**

Post-shoot

Managing photographic output

Editing (e.g. image correction, improvement, manipulation and effects)

Archiving and cataloguing

Copyright and licensing

Image watermarking

key wording (where applicable)

Customer service (e.g. modes of presentation, publication to client)

Self-publishing (e.g. social media, blog, website)

Securing feedback (e.g. peer/tutor critiques, clients, customers, surveys, focus groups, evaluation forms, reviews)

Dealing with feedback

subjectivity/objectivity

balance

informed opinion

giving/receiving criticism

critical distance

personalisation

dealing with ego

Measuring success

Observable and measurable outcomes (e.g. change in sales, brand perception, click traffic)

Response to client brief/meeting client needs

Evolution of photographic style and its influences

Professional Attributes

Understanding self-branding

Relationship building

Problem solving/intellectual skills

Flexibility and adaptability

Handling verbal and written communication

Project Management

Communicating decisions

Personal effectiveness

Professional networking

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Develop a brief for a commercial photo shoot, based on client requirements		D1 Evaluate how client, market and/or cultural context influence a commercial brief.
<p>P1 Explain commercial photography in relation to the professional context; considering, genre, usage and market.</p> <p>P2 Define a brief based on client requirements.</p>	<p>M1 Demonstrate the meeting of business, legal and ethical considerations in agreeing a commercial photography brief.</p>	
LO2 Apply project management processes in the production of photographic to meet a client brief		D2 Evaluate how commercial awareness and knowledge of client relations impacts on project management.
<p>P3 Demonstrate the skills, technologies, and resources required to manage a photography brief.</p> <p>P4 Illustrate how research into stylistic convention shapes the planned response to a commercial photography brief.</p>	<p>M2 Analyse how effective project management enhances creative planning in support of a commercial photography brief.</p>	
LO3 Produce photographic work that meets the requirements of a commercial client		D3 Critically analyse feedback to inform creative, practical and professional strategies for future commercial photography projects.
<p>P5 Identify equipment, techniques and processes of commercial photographic production.</p> <p>P6 Demonstrate the use of photographic equipment, techniques and processes in support of a client-based brief.</p>	<p>M3 Organise a commercial photography shoot, utilising appropriate lenses, cameras, lighting and processes.</p>	
LO4 Present commercial photographic output that meets the requirements of client brief.		
<p>P7 Use post-production tools and techniques to prepare commercial photographic output for presentation.</p> <p>P8 Present commercial photographic output for client feedback.</p>	<p>M4 Assess feedback to identify areas of good practice and areas for improvement in the future.</p>	

Recommended Resources

Textbooks

ANG, T. (2020) *Digital Photographers Handbook*. DK.

BENDANDI, L. (2015) *Experimental Photography: A Handbook of Techniques*. Thames & Hudson.

EARNEST, A. (2019) *Lighting for Product Photography*. Amherst Media.

JACOBS, L. (2010) *Professional Commercial Photography*. Amherst Media.

SCOTT, G. (2015) *The Essential Student Guide to Professional Photography*. Routledge

SCOTT, G. (2014) *Professional Photography: The New Global Landscape Explained*. Routledge.

Websites

https://photographylife.com	PhotographyLife (General Reference)
https://www.headshotlondon.co.uk/blog/your-guide-to-commercial-photography/	HeadShot London (General Reference)
https://www.pixpa.com/blog/commercial-photography	Pixpa (General Reference)
https://expertphotography.com/photography-tutorials/	ExpertPhotography (Tutorials)

Unit 69: Event Photography

Unit code	K/618/1172
Unit level	5
Credit value	15

Introduction

Society captures events through photography for a broad range of purposes, whether it is for legitimising, posterity, commercial promotion or personal record, the photographic image of an event is regarded as a central evidence and a powerful artifact. Images are used to capture public events such as political and cultural social moments on a National and regional level for society. Event photography is also one area where individuals in society engage with professional photography practice through the commissioning of images that record rights of passage they feel are important, such as weddings or graduation.

With the critical needs of the subject, client and society, the event photographer is in a position of significant responsibility for the capturing of effective images and the management of the process. Responsible for the experience of the subject and participants, the professional conduct of the photographer is central to the practice of event photography.

Through this unit, students will explore the opportunities for capturing cultural activities and actions within events, the professional responsibilities and techniques pertinent to event photography and methods for communicating work back to the client/audience.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop an opportunity for event photography
2. Demonstrate professional conduct while undertaking event photography
3. Apply event photography techniques and processes in response to a brief
4. Present a collection of event photography works that meet client needs.

Essential Content

LO1 Develop an opportunity for event photography

Event type, e.g.

Wedding

Concert

VIP

Sport

Clients

Client Types

Personal

Commercial

Speculative/Image Libraries

Personal promotion to gain clients

Obtaining clients

Communication with client (e.g. defining brief, identifying requirements)

Feasibility

Requirements

Negotiating fees

Obligations

Shot list, e.g. itinerary, key people, things to avoid

Style of image and creative opportunities

Legal and ethical

Own use and rights

Contract/agreement

Data protection

Risk assessment

Insurance and liability

Permission, copyright, privacy, defamation

Health & safety

LO2 **Demonstrate professional conduct while undertaking event photography**

Professional conduct

Personal presentation

Personal conduct

Curtesy

Limiting intrusion and obstruction

Contingency, e.g. extra resources

Risk management

Codes of conduct and guidelines from professional bodies (e.g. National Union of Journalists, Master Photographers Association, National Photographic Society).

