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

Pearson
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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.highernationals.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)

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.
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 number of universities around the world to recognise and accept Pearson BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities now allow advanced entry onto the second or third year of a degree. Some universities have direct articulations on to the second or third year of a bachelor's degree programme with Pearson BTEC Higher Nationals. Students should be aware that university admission criteria is always subject to change and 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://degreecoursefinder.pearson.com
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 progress in their lives through learning. In order to do this it is critical that students who are taught and assessed in English have the necessary language skills they need to be successful on Pearson BTEC Higher National qualifications.

To assist centres to recruit students who have the skills to benefit from undertaking a Higher National programme of study, we are providing the following clarification regarding the English language admission requirements when offering places to applicants.

All centres delivering Pearson BTEC Higher National qualifications in English must ensure that each applicant can demonstrate their capability to learn and be assessed at the relevant level in English. The standard that Pearson believes must be demonstrated for a student to be successful are equivalent to:

- Common European Framework of Reference (CEFR) level B2; or
- Pearson Test of English Academic (PTE Academic) 42; or
- Pearson Test of English General (PTE) Level 3; or
- Pearson Versant English Test 58-68; or
- International English Language Testing System (IELTS) 5.5; with both Reading and Writing elements at 5.5; or
- Having recently¹ completed a formal programme of study in English at an appropriate level (such as a level 3 BTEC or ‘A’ level) prior to starting their Higher National

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¹ We would usually expect this to be within the past two years
The table below shows when Pearson expects these standards to apply:

<table>
<thead>
<tr>
<th>Centre location</th>
<th>Language of delivery and/or assessment</th>
<th>When we expect the English language standards to apply</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK or Internationally</td>
<td>Wholly delivered and assessed in English</td>
<td>Prior to admission</td>
</tr>
<tr>
<td>UK or Internationally</td>
<td>Partially delivered and assessed in English</td>
<td>Prior to admission</td>
</tr>
<tr>
<td>UK or Internationally</td>
<td>No element is delivered or assessed in English²</td>
<td>Does not apply</td>
</tr>
</tbody>
</table>

Centres’ admissions processes must ensure that students can demonstrate their capability in English, equivalent to the standards highlighted above. While we have highlighted several standardised tests (as an easy way of demonstrating this) centres are free to test the English proficiency of their applicants in any suitable way.

**However, centres must be able to provide evidence to Pearson as to how any other assessments used (other than those specified) ensures that their applicants have demonstrated appropriate English capability prior to starting their Higher National programme.**

This evidence should include admissions records (including any evidence provided by applicants and records of the admissions decisions made) as well as evidence of ongoing monitoring of students, if required. A centre should retain this evidence for at least three years, from the point of the student’s admission/enrolment, to enable scrutiny of the centre’s admissions process through Pearson’s quality assurance procedures.

### 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).

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² If a centre is delivering qualifications in languages other than English, they must adhere to Pearson’s *Use of Language in Qualifications* policy that can be found in the support section, under *Policies for centres, learners and employees* on our website [http://qualifications.pearson.com](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, provides 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’s 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.
<table>
<thead>
<tr>
<th>Pearson BTEC Level 4 Higher National Certificate in Art and Design (3D Design)</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Unit Mandatory</td>
<td>1 Professional Development</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>2 Contextual Studies</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>3 Individual Project (Pearson-set)</td>
<td>15</td>
</tr>
<tr>
<td>Core Unit Mandatory</td>
<td>4 Techniques &amp; Processes</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>5 3D Practices</td>
<td>15</td>
</tr>
<tr>
<td>Specialist Unit Mandatory</td>
<td>7 Computer Aided Design (CAD)</td>
<td>15</td>
</tr>
</tbody>
</table>

And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)

<table>
<thead>
<tr>
<th>Optional Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Materials &amp; Structures</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>8 Pattern Cutting &amp; Garment Making</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>17 Art/Craft Production</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>19 Packaging Design</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>20 Ceramic &amp; Glass</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>21 Accessories</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>22 Printmaking</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>23 Fashion Collection</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>24 Visual Merchandising</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>25 Surveying &amp; Measuring</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>26 Darkroom Techniques</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>27 Textile Technology</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>Unit Title</td>
<td>Credits</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>28 Communication in Art &amp; Design</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>29 Workflows</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>30 Surface Design</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>31 Visual Narratives</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>63 Principles of Lifedrawing</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>65 Location Photography</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>66 Studio Photography</td>
<td>15</td>
</tr>
</tbody>
</table>
### Pearson BTEC Level 4 Higher National Certificate in Art and Design (Fashion & Textiles)

<table>
<thead>
<tr>
<th>Core Unit</th>
<th>Mandatory</th>
<th>Unit</th>
<th>credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Professional Development</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>2 Contextual Studies</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3 Individual Project (Pearson-set)</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4 Techniques &amp; Processes</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>7 Computer Aided Design (CAD)</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>9 Fashion &amp; Textiles Practices</td>
<td></td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Optional Unit</td>
<td>6 Materials &amp; Structures</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Optional Unit</td>
<td>8 Pattern Cutting &amp; Garment Making</td>
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<td>17 Art/Craft Production</td>
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<td>Optional Unit</td>
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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

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Figure 1
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**Level 5 Units:**

| Core Unit Mandatory           | 32 Professional Practice            | 15      | 5     |
| Core Unit Mandatory           | 33 Applied Practice Collaborative Project (Pearson-set) | 30 | 5 |
| Specialist Unit Mandatory     | 34 Advanced Interior Design Studies | 30      | 5     |

*And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)*

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## Pearson BTEC Level 5 Higher National Diploma in Art and Design (Product Design)

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**Level 5 Units:**

| Core Unit | 32 Professional Practice | 15 | 5 |
| Core Unit | 33 Applied Practice Collaborative Project (Pearson Set unit) | 30 | 5 |
| Specialist Unit | 35 Advanced Product Design Studies | 30 | 5 |

**And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)**

<p>| 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 &amp; Identity | 15 | 5 |
| Optional Unit | 48 Conceptual Practice | 15 | 5 |
| Optional Unit | 49 Art Direction | 15 | 5 |
| Optional Unit | 50 Material Selection &amp; Specification | 15 | 5 |
| Optional Unit | 51 Ceramic Design | 15 | 5 |
| Optional Unit | 52 Moving Image | 15 | 5 |
| Optional Unit | 53 Workflows &amp; Management | 15 | 5 |
| Optional Unit | 54 Professional Modelmaking | 15 | 5 |
| Optional Unit | 55 Jewellery Design | 15 | 5 |</p>
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**Level 5 Units:**

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| Core Unit | Mandatory | 33 Applied Practice Collaborative Project (Pearson-set) | 30 | 5 |
| Specialist Unit | Mandatory Unit | 39 Advanced Graphic Design Studies | 30 | 5 |