People management

Providing instructions, e.g. poses, actions, interaction, expression

Encouragement, e.g. drawing out people's character, positive reinforcement

Managing behaviour

Working with others, e.g. subject, public, support team

Managing distractions for participants

Health and safety

LO3 **Apply event photography techniques and processes in response to a brief**

Shot types

Pre-event

Candid opportunities

Posed

Natural

Techniques and processes

Working in low level light (e.g. external flash, large aperture, high ISO, compensation, reflector)

Capturing movement (e.g. high shutter speed, motion blur, tracking)

Vantage point and framing the action/activity, e.g. perspectives, unobstructed views

Styling, e.g. staging, props

Anticipating action

Setting up shots (e.g. anticipating expression or activity, camera positioning)

Predetermining camera settings

Continuous focus/subject tracking

Multi-shot bursts

LO4 Present a collection of event photography works that meet client needs

Processing

File management

Post-production workflow

Batch-processing

Removing blemishes

Focus adjustment (reducing or increasing blur)

Colouring and processing for consistency

Processing for style

Copyrighting

Presenting for an audience

Selecting images

Engaging the audience/client

Presenting people well

Timing and turnaround

Supporting materials, e.g. video, audio, copy

Feedback

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Develop an opportunity for event photography			D1 Evaluate the role and professional responsibilities of an event photographer, in meeting client needs in accordance with an agreement.
<p>P1 Explore opportunities for event photography in relation to feasibility and requirements.</p> <p>P2 Develop an appropriate agreement/contract for an event photography project.</p>	<p>M1 Analyse an agreement/contract based on client needs, ethical requirements, feasibility and creative opportunities.</p>		
LO2 Demonstrate professional conduct while undertaking event photography			
<p>P3 Demonstrate appropriate professional conduct in order to meet objectives and client needs.</p> <p>P4 Use people management skills in undertaking event photography safely and ethically.</p>	<p>M2 Adapt to changing circumstances to ensure the quality of photographic outcomes, while managing self and others.</p>		
LO3 Apply event photography techniques and processes in response to a brief			D2 Evaluate event photography outcomes and audience feedback to identify areas of good practice and areas for future improvement.
<p>P5 Use photographic techniques and processes for even photography, informed by evaluation of client needs.</p> <p>P6 Produce a collection of images that are technically consistent and fit for processing.</p>	<p>M3 Assess photographic images to select those that, with processing, will be suitable to meet client needs.</p>		
LO4 Present a collection of event photographic works that meet client needs.			
<p>P7 Use image processing tools and techniques to prepare final images to meet client needs.</p> <p>P8 Present a collection event photography images to an identified audience and gather feedback.</p>	<p>M4 Analyse the ways in which a collection of event photographs meet client needs; based on audience feedback.</p>		

Recommended Resources

Textbooks

ADLER, L. (2017) *The Photographer's Guide to Posing: Techniques to Flatter Everyone*, Rocky Nook

HOMBAUER, M. (2018) *The Beginners Guide to Concert Photography*, Independently Published

O'MAHONY, M. (2018) *Photography and Sport (Exposures)*, Reaktion Books

PRITCHARD, L. (2015) *Running a Successful Photography Business*, Bloomsbury Academic

THURSTON, B. (2014) *For the Love of Weddings: A Photographers Guide to Starting a Wedding Photography Business*, CreateSpace Independent Publishing Platform

Websites

https://sislp.com/	Society of International Sport & Leisure Photographers (Professional body)
https://swpp.co.uk/	Society of Wedding and Portrait Photographers (Professional body)
https://www.practicalphotography.com/	Practical photography (Resource/tutorials)
https://www.nationalgeographic.com/	National Geographic (Resource/tutorials)
https://www.dpmag.com/	Digital Photo (Resource/tutorials)

Unit 70: Footwear Manufacture and Making

Unit code	A/650/0131
Unit level	4
Credit value	15

Introduction

The footwear industry encompasses a large range of roles, from design through technical to business areas. This unit specifically explores the making and manufacture of prototype footwear.

Patterns are a critical part of both the design and technical aspects of the process. A design cannot be produced, or manufactured, without patterns which are accurate and well structured. The process of shoemaking, which follows on from the pattern stage, relies on skills in the understanding of the pattern, use of the materials, skills in the preparation, sewing and construction. Without these skills, shoe designs could never become finished shoes.

This unit will provide students with the opportunity to develop skills in the production of original patterns to take forward into the assembly of footwear. Through this process students will source materials and apply production techniques. Students will use technical skills to realise designs onto a three dimensional last, before manufacturing a prototype and applying relevant quality checks.

Learning Outcomes

By the end of the unit students will be able to:

1. Explore the properties and characteristics of materials and components required to achieve a prototype shoe based on a design brief
2. Develop a range of shoe patterns using relevant production tools and techniques
3. Produce a final shoe demonstrating the safe use of equipment and relevant health and safety regulations
4. Present a final shoe prototype that shows the achievement of quality standards through production and process.

Essential Content

LO1 Explore the properties and characteristics of materials and components required to achieve a prototype shoe based on a design brief

Design Brief

Aims

Client requirements

Interpretation

Feasibility (e.g., manufacturing, production)

Material and Component Context

Historic development

Contemporary styles, materials, and manufacturing processes

Prototype definitions and purpose

Material experimentation.

Leather/material types for sections of the shoe.

Threads; natural and synthetic scope for use.

Natural and synthetic materials and uses within footwear.

Sustainability (e.g., material sourcing, material production, innovation)

Material analysis methods.

Stitching and material response.

Folding and material reaction.

Edge treatments and material reaction.

Component function and purpose within the style

Tablework requirements.

Skiving and material strength.

Reaction to heat and adhesive.

Specification sheet.

Suitability of material types for shoe sections.

Component types

Materials

Measurements

Soling for style developed.

LO2 Develop a range of shoe patterns using relevant production tools and techniques

Pre-pattern considerations.

Design interpretation

Pattern proposal

Last selection

Pattern construction impact

Applying measurements to component sections

Shoe section properties

Pattern alterations

Pattern Production

Drawing construction lines

Formes taken off the last.

Mean formes to create standard.

Sectional pattern construction.

Markers and their importance.

Revisions (in response to drapes, mock-up, test fitting)

Pattern annotation (e.g., markers, lines, dimensions)

LO3 Produce a final shoe demonstrating the safe use of equipment and relevant health and safety regulations

Production Process

Clicking

Closing

Lasting

Sole production (e.g., marking, randing, reduction, bonding)

Final pattern fit and adjustments during production

Production Tools and machinery

Clicking Knife

Skiving (e.g., knives, tools, machines)

Folding

Post machine

Hand stitching tools

Box toe press

Pincers
Tack Lifter
Adhesive
Tacks
Back part moulder
Forepart Laster
Rougher
Sole Press.

Health & Safety

Regulations and responsibilities
Safe use of machinery/tools
COSHH
Material handling (e.g., caustic materials, weight of materials)
Environmental conditions (e.g., ventilation, filtration)

LO4 Present a final shoe prototype that shows the achievement of quality standards through production and process.

Making Process

Material choices (e.g., suitability, cost, environmental)
Construction methods
Review of production practice stages
Time management

Final Outcome

Comparing prototype to design concept /brief
Strengths and weaknesses
Standards of construction

Quality Standards

Accuracy
Direction
Line
Finish
Balance
Definition

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the properties and characteristics of materials and components required to achieve a prototype shoe based on a design brief</p>		<p>LO1 and LO2</p> <p>D1 Evaluate the relationship between pattern, selection of materials, components and methods required for production to meet the requirements of a design brief.</p>
<p>P1 Explain the properties and characteristics of leathers, materials and components for different types of shoes.</p> <p>P2 Present the findings of tests carried out on a range of leathers, materials and components.</p>	<p>M1 Justify choice of leathers, materials and components for a given style type with reference to industrially relevant parameters.</p>	
<p>LO2 Develop a range of shoe patterns using relevant production tools and techniques</p>		
<p>P3 Carry out measurements of a chosen last to define parameters for a pattern.</p> <p>P4 Develop a pattern based on design and last measurements using industry standard practices.</p>	<p>M2 Justify the modifications required to refine a pattern for final production.</p>	

Pass	Merit	Distinction
<p>LO3 Produce a final shoe demonstrating the safe use of equipment and relevant health and safety regulations</p>		
<p>P6 Develop a final shoe using drapes, pattern cutting, and industry-standard tools and techniques.</p> <p>P7 Operate clicking, closing, and lasting equipment according to relevant health and safety regulations.</p>	<p>M3 Demonstrate the application of an iterative development process to achieve a final shoe prototype.</p>	<p>LO3 and LO4</p> <p>D2 Evaluate the quality of a final shoe prototype in meeting the aims of a design brief.</p>
<p>LO4 Present a final shoe prototype that shows the achievement of quality standards through production and process.</p>		
<p>P8 Present the outcomes of a shoe production process.</p> <p>P9 Identify areas of good practice and areas for improvement in the shoe production process.</p>	<p>M4 Analyse the process and outcome of final shoe production in relation to quality measures.</p>	

Recommended Resources

Textbooks

Fashionary (2015) *Shoe Design a Handbook for Footwear Designers*. Hong Kong: Fashionary International Ltd.

JONES, F (2006) *Pattern Cutting: Step by Step Patterns for Footwear*. Leicester: Anchor

CHOKLAT, A (2012) *Footwear Design (Portfolio Skills)*. London: Laurence King

DONNANNO, A (2019) *Patternmaking Techniques for Accessories*. Barcelona: Promopress

SATRA (2013) *Basic Shoemaking*. Kettering: SATRA Technology

GOONETILLEKE, R (2017) *The Science of Footwear*. New York: CRC Press

QUICK, H (2018) *Vogue: The Shoe*. London: Conde Nast Publications

FERRAGAMO, S (2021) *Shoemaker of Dreams*. New York: Rizzoli Electra

CARRILLO DE ALBORNOZ, C (2017) *Manolo Blahnik: The Art of Shoes*. New York: Skira Rizzoli

Links

This unit links to the following related units:

1: *Professional Development*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

21: *Accessories*

23: *Fashion Collection*

24: *Visual Merchandising*

27: *Textile Technology*

32: *Professional Practice*

33: *Applied Practice: Collaborative Project (Pearson-set)*

36: *Advanced Fashion Studies*

37: *Advanced Textiles Studies*

42: Styling

46: Technical Drawing

47: Branding & Identity

50: Material Selection & Specification

58: Creative Industries Placement 61: Creative Entrepreneurship

62: Trend Forecasting

Unit 71: **Advanced Footwear Studies**

Unit code	J/650/2666
Unit level	5
Credit value	30

Introduction

The footwear Industry follows a global bi-annual cycle, subject to influences such as trends, leather and material innovations and evolving markets. In addition, as industry cycles continue to accelerate, it is common practice for design houses to produce multiple collections each year. To work within this complex process as a designer, technician or buyer requires an understanding of the different stages in the fashion footwear cycle.

This unit aims to support students in gaining an in-depth understanding of the footwear design and manufacturing processes whilst developing their personal approach. By developing capsule collections of footwear designs, synthesising research, and creative practice to produce working drawings, prototypes, and final outcomes; students will follow the full cycle of footwear design and production.

Upon successful completion of this Unit, students will be able to exercise project management skills and apply their knowledge of the design process to the planning and formulation of design collections for presentation to a specified audience.

This unit supports students to develop the in-depth knowledge and skills associated with the specialist subject. As a 30 credit Unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject, followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit, a student will be able to:

- 1 Undertake market and contextual research, in response to a brief, to support the design of a capsule collection
- 2 Create patterns and make material selections for a capsule collection, based on initial designs and working drawings
- 3 Produce a capsule collection using industry standard production techniques and processes
- 4 Present a collection of footwear designs and final prototypes that meet professional quality production standards.