**And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)**

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| 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 &amp; Identity | 15 | 5 |
| Optional Unit | 48 Conceptual Practice | 15 | 5 |
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| Optional Unit | 50 Material Selection &amp; Specification | 15 | 5 |
| Optional Unit | 51 Ceramic Design | 15 | 5 |
| Optional Unit | 52 Moving Image | 15 | 5 |
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| Optional Unit | 54 Professional Modelmaking | 15 | 5 |
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<td>4 Techniques &amp; Processes</td>
<td>15</td>
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<td></td>
</tr>
<tr>
<td>Specialist Unit Mandatory Unit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Screen-based Practices</td>
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<tr>
<td>Specialist Unit Mandatory Unit</td>
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</tr>
<tr>
<td>18 Digital Design Practices</td>
<td>15</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)

<table>
<thead>
<tr>
<th>Optional Unit</th>
<th>Unit credit</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Materials &amp; Structures</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>8 Pattern Cutting &amp; Garment Making</td>
<td>15</td>
<td>4</td>
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<tr>
<td>17 Art/Craft Production</td>
<td>15</td>
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<tr>
<td>19 Packaging Design</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>20 Ceramic &amp; Glass</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>21 Accessories</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>22 Printmaking</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>23 Fashion Collection</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>24 Visual Merchandising</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>25 Surveying &amp; Measuring</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>26 Darkroom Techniques</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>27 Textile Technology</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>28 Communication in Art &amp; Design</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>29 Workflows</td>
<td>15</td>
</tr>
<tr>
<td>---------------</td>
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<td>----</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>30 Surface Design</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>31 Visual Narratives</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>63 Principles of Lifedrawing</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>65 Location Photography</td>
<td>15</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>66 Studio Photography</td>
<td>15</td>
</tr>
</tbody>
</table>

**Level 5 Units:**

| Core Unit | Mandatory | 32 Professional Practice | 15 | 5 |
| Core Unit | Mandatory | 33 Applied Practice Collaborative Project (Pearson-set) | 30 | 5 |
| Specialist Unit | Mandatory | 41 Advanced Digital Design Studies | 30 | 5 |

And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)

<p>| 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 &amp; Identity | 15 | 5 |
| Optional Unit | 48 Conceptual Practice | 15 | 5 |
| Optional Unit | 49 Art Direction | 15 | 5 |
| Optional Unit | 50 Material Selection &amp; Specification | 15 | 5 |
| Optional Unit | 51 Ceramic Design | 15 | 5 |
| Optional Unit | 52 Moving Image | 15 | 5 |
| Optional Unit | 53 Workflows &amp; Management | 15 | 5 |
| Optional Unit | 54 Professional Modelmaking | 15 | 5 |
| Optional Unit | 55 Jewellery Design | 15 | 5 |</p>
<table>
<thead>
<tr>
<th>Optional Unit</th>
<th>Course Title</th>
<th>Credits</th>
<th>Workload</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>Project Management</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>57</td>
<td>3D Modelling &amp; Rendering</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>58</td>
<td>Creative Industries Placement</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>59</td>
<td>User-testing for Design</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>60</td>
<td>Digital Animation</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>61</td>
<td>Creative Entrepreneurship</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>62</td>
<td>Trend Forecasting</td>
<td>15</td>
<td>5</td>
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<tr>
<td>64</td>
<td>Advanced Lifedrawing</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>67</td>
<td>Photojournalism</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>68</td>
<td>Commercial Photography</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>69</td>
<td>Event Photography</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Art Practice)</td>
<td>Unit credit</td>
<td>Level</td>
<td></td>
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<td><strong>Level 4 Units:</strong></td>
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<td></td>
</tr>
<tr>
<td>Core Unit <em>Mandatory</em></td>
<td>1 Professional Development</td>
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<td>4</td>
</tr>
<tr>
<td>Core Unit <em>Mandatory</em></td>
<td>2 Contextual Studies</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit <em>Mandatory</em></td>
<td>3 Individual Project (Pearson-set)</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Core Unit <em>Mandatory</em></td>
<td>4 Techniques &amp; Processes</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Specialist Unit <em>Mandatory Unit</em></td>
<td>15 Media Practices</td>
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<tr>
<td>Specialist Unit <em>Mandatory Unit</em></td>
<td>16 Material Practices</td>
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<td>4</td>
</tr>
<tr>
<td><strong>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Optional Unit</td>
<td>6 Materials &amp; Structures</td>
<td>15</td>
<td>4</td>
</tr>
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<td>Optional Unit</td>
<td>8 Pattern Cutting &amp; Garment Making</td>
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<tr>
<td>Optional Unit</td>
<td>22 Printmaking</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Optional Unit</td>
<td>23 Fashion Collection</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>Optional Unit</td>
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<td>15</td>
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<td>15</td>
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<td>4</td>
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<td>Optional Unit</td>
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<tr>
<td>Optional Unit</td>
<td>66 Studio Photography</td>
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<td>4</td>
</tr>
</tbody>
</table>

**Level 5 Units:**

| Core Unit | 32 Professional Practice | 15 | 5 |
| Core Unit | 33 Applied Practice Collaborative Project (Pearson-set) | 30 | 5 |
| Specialist Unit | 40 Advanced Art Practice Studies | 30 | 5 |

**And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)**

<p>| Optional Unit | 42 Styling | 15 | 5 |
| Optional Unit | 43 Digital Fabrication | 15 | 5 |
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| Optional Unit | 54 Professional Modelmaking | 15 | 5 |
| Optional Unit | 55 Jewellery Design | 15 | 5 |</p>
<table>
<thead>
<tr>
<th>Optional Unit</th>
<th>Course Title</th>
<th>Credits</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>Project Management</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>57</td>
<td>3D Modelling &amp; Rendering</td>
<td>15</td>
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</tr>
<tr>
<td>58</td>
<td>Creative Industries Placement</td>
<td>15</td>
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<td>60</td>
<td>Digital Animation</td>
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<td>62</td>
<td>Trend Forecasting</td>
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<tr>
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</tr>
<tr>
<td>69</td>
<td>Event Photography</td>
<td>15</td>
<td>5</td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Pathway</th>
<th>Import at Level 4</th>
<th>Import at Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson BTEC Level 4 Higher National Certificate in Art and Design</td>
<td>3D Design</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Fashion &amp; Textiles</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Photography</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Graphic Design</td>
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<td>-</td>
</tr>
<tr>
<td></td>
<td>Digital Design</td>
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<td>-</td>
</tr>
<tr>
<td></td>
<td>Art Practice</td>
<td>30</td>
<td>-</td>
</tr>
<tr>
<td>Pearson BTEC Level 5 Higher National Diploma in Art and Design</td>
<td>Interior Design</td>
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<td>30</td>
</tr>
<tr>
<td></td>
<td>Product Design</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Fashion</td>
<td>30</td>
<td>30</td>
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<td>Textiles</td>
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<tr>
<td></td>
<td>Photography</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Graphic Design</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Digital Design</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Art Practice</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>

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](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.

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>A broad statement of what the unit will cover.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Code</td>
<td>The Ofqual unit designation</td>
</tr>
<tr>
<td>Unit Type</td>
<td>There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)</td>
</tr>
<tr>
<td>Unit level</td>
<td>All BTEC Higher National units are at Level 4 or Level 5</td>
</tr>
<tr>
<td>Credit value</td>
<td>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</td>
</tr>
<tr>
<td>Introduction</td>
<td>Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>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.</td>
</tr>
<tr>
<td>Essential Content</td>
<td>This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.</td>
</tr>
</tbody>
</table>
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] s dbs.db.aist.go.jp  
[2] National Institute for Advanced Industrial Science and Technology (AIST)
[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.