Essential Content

LO1 Undertake market and contextual research, in response to a brief, to support the design of a capsule collection.

Client needs.

Consumer needs.

Target Market. (e.g., trends, Market Position, Brand Identity, Brand Value, Social and ethical considerations)

Collection Theme (e.g., ideas, interpretation, contextual factors)

Form (e.g., use, formal elements, purpose)

Design and development

2D recording (e.g., sketches, concepts drawings, materials, and techniques, illustration)

Working Drawings (e.g. CAD (2D/3D, Specialist shoe design software, Digital illustration)

LO2 Create patterns from a capsule collection, based on initial designs and working drawings.

Pattern cutting from Mean Forme

Pattern Cutting off the Last

3D prototyping

Pattern techniques (e.g., transfer design, forme fitting, standard, sectional patterns, drape fit)

Health and Safety

Key legislation

Safe use of machinery

Safety in the workplace

LO3 Produce a capsule collection using industry standard production techniques and processes.

Footwear selection

Leather Selection. (e.g., Weight, Finish, Properties, Characteristics, Style suitability. Material sustainability)

Production (e.g., cutting, closing, lasting, shoe room)

Sample Shoes

Sample types (e.g., pullover, initial, factory)

Evaluation (e.g., quality, cutting accuracy, stitch accuracy, definition, form)

Footwear production sampling (e.g., sealed sampling, quality agreement)

Manufacturing methods (e.g., flat lasted, welted, veldschoen, force lasted)

Specification and Costing sheet (e.g., materials, components, sizing, threads, grindery, embellishment)

Cost and Sustainability (e.g., waste, recycle, upcycle, adhesives and materials)

LO4 Present a collection of footwear designs and final prototypes that meet professional quality production standards.

Quality production standards (e.g., accuracy, line, finish, balance, form, definition)

Presentation Methods.

Capsule Collection Marketing (e.g., branding, identity, exhibition, photoshoot, website)

Personal Marketing (e.g., digital portfolio, portfolio website, print/photographic)

Feedback

Channels (surveys, focus groups, evaluation forms, critiques, reviews)

Sources (staff, peers, client/industry, portfolio review, designers, online forums)

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Develop footwear capsule collection designs supported by market and contextual research in response to a brief.</p>		<p>D1 Critically analyse how design, pattern making, and material selection inform creative solutions to meet client requirements.</p>
<p>P1 Investigate current market trends in response to a client brief.</p> <p>P2 Produce designs and working drawings of Footwear which accurately communicate key information.</p>	<p>M1 Analyse designs to ensure they effectively meet market requirements</p>	
<p>LO2 Create patterns and make material selections for a capsule collection, based on initial designs and working drawings.</p>		
<p>P3 Investigate and test initial patterns and materials for a capsule collection</p> <p>P4 Produce shoe patterns for a capsule collection, using industry standard tools and techniques.</p>	<p>M2 Justify the patterns and material selections required for a capsule collection based on initial designs and testing</p>	

Pass	Merit	Distinction
<p>LO3 Produce a capsule collection using industry standard production techniques and processes.</p>		<p>D2 Present capsule collection based on critical analysis of the relationship between target market, creative solutions, and prototype quality.</p>
<p>P5 Produce footwear capsule collection from final designs employing industry standard techniques</p> <p>P6 Assess the quality of production, concept and relationship in the selection process for a capsule collection.</p>	<p>M3 Evaluate selections for a capsule collection, based on meeting client and consumer needs.</p>	
<p>LO4 Present a collection of footwear designs and final prototype shoes that adhere to quality production standards.</p>		
<p>P8 Produce final capsule collection prototypes.</p> <p>P9 Present designs, sample boards and prototypes to highlight key features and the use of materials.</p>	<p>M4 Analyse finished capsule collection highlighting areas of good practice and areas for improvement.</p>	

Recommended Resources

- CARRILLO DE ALBORNOZ, C (2017) *Manolo Blahnik; The Art of Shows*. New York: Skira Rizzoli
- CHOKLAT, A. (2012) *Footwear design*. London: Laurence King Publishing.
- HABERMEIER, C. and JAGER, S. (2020) *The Adidas archive: the footwear collection*. Germany: Taschen.
- HUEY, S. and PROCTOR, R. (2011) *New shoes: contemporary footwear design*. London: Laurence King Publishing.
- JONES, F.G. (ed.) (2008) *Pattern cutting: step by step patterns for footwear: a handbook on producing patterns for making boots or shoes*. Rossendale: Noble Footwear.
- LAU, J. (2012) *Designing accessories: exploring the design and construction of bags, shoes, hats, and jewellery*. Lausanne: AVA Publishing. (Basic fashion design, 09).
- LUXIMON, A. (ed.) (2013) *Handbook of footwear design and manufacture*. Philadelphia: Woodhead Publishing. (Woodhead Publishing series in textiles).
- MILLER, S.T. (2012) *Drawing fashion accessories*. London: Laurence King Publishing.
- MUTHU, S.S. (ed.) (2021) *Leather and footwear sustainability: manufacturing, supply chain and product*. Singapore: Springer.
- QUICK, H. (2016) *Vogue: the shoe*. London: Conran Octopus Ltd.
- RICCI, S. (1992) *Salvatore Ferragamo: the art of the shoe 1898-1960*. New York: Rizzoli International Publications.
- ROLFE, G. (2019) *Vogue essentials: heels*. London: Conran Octopus Ltd.
- SAMPSON, E. (2022) *Worn: footwear, attachment, and the affects of wear* London: Bloomsbury Arts
- SATRA (2013) *Basic shoemaking: a step-by-step guide to shoemaking*. Kettering: Satra Technology Centre.
- FASHIONARY (2015) *Shoe Design: a handbook for footwear designers* 2nd edn. Hong Kong: Fashionary International Ltd.
- VASS, L. and MOLNAR, M. (1999) *Handmade shoes for men*. Germany: Konemann.
- VERIN, H. (2009) *Beth Levine shoes*. New York: Harry N Abrams.
- WINTOUR, A. (2003) *Manolo Blahnik drawings*. London: Thames & Hudson

Links

This unit links to the following related units:

7: Computer Aided Design (CAD)

8: Pattern Cutting & Garment making

9: Fashion & Textiles Practices

23: Fashion Collection

24: Visual Merchandising

27: Textile Technology

46: Technical Drawing

47: Branding & Identity

56: Project Management

62: Trend Forecasting

70: Footwear Manufacture and Making

11 Appendices

Appendix 1: Glossary of terms used for internally assessed units

This is a summary of the key terms used to define the requirements within units.

Term	Definition
Analyse	<p>Present the outcome of methodical and detailed examination either:</p> <ul style="list-style-type: none"> • breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or • of information or data to interpret and study key trends and interrelationships. <p>Analysis can be through activity, practice, written or verbal presentation.</p>
Apply	<p>Put into operation or use.</p> <p>Use relevant skills/knowledge/understanding appropriate to context.</p>
Arrange	Organise or make plans.
Assess	Offer a reasoned judgement of the standard/quality of a situation or a skill informed by relevant facts.
Calculate	Generate a numerical answer with workings shown.
Compare	<p>Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages.</p> <p>This is used to show depth of knowledge through selection of characteristics.</p>
Compose	Create or make up or form.
Communicate	<p>Convey ideas or information to others.</p> <p>Create/construct skills to make or do something, for example a display or set of accounts.</p>
Create/Construct	Skills to make or do something, for example, a display or set of accounts.

Term	Definition
Critically analyse	Separate information into components and identify characteristics with depth to the justification.
Critically evaluate	Make a judgement taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.
Define	State the nature, scope or meaning.
Describe	Give an account, including all the relevant characteristics, qualities and events.
Discuss	Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.
Demonstrate	Show knowledge and understanding.
Design	Plan and present ideas to show the layout/function/workings/object/system/process.
Develop	Grow or progress a plan, ideas, skills and understanding
Differentiate	Recognise or determine what makes something different.
Discuss	Give an account that addresses a range of ideas and arguments.
Evaluate	<p>Work draws on varied information, themes or concepts to consider aspects, such as:</p> <ul style="list-style-type: none"> • strengths or weaknesses • advantages or disadvantages • alternative actions • relevance or significance. <p>Students' inquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation or activity.</p>
Explain	To give an account of the purposes or reasons.
Explore	Skills and/or knowledge involving practical research or testing.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.

Term	Definition
Illustrate	Make clear by using examples or provide diagrams.
Indicate	Point out, show.
Interpret	State the meaning, purpose or qualities of something through the use of images, words or other expression.
Investigate	Conduct an inquiry or study into something to discover and examine facts and information.
Justify	Students give reasons or evidence to: <ul style="list-style-type: none"> • support an opinion • prove something is right or reasonable.
Outline	Set out the main points/characteristics.
Plan	Consider, set out and communicate what is to be done.
Produce	To bring into existence.
Reconstruct	To assemble again/reorganise/form an impression.
Report	Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.
Review	Make a formal assessment of work produced. The assessment allows students to: <ul style="list-style-type: none"> • appraise existing information or prior events • reconsider information with the intention of making changes, if necessary.
Show how	Demonstrate the application of certain methods/theories/concepts.
Stage and manage	Organisation and management skills, for example, running an event or a [Sector] pitch.
State	Express.
Suggest	Give possible alternatives, produce an idea, put forward, for example, an idea or plan, for consideration.
Undertake/ carry out	Use a range of skills to perform a task, research or activity.

This is a key summary of the types of evidence used for BTEC Higher Nationals:

Type of evidence	Definition
Case study	A specific example to which all students must select and apply knowledge.
Project	A large-scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Independent research	An analysis of substantive research organised by the student from secondary sources and, if applicable, primary sources.
Written task or report	Individual completion of a task in a work-related format, for example, a report, marketing communication, set of instructions, giving information.
Simulated activity/ role play	A multi-faceted activity mimicking realistic work situations.
Team task	Students work together to show skills in defining and structuring activity as a team.
Presentation	Oral or through demonstration.
Production of plan/ Business plan	Students produce a plan as an outcome related to a given or limited task.
Reflective journal	Completion of a journal from work experience, detailing skills acquired for employability.
Poster/leaflet	Documents providing well-presented information for a given purpose.

Appendix 2: Assessment methods and techniques for Higher Nationals

Assessment technique	Description	Transferable skills development	Formative or Summative
Academic graphic display	This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.	Creativity Written communication Information and communications technology Literacy	Formative Summative
Case study	This technique present students with a specific example to which they must select and apply knowledge.	Reasoning Critical thinking Analysis	Formative Summative
Discussion forum	This technique allows students to express their understanding and perceptions about topics and questions presented in the class or digitally, for example, online groups, blogs.	Oral/written communication Appreciation of diversity Critical thinking and reasoning Argumentation	Formative