<table>
<thead>
<tr>
<th>Level 4 15 credits</th>
<th>Level 5 30 Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graphic Design Practice</strong></td>
<td><strong>Advanced Graphic Design Practice</strong></td>
</tr>
<tr>
<td>(Specialism)</td>
<td>(Specialism)</td>
</tr>
<tr>
<td>Key subject skills &amp; knowledge</td>
<td>In-depth subject skills &amp; knowledge</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Industry Specialism</th>
<th>Commercial Graphic Design</th>
<th>Illustration</th>
<th>Graphic Design for Film/TV</th>
<th>Graphic Design for Web</th>
<th>Graphic Design for Advertising</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Management</td>
<td>Conceptual Art</td>
<td>Workflows &amp; Management</td>
<td>Web Design</td>
<td>Styling</td>
<td></td>
</tr>
<tr>
<td>Workflows &amp; Management</td>
<td>Art Direction</td>
<td>Art Direction</td>
<td>User-testing for Design</td>
<td>Art Direction</td>
<td></td>
</tr>
<tr>
<td>User-testing for Design</td>
<td>3D Modelling &amp; Rendering</td>
<td>Digital Animation</td>
<td>Branding &amp; Identity</td>
<td>Branding &amp; Identity</td>
<td></td>
</tr>
</tbody>
</table>

Example Level 5 Optional Units
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.

<table>
<thead>
<tr>
<th>Level 4 Practice-based units</th>
<th>Level 5 Practice-based units</th>
</tr>
</thead>
<tbody>
<tr>
<td>(5) 3D Practices</td>
<td>(34) Advanced Interior Design Studies</td>
</tr>
<tr>
<td></td>
<td>(35) Advanced Product Design Studies</td>
</tr>
<tr>
<td>(9) Fashion &amp; Textiles Practices</td>
<td>(36) Advanced Fashion Studies</td>
</tr>
<tr>
<td></td>
<td>(37) Advanced Textile Studies</td>
</tr>
<tr>
<td>(11) Photographic Practices</td>
<td>(38) Advanced Photographic Studies</td>
</tr>
<tr>
<td>(14) Graphic Design Practices</td>
<td>(39) Advanced Graphic Design Studies</td>
</tr>
<tr>
<td>(15) Media Practices</td>
<td>(40) Advanced Art Practice Studies</td>
</tr>
<tr>
<td>(16) Material Practices</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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

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

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 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:

<table>
<thead>
<tr>
<th>Weeks 1 to 6</th>
<th>Week 7</th>
<th>Weeks 8 to 13</th>
<th>Week 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Assessment</td>
<td>Unit 3</td>
<td>Assessment</td>
</tr>
<tr>
<td>Unit 2</td>
<td></td>
<td>Unit 4</td>
<td></td>
</tr>
</tbody>
</table>

#### Expanded version:

<table>
<thead>
<tr>
<th>Weeks 1 to 12</th>
<th>Weeks 13 and 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Assessment</td>
</tr>
<tr>
<td>Unit 2</td>
<td></td>
</tr>
<tr>
<td>Unit 3</td>
<td></td>
</tr>
<tr>
<td>Unit 4</td>
<td></td>
</tr>
</tbody>
</table>
Mixed version:

<table>
<thead>
<tr>
<th>Weeks 1–6</th>
<th>Week 7</th>
<th>Weeks 8–13</th>
<th>Week 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit 2</td>
<td>Assessment</td>
<td>Unit 3</td>
<td>Assessment</td>
</tr>
<tr>
<td>Unit 4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Face-to-face</th>
<th>Distance learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures and seminars</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Laboratory Experimentation</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Workshops</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Technique</td>
<td>Face-to-face</td>
<td>Distance learning</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tutorials</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Virtual Learning Environments (VLEs)</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Blended learning</td>
<td>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.</td>
<td>Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.</td>
</tr>
<tr>
<td>Work-based learning</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Technique</td>
<td>Face-to-face</td>
<td>Distance learning</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Guest speakers</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>Field trips</td>
<td>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.</td>
<td>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.</td>
</tr>
</tbody>
</table>
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 though 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 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

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Point boundaries

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### Modelled student outcomes

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</table>
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.

Where appropriate, Pearson will seek to appoint External Examiners who have professional and/or academic experience within the subject area for which they will be examining. In addition, Pearson will prioritise the appointment of External Examiners who are members of the relevant professional bodies associated with their area of examination. This would typically mean:

<table>
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<tr>
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<td>Civil Engineering</td>
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<tr>
<td>Surveying</td>
<td>Royal Institution of Chartered Surveyors (RICS)</td>
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</table>
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

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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

<table>
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<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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| **LO1** Explore the creative industries professions through research into historic and contemporary precedent | | **LO1 and LO2**
<p>| <strong>P1</strong> Examine the development of the creative industries | <strong>M1</strong> Evaluate the historic development of the creative industries as they relate to chosen pathway. | <strong>D1</strong> Analyse the changes in skills and knowledge required, for a chosen creative industry sector, through time. |
| <strong>P2</strong> Discuss the creative industries through a review of the work of a chosen practitioner. | | |
| <strong>LO2</strong> Discuss personal career goals in relation to the range of roles and subjects in the creative industries | | |
| <strong>P3</strong> Examine own knowledge and skills in relation to those required to work in a creative industry sector. | <strong>M2</strong> Discuss the importance of skills and knowledge that are common between different creative industry sectors. | |
| <strong>P4</strong> Explore the careers and roles within the creative industry, with specific emphasis on chosen pathway. | | |</p>
<table>
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<th>Pass</th>
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<th>Distinction</th>
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</table>
| **LO3** Define personal development plans, highlighting areas to support specific career goals and general skills | **P5** Define areas for personal professional development to support growth toward chosen career.  
**P6** Create a personal development plan, recognising skills and knowledge gained in education and in professional practice | **M3** Compare the types of development that may be achieved in education versus those achieved in professional practice.  
**LO3 and LO4**  
**D2** Analyse own future development plans in relation to achievement of goals. |
| **LO4** Critically reflect on the achievement of personal development goals and plan for the future. | **P7** Document personal professional development throughout the course of the unit.  
**P8** Evaluate own development achieved in relation to goals and plan for the future. | **M4** Assess own development towards the skills and knowledge necessary to an identified role within the creative industries. |
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.