Assessment technique	Description	Transferable skills development	Formative or Summative
Independent research	This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.	Information and communications technology Literacy Analysis	Formative
Oral/Viva	This technique asks students to display their knowledge of the subject via questioning.	Oral communication Critical thinking Reasoning	Summative
Peer review	This technique asks students to provide feedback on each other's performance. This feedback can be collated for development purposes.	Teamwork Collaboration Negotiation	Formative Summative
Presentation	This technique asks students to deliver a project orally or through demonstration.	Oral communication Critical thinking Reasoning Creativity	Formative Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Production of an artefact/ performance or portfolio	This technique requires students to demonstrate that they have mastered skills and competencies by producing something. Some examples are business plans, using a piece of equipment or a technique, building models, developing, interpreting, and using maps.	Creativity Interpretation Written and oral communication Interpretation Decision-making Initiative Information and communications technology Literacy, etc.	Summative
Project	This technique is a large scale activity requiring self-direction, planning, research, exploration, outcome and review.	Written communication Information Literacy, Creativity, Initiative.	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Role playing	This technique is a type of case study, in which there is an explicit situation established, with students playing specific roles, understanding what they would say or do in that situation.	Written and oral communication Leadership Information literacy Creativity Initiative.	Formative
Self-reflection	This technique asks students to reflect on their performance, for example, to write statements of their personal goals for the course at the beginning of the course, what they have learned at the end of the course and their assessment of their performance and contribution; completion of a reflective journal from work experience, detailing skills acquired for employability.	Self-reflection Written communication Initiative Decision-making Critical thinking	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Simulated activity	This technique is a multi-faceted activity based on realistic work situations.	Self-reflection Written communication Initiative Decision-making Critical thinking	Formative Summative
Team assessment	This technique asks students to work together to show skills in defining and structuring an activity as a team. All team assessment should be distributed equally, each of the group members performing their role, and then the team collates the outcomes, and submits it as a single piece of work.	Collaboration Teamwork Leadership Negotiation Written and oral communication	Formative Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Tiered knowledge	This technique encourages students to identify their gaps in knowledge. Students record the main points they have captured well and those they did not understand.	Critical thinking Analysis Interpretation Decision-making Oral and written communication	Formative
Time constrained assessment	This technique covers all assessment that needs to be done within a centre-specified time constrained period on-site.	Reasoning Analysis Written communication Critical thinking Interpretation	Summative
Top ten	This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.	Teamwork Creativity Analysis Collaboration	Formative
Written task or report	This technique asks students to complete an assignment in a structured written format, for example, a business plan, a report, marketing communication, set of instructions, giving information.	Reasoning Analysis Written communication Critical thinking, interpretation.	Summative

Appendix 3: Mapping of Pearson BTEC Level 5 Higher National Diploma in Art and Design against FHEQ Level 5

Key	
KU	Knowledge and Understanding
CS	Cognitive Skills
AS	Applied Skills
TS	Transferable Skills

The qualification will be awarded to students who have demonstrated:

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Knowledge and critical understanding of the well-established principles of their area(s) of study, and of the way in which those principles have developed.	KU1	Knowledge and understanding of the fundamental principles and practices of the contemporary global creative industries.
	KU2	Knowledge and understanding of the external creative industries environment and its impact upon local, national and global levels of strategy, behaviour, management and sustainability.
	KU3	Understanding and insight into different art & design practices, their diverse nature, purposes, structures and operations and their influence upon the external environment.
	KU4	A critical understanding of the ethical, legal, professional, and operational frameworks within which the creative industries operate.
	KU5	A critical understanding of processes, procedures and practices for effective management of products, services and people.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
	KU6	A critical understanding of the evolving concepts, theories and models within the study of art & design across a range of practical and hypothetical scenarios.
	KU7	An ability to evaluate and analyse a range of concepts, theories and models to make appropriate art & design decisions.
	KU8	An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.	CS1	Apply knowledge and understanding of essential concepts, principles and models within the contemporary global creative industries.
	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.
	AS2	Apply innovative art & design ideas to develop and create new products or services that respond to the changing nature of the creative industries.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.
	AS4	Develop outcomes for clients/businesses using appropriate practices and data to make justified recommendations.
	CS2	Develop different strategies and methods to show how resources (human, financial and information) are integrated and effectively managed to successfully meet objectives.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
<p>Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study.</p>	CS3	Critically evaluate current principles of the creative industries, and their application to problem-solving.
	CS4	Apply project management tools/techniques for reporting and planning, control and problem solving.
	KU9	Knowledge and understanding of how the key aspects of how the creative industries influence the development of people and businesses.
	CS5	Critique a range of art & design technology systems and operations and their application to maximise and successfully meet strategic objectives.
	KU10	An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.
<p>An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.</p>	TS1	Develop a skill-set to enable the evaluation of appropriate actions taken for solving problems in a specific art & design context.
	TS2	Self-reflection, including self-awareness; the ability to become an effective independent student and appreciate the value of the self-reflection process.

Typically, holders of the qualification will be able to:

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.	TS3	Competently use digital literacy to access a broad range of research sources, data and information.
	CS6	Interpret, analyse and evaluate a range of data, sources and information to inform evidence based decision-making.
	CS7	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real world creative industries scenarios.
Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.	TS4	Communicate confidently and effectively, both orally and in writing both internally and externally with creative industries professionals and other stakeholders.
	TS5	Communicate ideas and arguments in an innovative manner using a range of digital media.
	AS5	Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.
	TS6	Demonstrate strong interpersonal skills, including effective listening and oral communication skills, as well as the associated ability to persuade, present, pitch and negotiate.

FHEQ Level 5 descriptor		Art & design HND Programme Outcomes
Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.	TS7	Identify personal and professional goals for Continuing Professional Development to enhance competence to practice within a chosen creative industries field.
	TS8	Take advantage of available pathways for Continuing Professional Development through higher education and Professional Body Qualifications.

Holders will also have:

FHEQ Level 5 descriptor		Art & design HND Programme Outcomes
The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.	TS9	Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem solving strategies.
	TS10	Reflect adaptability and flexibility in approach to art & design; showing resilience under pressure and meeting challenging targets within given deadlines.
	TS11	Use quantitative skills to manipulate data, evaluate and verify existing theory.
	CS8	Evaluate the changing needs of the creative industries and have confidence to self-evaluate and undertake additional CPD as necessary.
	TS12	Emotional intelligence and sensitivity to diversity in relation to people and cultures.

Appendix 4: HNC/HND Art and Design Programme Outcomes for Students

Unit	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
1	x	x	x	x	x	x		x	x	x	x	x		x		x		x		x		x	x	x			x	x	x	x		x	x		
2		x	x			x	x								x										x									x	
3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x		x	x			
4	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
5	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
6	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
7	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
8	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
9	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
10	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
11	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
12	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
13	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
14	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
15	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
16	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
17	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
18	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
19	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
20	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x			
21	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
22	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		

Unit	Knowledge and Understanding								Cognitive Skills											Applied Skills						Transferable Skills										
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	1	2	3	4	5	6	1	2	3	4	5	6	7	8	9	10	11
23	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x			x	
24	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x	x	x	
25	x		x			x	x			x	x		x		x	x			x	x		x	x		x	x						x	x		x	
26	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x		x	
27	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x						x	x		x	
28	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x		x	
29	x		x		x	x	x			x	x	x	x	x	x	x			x			x	x		x	x						x	x		x	
30	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x			x	
31	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x	x				x		x	x	
32	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x		x		x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	
33	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
34	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
35	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
36	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
37	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
38	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
39	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
40	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
41	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
42	x		x			x	x		x	x	x	x	x	x	x	x			x	x	x	x	x		x	x	x					x		x	x	
43	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x					x	x		x	
44	x		x			x	x			x	x		x			x	x		x	x	x	x	x		x	x	x	x				x			x	
45	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x					x	x	x	x	

Unit	Knowledge and Understanding								Cognitive Skills											Applied Skills						Transferable Skills															
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	1	2	3	4	5	6	1	2	3	4	5	6	7	8	9	10	11					
46	x		x			x	x			x	x		x		x	x	x		x		x	x	x		x	x							x	x			x				
47	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x	x						x			x				
48	x		x			x	x			x	x		x			x	x		x	x	x	x	x		x	x	x							x			x				
49	x		x			x	x		x	x	x	x	x	x		x	x		x	x	x	x	x		x	x	x							x		x	x				
50	x		x			x	x			x	x		x		x	x	x		x		x	x	x		x	x								x	x		x				
51	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x							x	x		x				
52	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x	x							x	x		x			
53	x		x		x	x	x	x	x	x	x	x	x	x	x	x		x		x	x	x	x		x	x									x	x		x			
54	x		x			x	x			x	x		x		x	x			x	x		x	x		x	x	x								x	x		x			
55	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x									x	x		x		
56	x		x	x	x	x	x	x	x	x	x	x	x	x	x			x			x	x	x		x	x		x								x	x		x		
57	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x									x	x		x		
58	x	x	x		x	x	x	x	x	x	x	x	x			x	x	x	x		x		x	x	x	x	x	x	x	x	x	x	x	x	x		x	x			
59	x		x			x	x			x	x		x		x	x	x		x			x	x	x		x	x	x	x								x	x	x	x	
60	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x											x	x		x	
61	x	x	x		x	x	x	x	x	x	x	x	x			x	x	x	x		x		x	x	x	x	x	x	x	x	x	x	x	x	x	x			x		
62	x		x			x	x			x	x	x	x		x	x	x		x			x	x	x		x	x										x	x	x	x	
63	x	x	x			x	x		x												x	x	x		x	x	x	x													
64	x	x	x			x	x		x													x	x	x		x	x	x	x										x		
65	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x															
66	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x															
67	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x												x	x		
68	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x												x	x		
69	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x													x	x	
70	x	x	x	x	x	x	x		x	x	x	x	x	x	x						x	x		x	x	x													x	x	

Appendix 5: Transferable skills mapping

Pearson BTEC Level 4 Higher National Certificate in Art and Design: mapping of transferable employability and academic study skills

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
1		x		x	x				x	x		x	x	x
2		x		x		x			x	x	x			x
3		x	x	x	x	x	x	x	x	x	x			
4		x	x	x		x	x	x	x	x				
5		x	x	x	x	x	x	x	x	x				
6		x	x		x	x		x	x	x				
7		x	x	x	x	x	x	x	x	x				
8		x	x	x	x	x	x	x	x	x				
9		x	x	x	x	x	x	x	x	x	x			x
10		x	x	x	x	x	x	x	x	x		x		
11		x	x	x	x	x	x	x	x	x	x			x
12		x	x	x	x	x	x	x	x	x	x			x
13	x	x	x	x	x		x	x	x	x				
14	x	x	x	x	x	x	x	x	x	x	x	x		x

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
15	x	x	x	x	x	x	x	x	x	x	x	x		x
16	x	x	x	x	x	x	x	x	x	x				
17	x	x	x	x	x		x	x	x	x	x			x
18	x	x	x	x	x	x	x	x	x	x	x	x		x
19	x	x	x	x	x	x	x	x	x	x	x	x	x	x
20	x	x	x	x	x	x	x	x	x	x	x	x	x	x
21	x	x	x	x	x		x	x	x	x	x	x	x	x
22	x	x	x	x	x		x	x	x	x	x	x	x	x
23	x	x	x	x	x		x	x	x	x	x	x	x	x
24	x	x	x	x	x		x	x	x	x	x	x	x	x
25	x	x	x	x	x	x		x	x	x	x	x	x	x
26	x	x	x	x	x	x	x	x	x	x	x	x	x	x
27	x	x	x	x	x	x	x	x	x	x	x	x	x	x
28	x	x	x	x	x		x	x	x	x	x	x	x	x
29	x	x	x		x	x		x	x	x		x	x	x
30	x	x	x	x	x	x	x	x	x	x	x	x	x	x
31	x	x	x	x			x	x	x	x	x		x	x
32		x		x	x	x	x		x		x	x		x