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


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

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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

<table>
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<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tr>
<td><strong>LO1</strong> Discuss the social, historical and cultural context of key art and design movements, theories and practices</td>
<td><strong>P1</strong> Discuss how key social, historical and cultural contexts relate to art and design movements, theories and practices.</td>
<td><strong>M1</strong> Evaluate how social, historical and cultural contexts influence specific works of art and design.</td>
</tr>
<tr>
<td><strong>LO2</strong> Analyse a specific work of art or design related to own area of specialism</td>
<td><strong>P2</strong> Discuss the context of a work of art and design. <strong>P3</strong> Explain how the work of an artist or designer may comment on issues in society.</td>
<td><strong>M2</strong> Compare the work of an artist or designer with others, in relation to society and culture.</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tbody>
</table>
| **LO3** Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics | **P4** Identify an area of art or design practice for research.  
**P5** Explain the importance of research ethics in art and design.  
**P6** Explore an area of art and design practice through different forms of research. | **M3** Assess different forms of research in relation to their potential value for art and design practice.  
**LO3 and LO4**  
**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. |
| **LO4** Present research findings, through written work, visually and orally. | **P7** Communicate research findings through different forms of output.  
**P8** Use appropriate forms of citation and referencing. | **M4** Justify research findings through the use of evidence and argument. |
Recommended Resources

Textbooks


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)

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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
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO1** Examine specialist area of creative practice within historical and contemporary contexts | **M1** Evaluate the ways that contemporary practice sits within a tradition of creative practice. | **LO1 and LO2**  
**D1** Produce art and design solutions, that show a clear command of key specialist skills, and an awareness of historic and contemporary precedent. |
| **P1** Examine creative practices through research into historical and contemporary contexts.  
**P2** Analyse own area of specialism in relation to historic and contemporary practices. | **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. |  |
| **LO2** Develop art and design solutions, through an iterative development process, in response to a given brief | **P3** Evaluate a brief to identify areas for exploration.  
**P4** Develop alternative solutions, through experimentation and testing. |  |
<table>
<thead>
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<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO3</strong> Present an art and design solution, including a portfolio of development work, in response to a given brief</td>
<td><strong>LO3 and LO4</strong> 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.</td>
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<tr>
<td><strong>P5</strong> Present a resolved project outcome to an audience.</td>
<td><strong>M3</strong> Justify art and design outcomes through discourse and debate.</td>
<td><strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>P6</strong> Use industry standard presentation software.</td>
<td><strong>P7</strong> Explore how own work relates to historical and contemporary precedents.</td>
<td><strong>M4</strong> Discuss the relationship between own techniques and processes and those of precedents.</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate own work in relation to identified area of specialism in the creative industries.</td>
<td></td>
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</tbody>
</table>
Recommended Resources

Textbooks
**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

<table>
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<tr>
<td>Credit value</td>
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</table>

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 an 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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Evaluate a given brief to identify stakeholder requirements and areas for investigation and research | | **LO1 and LO2**
<p>| <strong>P1</strong> Evaluate a brief to identify stakeholder requirements. | <strong>M1</strong> Explore the way that the context of an art and design project informs the research that will be undertaken. | <strong>D1</strong> Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context. |
| <strong>P2</strong> Discuss the role of context in an art and design brief. | | |
| <strong>LO2</strong> Explore concepts, materials and processes through experimentation and testing | | |
| <strong>P3</strong> Develop a conceptual position, based on the context of an art and design brief. | <strong>M2</strong> Evaluate results of experiments and testing to improve work through an iterative process. | |
| <strong>P4</strong> Explore materials and processes through experimentation and testing. | | |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Present a body of work that includes evidence of development process, as well as final outcomes</td>
<td><strong>P5</strong> Present finished work in response to an art and design brief. <strong>P6</strong> Prepare a portfolio of development work in support of final proposals.</td>
<td><strong>LO3</strong> and <strong>LO4</strong> <strong>D2</strong> Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.</td>
</tr>
<tr>
<td><strong>P5</strong> Present finished work in response to an art and design brief. <strong>P6</strong> Prepare a portfolio of development work in support of final proposals.</td>
<td><strong>M3</strong> Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Assess own process and outcomes, based on reflection and feedback of others.</td>
<td><strong>P7</strong> Gather feedback from others to inform evaluation of own work. <strong>P8</strong> Reflect on own process and outcomes.</td>
<td><strong>M4</strong> Evaluate own reflection, and the feedback of others, to identify areas for further development.</td>
</tr>
</tbody>
</table>

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Pearson BTEC Levels 4 and 5 Higher Nationals in Art and Design
Recommended Resources

Textbooks


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

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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

<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore work of 3D practitioners through research into historic and contemporary contexts</td>
<td></td>
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</tr>
<tr>
<td><strong>P1</strong> Identify practitioners with historic and contemporary relevance to areas of 3D design.</td>
<td><strong>M1</strong> Compare the work of different practitioners; with reference to the materials, techniques, and processes used.</td>
<td><strong>D1</strong> Discuss the way that other practitioners’ work informs own creative development.</td>
</tr>
<tr>
<td><strong>P2</strong> Research the materials, techniques, and processes in the work of others.</td>
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</tr>
<tr>
<td><strong>LO2</strong> Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief</td>
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</tr>
<tr>
<td><strong>P3</strong> Explore the properties and characteristics of materials used in the production of 3D work.</td>
<td><strong>M2</strong> Employ an iterative design process, in continuous evaluation, revision and refinement of design propositions.</td>
<td><strong>D2</strong> Produce 3D design propositions that show a professional approach to the production of drawings, models and prototypes.</td>
</tr>
<tr>
<td><strong>P4</strong> Produce drawings, models and prototypes to explore form, space, material and aesthetic in 3D practice.</td>
<td></td>
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<tr>
<td><strong>P5</strong> Discuss the health and safety regulations applicable to materials and equipment used in 3D practices.</td>
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<tr>
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<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO3</strong> Present 3D outcomes through display and interaction</td>
<td><strong>M3</strong> Produce final drawings, models and prototypes to communicate design intention, form, space and materiality in response to a brief.</td>
<td><strong>D3</strong> 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.</td>
</tr>
<tr>
<td><strong>P6</strong> Use specialist techniques, technology and processes to produce work for display or interaction.</td>
<td><strong>P7</strong> Select appropriate forms of presentation for specific 3D outcomes</td>
<td><strong>D3</strong> 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.</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate outcomes and working practices to inform future development.</td>
<td><strong>P8</strong> Evaluate the development of own work through feedback, analysis and review.</td>
<td><strong>D4</strong> Critically evaluate own work in relation to the work of others to highlight areas of good practice.</td>
</tr>
<tr>
<td><strong>P9</strong> Discuss own work in relation to future plans.</td>
<td><strong>M4</strong> Assess own work; recognising areas of good practice and areas for improvement.</td>
<td><strong>D4</strong> Critically evaluate own work in relation to the work of others to highlight areas of good practice.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO1** Explore the use of materials and structures in specific art and design contexts | **M1** Discuss the relationship between materials and structural forces in given contexts. | **LO1 and LO2**
<p>| <strong>P1</strong> Identify the materials used in given contexts. | <strong>D1</strong> Analyse materials in use for specific projects, based on their material properties. |
| <strong>P2</strong> Describe the properties of materials used in specific contexts. | <strong>P3</strong> Evaluate how materials manage structural forces in specific contexts. |
| <strong>P4</strong> Test materials through experiment and application in an art and design project. | <strong>M2</strong> Compare different materials, for a common application, based on the results of testing and analysis. |
| <strong>P5</strong> Analyse materials based on results of testing. | <strong>P6</strong> Define the material properties and performance required, based on a project brief. |
| <strong>P7</strong> Select materials to meet performance requirements. | <strong>M3</strong> Use examples, samples and prototypes to present material selections for a given project. |
| <strong>LO2</strong> Evaluate material properties through research and testing | <strong>D2</strong> Justify the selection of materials and structural solutions for a given project. |
| <strong>LO3</strong> Select materials for a given art and design project, based on research and testing | | |</p>
<table>
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</thead>
<tbody>
<tr>
<td><strong>LO4</strong> Present a material strategy, in response to a brief, for a given art and design project.</td>
<td><strong>M4</strong> Use the results of analysis, based on materials research and testing, to support the presentation of a material strategy.</td>
<td><strong>D3</strong> Present a strategy that communicates the aesthetic and structural properties of selected materials, in support of creative process in art and design.</td>
</tr>
<tr>
<td><strong>P8</strong> Present a strategy for the use of materials and structures, related to a given brief.</td>
<td><strong>P9</strong> Discuss the choice of materials for a given project, based on properties and performance.</td>
<td></td>
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</table>
**Recommended Resources**

**Textbooks**


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)

<table>
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<td>Credit value</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice</strong></td>
<td><strong>P1 Analyse the use of Computer Aided Design (CAD) in different art and design contexts.</strong></td>
<td><strong>M1 Evaluate how the use of CAD may be beneficial, or problematic, in different art and design contexts.</strong></td>
</tr>
<tr>
<td><strong>P2 Compare traditional and CAD-enabled processes in art and design.</strong></td>
<td><strong>P3 Produce 2D drawings, exploring the technical and physical parameters of an art and design project.</strong></td>
<td><strong>M2 Use 2D and 3D CAD drawings and visualisations as part of an iterative art and design development process.</strong></td>
</tr>
<tr>
<td><strong>LO2 Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project</strong></td>
<td><strong>P4 Develop 3D models and visualisations to experiment with form, material and texture.</strong></td>
<td><strong>D2 Produce finished 2D and 3D CAD outputs; which are accurately scaled, providing key technical information and communicate form, material and texture.</strong></td>
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<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO3</strong> Present drawings and visualisations, for a given project, produced using CAD software</td>
<td><strong>P5</strong> Prepare a set of CAD drawings for a given project. <strong>P6</strong> Evaluate the ability of CAD to enhance a project workflow.</td>
<td><strong>LO3 and LO4</strong> <strong>D3</strong> 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.</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.</td>
<td><strong>M3</strong> Use industry standard conventions in the production and presentation of 2D and 3D CAD output.</td>
<td><strong>M4</strong> Compare traditional and CAD enabled production in relation to efficiency and accuracy.</td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate the integration of CAD/CAM into own design and development process. <strong>P8</strong> Discuss how CAD may impact upon the design process.</td>
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</table>
Recommended Resources

Textbooks

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

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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

<table>
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<tr>
<th>Pass</th>
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</table>
| **LO1** Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents | **P1** Explain the properties and characteristics of fabrics and fibres for different types of garment  
**P2** Present the findings of tests carried out on a range of fabrics and fibres | **LO1 and LO2**  
**D1** Evaluate bespoke patterns and associated cutting requirements in order to select fabrics and fibres. |
| **LO2** Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief | **P3** Carry-out measurements of a given body, to define parameters for a pattern  
**P4** Develop a pattern, based on body measurements  
**P5** Apply standard signs, symbols, and annotation to a pattern. | **M1** Justify choice of fabrics and fibres for a given garment type, with reference to contextual research.  
**M2** Refine a bespoke pattern, in relation to a brief; clearly documenting and justifying modifications throughout the process. |
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<tbody>
<tr>
<td><strong>LO3</strong> Create toiles and final garments, demonstrating the safe use of equipment and relevant health and safety regulations</td>
<td><strong>P6</strong> Use toiles and pattern cutting exploration to test design ideas, and develop final garments. <strong>P7</strong> Operate cutting and sewing equipment safely, highlighting the health and safety regulations associated with their use.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> 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. <strong>M3</strong> Produce toiles and finished garments that show proficiency in the use of pattern-making and cutting.</td>
</tr>
<tr>
<td><strong>LO4</strong> Produce a finished garment, evaluate and carry out quality checks.</td>
<td><strong>P8</strong> Define quality control measures for final garments, based on a given brief <strong>P9</strong> Present the outcomes and process of garment development</td>
<td><strong>M4</strong> Analyse finished garments in relation to defined quality checks.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks
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

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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

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<tbody>
<tr>
<td><strong>LO1</strong> Explore specialist areas of fashion &amp; textiles practice; through historical and contemporary precedent research</td>
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<td><strong>D1</strong> Analyse changes in Fashion and Textiles Practices through history, supported by precedent research.</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the historical development of fashion and textiles through precedents.</td>
<td><strong>M1</strong> Evaluate specialist areas of Fashion and Textiles Practices, within historical and contemporary contexts.</td>
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<tr>
<td><strong>P2</strong> Investigate contemporary fashion and textiles practice through the work of a chosen designer.</td>
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<tr>
<td><strong>LO2</strong> Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief</td>
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</tr>
<tr>
<td><strong>P3</strong> Develop samples using different materials, fabrics and processes.</td>
<td><strong>M2</strong> Justify the samples included in a collection; based on colour, pattern, drape and suitability to meet the requirements of a given brief.</td>
<td><strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>P4</strong> Assemble a collection of samples, suitable for a fashion &amp; textile collection, based on a given brief.</td>
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</table>
| **LO3** Develop a range of fashion and textiles outcomes, in response to a given brief | | **LO3 and LO4**
| | | **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. |
| **P5** Develop designs; using drawings, samples, and models, in response to a given brief. | **M3** Produce finished fashion & textiles outcomes, based on evaluation of testing results, aesthetic quality and meeting the needs of the brief. | |
| **P6** Present design development material, in response to a brief, to gather feedback. | | |
| **LO4** Evaluate a fashion & textile range in relation to a marketing strategy. | | |
| **P7** Prepare finished drawings, samples and models for a fashion and textile collection. | **M4** Justify a final fashion and textile collection, in terms of how it addresses a given brief. | |
| **P8** Present a fashion and textile collection to a given audience. | | |
**Recommended Resources**

**Textbooks**


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

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<thead>
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<th>Unit code</th>
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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.
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<tbody>
<tr>
<td><strong>LO1</strong> Explore historical and contemporary precedent in lighting for photography</td>
<td><strong>P1</strong> Explore the process and practice of studio and location photographers.  <strong>P2</strong> Discuss the development of studio and location photography through precedent research</td>
<td><strong>M1</strong> Evaluate the use of lighting by different photographers, in different contexts.  <strong>D1</strong> Critically analyse the differences between lighting for studio and location, based on historic and contemporary precedents.</td>
</tr>
<tr>
<td><strong>LO2</strong> Illustrate lighting requirements, for a given context, in response to a brief</td>
<td><strong>P3</strong> Evaluate a given brief to identify lighting requirements for a given context.  <strong>P4</strong> Discuss the health and safety risks associated with lighting for studio and location photography.</td>
<td><strong>M2</strong> Experiment with different lighting arrangements, to develop a strategy for photographic lighting, in relation to a given context.  <strong>D2</strong> Critically evaluate the potential of different applications of lighting techniques for a given context, to justify an approach for a final shoot.</td>
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</table>
| **LO3** Produce photographic images, utilising lighting equipment and techniques | **M3** Refine photographic images, through testing and reshoot, following adjustment to lighting and camera equipment. | **LO3 and LO4**
**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. |
| **P5** Setup equipment, in support of a lighting strategy, to enable final photo shoot. | **P6** Produce photographic images, using lighting and camera equipment. | |
| **LO4** Demonstrate the use of lighting for photography through the presentation of a collection of photographic images. | **P7** Present a collection of photographs, from location and studio, in response to a given brief. | **M4** Compare similar photographs, with different lighting conditions, to justify the selection of a final image. |
| **P8** Communicate the relationship between lighting strategies and the creative intention of photographs | |