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
33	x	x	x	x	x		x	x	x	x	x	x	x	
34	x	x	x	x	x	x	x	x	x	x	x	x	x	x
35	x	x	x	x	x	x	x	x	x	x	x	x	x	x
36	x	x	x	x	x	x	x	x	x	x	x	x	x	x
37	x	x	x	x	x	x	x	x	x	x	x	x	x	x
38	x	x	x	x	x	x	x	x	x	x	x	x	x	x
39	x	x	x	x	x	x	x	x	x	x	x	x	x	x
40	x	x	x	x	x	x	x	x	x	x	x	x	x	x
41	x	x	x	x	x	x	x	x	x	x	x	x	x	x
42	x	x	x	x	x		x	x	x	x		x	x	x
43	x	x	x		x	x		x	x	x		x		
44	x	x	x	x			x	x	x	x				x
45	x	x	x	x	x	x	x	x	x	x		x	x	x
46	x		x	x	x	x		x	x	x		x		
47	x	x	x	x	x	x	x	x	x	x		x	x	x
48	x	x	x	x			x	x	x	x	x			x
49	x	x	x	x	x		x	x	x	x		x	x	x
50	x	x	x	x				x	x	x		x		
51	x	x	x		x	x	x	x	x	x				

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
52	x	x	x	x	x		x	x	x	x	x	x	x	x
53	x	x	x	x	x	x		x	x	x	x	x	x	
54	x	x	x	x	x	x	x	x	x	x	x	x		
55	x	x	x	x			x	x	x	x	x			x
56	x	x	x	x	x		x	x	x	x	x	x	x	
57	x	x	x		x	x	x	x	x	x	x			
58	x	x	x	x	x	x		x	x	x	x	x		x
59	x	x	x	x	x	x		x	x	x		x	x	x
60	x	x	x	x	x	x	x	x	x	x				
61	x	x	x	x	x		x	x	x	x	x	x	x	
62	x	x	x	x	x	x	x	x	x	x		x	x	x
63	x	x	x	x			x		x	x				x
64	x	x	x	x	x		x	x	x	x	x			x
65	x	x	x	x	x		x	x	x	x	x			x
66	x	x	x	x	x		x	x	x	x	x	x	x	x
67	x	x	x	x	x		x	x	x	x	x	x	x	x
68	x	x	x	x	x		x	x	x	x	x	x	x	x
69	x	x	x	x	x		x	x	x	x	x	x	x	x
70	x	x	x	x	x		x	x	x	x	x	x	x	x
71	x	x	x	x	x		x	x	x	x	x		x	x

Appendix 6: Recognition of Prior Learning

QCF Pearson BTEC Level 4 Higher National Certificate in Art & Design unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Art & Design

Unit Mapping Overview

This mapping document is designed to support centres who wish to recognise student achievement in older QCF Higher Nationals within the new RQF suites. The document demonstrates where content is covered in the new suite, and where there is new content to cover to ensure full coverage of learning outcomes.

P – Partial mapping (some topics from the old unit appear in the new unit)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

N – New unit

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
1	Professional Development		N
2	Contextual Studies	3	X
3	Individual Project (Pearson Set)	2	X
4	Techniques & Processes	11	X
5	3D Practices	103	X
6	Materials & Structures	103 11 21 94	P
7	Computer Aided Design (CAD)	84	X
8	Pattern Cutting & Garment Making	49	X
9	Fashion & Textiles Practices	37 47	X
10	Lighting for Photography	105	X
11	Photographic Practices	105	X
12	Screen-based Practices	84	X

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
13	Typography	24	X
14	Graphic Design Practices	30	X
15	Media Practices	123	X
16	Material Practices	94	P
		103	P
17	Art/Craft Production	10	X
18	Digital Design Practices	63	X
19	Packaging Design	10	P
		17	P
		88	P
		95	P
20	Ceramic & Glass	96	X
21	Accessories	45	P
		46	P
22	Printmaking	120	X
23	Fashion Collection	47	X
24	Visual Merchandising	17	X
25	Surveying & Measuring		N
26	Darkroom Techniques	106	X
27	Textile Technology	45	X
28	Communication in Art & Design	1	P
		30	P
29	Workflows		N
30	Surface Design		N
31	Visual Narratives	1	P
		2	P
		30	P
63	Principles of Live Drawing	45	P
65	Location Photography	107	P
		110	P

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
66	Studio Photography	105 107 110	P P P

Unit Mapping Depth

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
6	Materials & Structures	11	Design Principles	3	2
		21	Personal Style in Graphic Design	2	3
		94	Visual and Personal Presentation	3	4
		103	Properties of 3D Materials	1	1
16	Material Practices	94	Visual and Personal Presentation	3	4
		103	Properties of 3D Materials	2	1
				3	2
				4	3
19	Packaging Design	10	Design Method	2	4
		17	Products, Marketing and Advertising Media	3	2
		88	Product Design	3	3
		95	Marketing for 3D Design	2	1
21	Accessories	45	Design Exploration in Fashion	1	2
				3	3
		46	Design Application in Fashion	1	1
				4	4
31	Visual Narratives	1	Visual Communication in Art and Design	2	2
				3	3
		2	Idea Generation and Development in Art and Design	4	1
		30	Visual Communication in Graphic Design	4	4
63	Principles of Lifiedrawing	45	Design Exploration in Fashion	1	3

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
65	Location Photography	107	Visual Language in Photography	2	1
				4	4
		110	Photographic Techniques	1	1,2
				4	4
66	Studio Photography	105	Studio Practice in Photography	2,3,4	2
				1	1,3
		107	Visual Language in Photography	2	1
				4	4
		110	Photographic Techniques	2	3
				4	4

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