Pearson BTEC Levels 4 and 5 Higher Nationals in Art and Design
Recommended Resources

Textbooks


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

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**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

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<thead>
<tr>
<th>Learning Objective</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief</td>
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<td>LO1 and LO2</td>
</tr>
<tr>
<td><strong>P1</strong> Evaluate a photography brief to identify areas for research and testing.</td>
<td></td>
<td><strong>M1</strong> Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.</td>
<td><strong>D1</strong> Produce photographic products, that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.</td>
</tr>
<tr>
<td><strong>P2</strong> Use research to develop a strategy for the production of photographic work in response to a brief.</td>
<td><strong>M2</strong> Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality.</td>
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</tr>
<tr>
<td><strong>LO2</strong> Evaluate equipment, techniques and processes in order to realise a photographic product</td>
<td><strong>P3</strong> Discuss the equipment, techniques and processes of photographic production.</td>
<td><strong>P4</strong> Demonstrate the use of photographic equipment, techniques and processes in response to a given brief.</td>
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</tbody>
</table>
| **LO3** Analyse the characteristics of photographic images in meeting a brief | **M3** Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief. | **LO3 and LO4**
| **P5** Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief. | **P6** Analyse the techniques and processes used to produce given photographic products. | **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. |
| **LO4** Critically evaluate the selection and presentation of photographic images. | | |
| **P7** Evaluate photographic products in order to select for presentation, in relation to a given brief. | **M4** Justify the selection of photographic images for presentation, with reference to context, technique and characteristics. | |
| **P8** Present a selection of photographic products in response to a given brief. | | |
Recommended Resources

Textbooks


**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

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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

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<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Evaluate the use of software/systems in the production of screen-based work</td>
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</tr>
<tr>
<td><strong>P1</strong> Describe the types of assets that can be used in the development of artwork in screen-based practices.</td>
<td><strong>M1</strong> Examine how software and hardware peripherals are combined to process, develop and produce screen-based artwork.</td>
<td><strong>LO1 and LO2</strong> <strong>D1</strong> Use software and hardware peripherals to develop exploratory screen-based work that reflects an ability to achieve outputs, using assets from different sources.</td>
</tr>
<tr>
<td><strong>P2</strong> Explain the application software used to develop artwork in screen-based practices.</td>
<td><strong>P3</strong> Discuss the hardware and peripherals used to develop artwork in screen-based practices.</td>
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<tr>
<td><strong>LO2</strong> Explore the techniques of screen-based production through experimentation</td>
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<tr>
<td><strong>P4</strong> Explore the techniques used to create artwork using screen-based practices.</td>
<td><strong>M2</strong> Compare different techniques, and their results, to select an approach to screen-based artwork production.</td>
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<tr>
<td><strong>P5</strong> Develop screen-based artwork through experimentation and iteration.</td>
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</table>
| **LO3** Use industry standard software and hardware in the production of final screen-based work, in response to a given brief | **M3** Produce final screen-based work that reflects an ability to coordinate the use of software and hardware to manage and manipulate assets. | **LO3** and **LO4**  
**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. |
| **P6** Identify assets, software and hardware necessary to produce work for a given brief. | **P8** Evaluate the ethical and legal issues associated with the use of different assets. |  
**P9** Assess the application of screen-based practices to develop final work for presentation. |
| **P7** Apply screen-based practices to produce work, in response to a given brief. |  
**P10** Present development and final screen-based work, in response to a brief. | **M4** Evaluate screen-based work for inclusion in a presentation, to communicate development techniques and processes used to achieve finished outcomes. |
| **LO4** Present the outcomes of a screen-based development process and final work, to a defined audience. |  
**LO4** Present the outcomes of a screen-based development process and final work, to a defined audience. |  |
Recommended Resources

Websites

http://creativenerds.co.uk/ Creative Nerds (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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>F/615/3524</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>4</td>
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<tr>
<td>Credit value</td>
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</table>

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 phototypesetting 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 context**

*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

<table>
<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Investigate the application of typographic practice in print and digital workflows</td>
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<tr>
<td><strong>P1</strong> Investigate the development of typographic practices through research into historical and contemporary contexts.</td>
<td><strong>M1</strong> Evaluate the use of typographic techniques and processes within a given art and design context.</td>
<td><strong>D1</strong> Critically evaluate research and experiments, in the use of typographic techniques and processes, to develop initial concepts/proposals.</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss how typographic techniques and processes are used in print and screen workflows.</td>
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<tr>
<td><strong>LO2</strong> Explore typographic technologies and processes in specific contexts</td>
<td><strong>M2</strong> Analyse initial/conceptual proposals in relation to client needs and design constraints.</td>
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<tr>
<td><strong>P3</strong> Assess a brief to define the context and constraints of a project.</td>
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<tr>
<td><strong>P4</strong> Explore typographic technologies and processes in specific contexts.</td>
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<tr>
<td><strong>P5</strong> Discuss the health and safety issues associated with typographic practices.</td>
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<tr>
<td><strong>LO3</strong> Apply typographic principles and processes in meeting a brief</td>
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<td><strong>LO3 and LO4</strong></td>
</tr>
<tr>
<td><strong>P6</strong> Produce final proposals, for a given context, in response to a brief.</td>
<td><strong>M3</strong> Evaluate user feedback in support of developing final proposals.</td>
<td><strong>D2</strong> Present finished outputs and development work that shows control of the typographic techniques and processes necessary to enable a creative process for specific contexts.</td>
</tr>
<tr>
<td><strong>P7</strong> Justify the use of typographic techniques and processes in meeting client needs and design constraints.</td>
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<tr>
<td><strong>LO4</strong> Present finished typographic outputs, for print and digital workflows.</td>
<td><strong>M4</strong> Produce outputs in a format that is suitable to the specific context, using the conventions of typography</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Present finished outputs, and development work, for a given context; in response to a brief.</td>
<td><strong>P9</strong> Justify the use of typographic principles and processes.</td>
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</tr>
</tbody>
</table>
**Recommended Resources**

**Textbooks**


**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

<table>
<thead>
<tr>
<th>Unit code</th>
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<td>Unit level</td>
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<td>Credit value</td>
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</table>

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

**LO1 and LO2**  
**D1** Critically evaluate the relationship between client need and communication strategy in the development of a project brief.
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</table>
| **LO3** Explore alternative solutions to a graphic design brief | **M3** Evaluate multiple graphic design proposals to identify the solution that best meets client needs and creative intentions. | **LO3 and LO4** 
**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. |
| **P6** Develop graphic design proposals, utilising industry standard materials, tools and techniques. | **P7** Refine a graphic design proposal, based on analysis of feedback, through an iterative process. | 
| **LO4** Present a final graphic design solution to a client. | **M4** Justify final design outcomes, based on response to feedback and suitability to context. | 
| **P8** Produce final graphic design products, in relation to a communication strategy, to meet client needs. | **P9** Present a graphic proposal to a client, communicating both process and outcomes. | 
| **M4** Justify final design outcomes, based on response to feedback and suitability to context. |
Recommended Resources

Textbooks


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

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<td>Unit level</td>
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<tr>
<td>Credit value</td>
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</table>

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

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<tr>
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<tbody>
<tr>
<td><strong>LO1</strong> Evaluate the equipment, techniques and processes of media production through contextual research</td>
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</tbody>
</table>
| **P1** Describe the equipment used for different types of media practice.  
**P2** Discuss the techniques and processes used in specific media practice contexts. |
| **M1** Compare different techniques and processes that may be used in similar media practice outputs. |
| **LO1 and LO2**  
**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. |
| **LO2** Develop a media production proposal through research and experimentation, in response to a brief |
| **P3** Analyse a brief to establish media production aims.  
**P4** Produce media practice proposals through experimentation and testing with different materials, tools and techniques. |
<p>| <strong>M2</strong> Evaluate media practice proposals, through testing and feedback, to develop towards a final proposal. |</p>
<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
</table>
| **LO3** Apply media practice tools and techniques in the execution of a final outcome | **P5** Use asset management and media editing tools to refine a media product.  
**P6** Apply media production workflows to ensure a managed development. | **LO3 and LO4**  
**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. |
| **M3** Evaluate the relationship between media production workflows, asset management and project schedule. |  
**LO4** Present the outcomes of a media practice design process to an identified audience.  
**P7** Evaluate audience for a media production outcome to define presentation method.  
**P8** Present a finished media product to an identified audience. |  
**M4** Justify the selection of presentation method based on media product and brief. |
Recommended Resources

Textbooks


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 a 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
- 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

<table>
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<tbody>
<tr>
<td><strong>LO1</strong> Explore historical and contemporary precedents in material practices</td>
<td><strong>M1</strong> Compare historic and contemporary material practices through the work of different practitioners.</td>
<td><strong>D1</strong> Use an iterative design process to develop material practice proposal that reflects historic and contemporary research, in response to a brief.</td>
</tr>
<tr>
<td><strong>P1</strong> Describe material properties and applications through contextual research.</td>
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<tr>
<td><strong>P2</strong> Discuss the use of materials in different historic and contemporary contexts.</td>
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<tr>
<td><strong>LO2</strong> Develop an approach to material practice through experimentation and testing</td>
<td><strong>P3</strong> Identify material properties through experimentation and testing.</td>
<td><strong>M2</strong> Refine a proposal through iterative evaluation and processes and outcomes.</td>
</tr>
<tr>
<td><strong>P4</strong> Explore material use through the iterative development of art and design outcomes.</td>
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<tr>
<td><strong>P5</strong> Discuss the health and safety regulations that apply to material practice equipment and processes.</td>
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<tr>
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</tbody>
</table>
| **LO3** Create a finished work, articulating a material practice for a selected work in context | | **LO3 and LO4**
| **P6** Produce final outcomes, utilising standard equipment and processes. | **M3** Evaluate manufacturing and finish quality, to justify the outcomes of a material practice development process. | **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. |
| **P7** Use material finishing equipment, materials and processes to produce final outcomes for a selected proposal. | | |
| **LO4** Present a body of work that reflects both process and final outcome. | **M4** Discuss the relationship between material practice, technical processes and final outcomes. | |
| **P8** Prepare a portfolio of work, showing development and outcome. | | |
| **P9** Present a body of work to a defined audience. | | |

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Pearson BTEC Levels 4 and 5 Higher Nationals in Art and Design

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Recommended Resources

Textbooks

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

<table>
<thead>
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<th>Unit code</th>
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<tbody>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Investigate the rationale for art and craft production in different contexts</td>
<td><strong>LO1 and LO2</strong></td>
<td></td>
</tr>
<tr>
<td>P1 Describe how art and craft production processes are used in a specific context.</td>
<td>M1 Explain how art and craft production processes may be integrated in a specific context.</td>
<td>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.</td>
</tr>
<tr>
<td>P2 Discuss the differences between art and craft production in a given context.</td>
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</tr>
<tr>
<td><strong>LO2</strong> Explore processes and practices of art and craft through the production of tests and samples</td>
<td></td>
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</tr>
<tr>
<td>P3 Evaluate a given brief to determine technical and contextual drivers for an art or craft development process.</td>
<td>M2 Evaluate art or craft production processes, in relation to the quality of potential outcomes to meet creative intentions.</td>
<td></td>
</tr>
<tr>
<td>P4 Discuss the health and safety requirements associated with art or craft production.</td>
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<tr>
<td>P5 Produce initial art or craft propositions using sketches, tests and samples.</td>
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<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO3</strong> Develop a finished art or craft outcome through an iterative process, in response to a brief.</td>
<td><strong>P6</strong> Identify the materials and processes necessary for art or craft production in a given context. <strong>P7</strong> Apply the use of selected materials and processes necessary to produce a finished art or craft outcome, based on initial propositions. <strong>M3</strong> Assess iterative outcomes to arrive at final proposals, through selection and refinement.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present a finished art or craft outcome to an audience, responding to feedback.</td>
<td><strong>P8</strong> Select a method of presentation or display of an art or craft outcome, to meet the needs of an identified audience. <strong>P9</strong> Present a rationale for the development of a finished art or craft outcome. <strong>M4</strong> Justify art or craft production, materials and processes in response to audience feedback.</td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
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<td>Credit value</td>
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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</table>
| **LO1** Investigate the use of digital design principles in the production of user experience, through research and analysis | **P1** Explore digital design principles.  
**P2** Assess the role of user-experience within digital design. | **M1** Evaluate interface designs and user-experience in relation to accessibility and usability. |
| **LO2** Develop a usability strategy, integrating interface design and user experience, in response to a brief | **P3** Identify client and user needs, through research and testing.  
**P4** Develop a usability strategy, for a digital design product, based on client and user needs. | **M2** Produce static visuals, to explain a usability strategy, highlighting key features of user-experience in relation to client profile. |

**LO1 and LO2**

**D1** Create a usability strategy, integrating a critical evaluation of constraints and opportunities in relation to an aesthetic character aligned with client needs.
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO3** Produce a digital design product, based on a usability strategy, in response to a brief | | **LO3 and LO4**  
**D2** Present a final digital design product; that coordinates aesthetic direction with usability and accessibility, based on critical analysis of systematic testing. |
| **P5** Use wire-framing and prototyping to test interface designs.  
**P6** Design a functional interface in response to a brief. | **M3** Develop a digital design product, through the application of quality control measures, usability testing and revision. | |
| **LO4** Present a digital design interface for testing and evaluation. | | |
| **P7** Present a functional digital design interface, in a format that allows for user-testing.  
**P8** Evaluate user-testing results; highlighting examples of good practice and areas for improvement. | **M4** Apply systematic and market relevant testing measures to an interface. | |
Recommended Resources

Textbooks


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

<table>
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<td>Credit value</td>
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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
<table>
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<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent</td>
<td><strong>P1</strong> Discuss the development of packaging design through historic and contemporary contextual research. <strong>P2</strong> Explain how packaging is used to advertise, protect and facilitate the use of products.</td>
<td><strong>M1</strong> Analyse specific examples of packaging, in relation to aspects of promotion, function and design. <strong>D1</strong> Evaluate changes in packaging design, over time, in relation to changes in the function of packaging.</td>
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<td>Pass</td>
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</table>
| **LO2** Evaluate the requirements for packaging in response to a brief | **M2** Examine the relationship between audience, product and marketing strategy in determining packaging parameters. | **LO2, LO3 and LO4**
| P3 Evaluate the physical requirements for packaging of a given product. | **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. |
| P4 Analyse the packaging of competing products, and the use of packaging in their promotion. | |
| P5 Identify the audience for a given product, through client and market research. | |
| **LO3** Develop packaging prototypes in support of a given product | **M3** Assess prototypes in order to define a strategy for a finished packaging design proposal. | |
| P6 Use drawing, models and a range of materials to experiment with packaging form factors. | |
| P7 Explore surface graphics options for the packaging of a given product. | |
| **LO4** Present a product packaging strategy for a given product. | **M4** Discuss how a packaging strategy responds to a marketing strategy and competition. | |
| P8 Prepare final graphics, prototypes and mock-ups for a packaging strategy. | |
| P9 Present a packaging strategy to a specified audience. | |
Recommended Resources

Textbooks

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

<table>
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<td>Unit level</td>
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<tr>
<td>Credit value</td>
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</table>

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
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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Evaluate contemporary and historic precedents through contextual research into ceramic &amp; glass</td>
<td><strong>M1</strong> Compare historical and contemporary precedents in ceramic &amp; glass, identifying changes in materials and processes.</td>
<td><strong>D1</strong> Assess the relationship between the development of technologies/processes and the types of ceramic/glass produced.</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the historic development of ceramic &amp; glass.</td>
<td><strong>P2</strong> Investigate contemporary precedents, in ceramic &amp; glass, to explore the use of materials and processes.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Explore materials, processes and conventions through the production of ceramic &amp; glass samples</td>
<td><strong>M2</strong> Evaluate materials and processes to determine consistency of effect and outcome.</td>
<td><strong>D2</strong> Produce ceramic &amp; glass samples that illustrate the relationship between material and process, reflecting an iterative process of design development.</td>
</tr>
<tr>
<td><strong>P3</strong> Produce a selection of glass and ceramic samples exploring different material and processes.</td>
<td><strong>P4</strong> Discuss the health and safety regulations applicable to workshop activities and handling of materials</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
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</tr>
</tbody>
</table>
| **LO3** Develop a design proposal for ceramic & glass artefacts, through research and experimentation, in response to a brief | **LO3 and LO4**
**D3** Present finished ceramic or glass artefacts, demonstrating the synthesis of creative process, with a critical evaluation of context, client and audience needs. |
| **P5** Produce maquettes and models to show design development in ceramic & glass.  
**P6** Apply an iterative design process, to refine proposals toward final outcomes. | **M3** Produce initial proposals, in ceramic & glass, that reflect an integration of material, process, form and colour.  
**M4** Justify the selection of artefacts for display and presentation, based on analysis of context and audience. |
| **LO4** Present a collection of finished ceramic & glass artefacts, in response to a brief. | **P7** Develop a display strategy for presenting a collection of ceramic or glass artefacts.  
**P8** Present a collection of ceramic or glass artefacts, and development work, that communicate design intention and process. |

Pearson BTEC Levels 4 and 5 Higher Nationals in Art and Design
Recommended Resources

Textbooks
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

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<td>Credit value</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore contemporary and historical precedents related to accessories, through contextual research</td>
<td></td>
<td>LO1 and LO2</td>
</tr>
<tr>
<td><strong>P1</strong> Identify contemporary and historical precedents in accessory design.</td>
<td><strong>M1</strong> Evaluate the relationship between accessory design and broader trends in design.</td>
<td><strong>D1</strong> Develop design prototypes for an accessory collection, refined through experimentation and testing, based on a critical analysis of materials and processes.</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss contemporary trends in accessories in relation to historic development.</td>
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<tr>
<td><strong>LO2</strong> Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes</td>
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<tr>
<td><strong>P3</strong> Evaluate the properties of materials used in the production of accessories.</td>
<td><strong>M2</strong> Create design prototypes that illustrate a detailed analysis of material and process.</td>
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</tr>
<tr>
<td><strong>P4</strong> Develop accessory prototypes through experimentation and testing of different materials and processes.</td>
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<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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<tr>
<td><strong>LO3</strong> Design a collection of accessories based on research and development</td>
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<tr>
<td><strong>P5</strong> Use sketches, models and prototypes to develop final designs for an accessory collection.</td>
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<tr>
<td><strong>P6</strong> Produce final design prototypes for an accessory collection.</td>
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<tr>
<td><strong>LO4</strong> Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.</td>
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<tr>
<td><strong>P7</strong> Prepare drawings, models and prototypes that communicate the design aims, form and market placement of an accessory collection.</td>
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<td><strong>P8</strong> Present development work and final outcomes to explain the use of materials and processes in the production of an accessory collection, highlighting sustainability.</td>
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<tr>
<td><strong>M3</strong> Specify the materials and manufacturing processes required to produce pieces in an accessory collection.</td>
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<tr>
<td><strong>M4</strong> Justify the design of an accessory collection, based on analysis of similar collections in the market.</td>
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<tr>
<td><strong>D2</strong> Present final designs that illustrate the ability to originate and develop an accessory collection that combines analysis of market and design thinking.</td>
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</tbody>
</table>
Recommended Resources

Textbooks


HARDING, L. (2013) *Knitting Little Luxuries: Beautiful Accessories to Knit*


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

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<th>Unit code</th>
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<tr>
<td>Unit level</td>
<td>4</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</table>
| **LO1** Explore the development of printmaking technologies and practices through historic and contemporary precedent research | **P1** Discuss the historic development of printmaking.  
**P2** Explore the development of printmaking in the context of different cultures. | **LO1 and LO2**  
**D1** Critically analyse the outcomes of complex printmaking processes, to identify techniques for application to creative practice. |
| **LO2** Evaluate printmaking processes and techniques through experimentation using different materials and technologies | **M1** Evaluate contemporary printmaking through the work of different practitioners.  
**M2** Create complex printmaking outcomes, through the combination of different techniques and processes. |  
**P3** Develop sample prints using different processes and materials.  
**P4** Discuss the correct handling of materials and use of equipment, in printmaking, to ensure health and safety. |
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO3** Develop propositions towards a final outcome through an iterative design process | **M3** Justify the selection of materials and processes for use in producing final work. | **LO3 and LO4**
| **P5** Use sketching, testing prints and other processes to develop printmaking proposals. | **P6** Evaluate tests and experiments to select final materials and processes for use. | **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. |
| **LO4** Present a body of printmaking work that communicates both development process and final outcomes. | **P7** Select a presentation format in support of final printmaking outcomes. | **M4** Assess the success of a final printmaking presentation in relation to a given audience. |
| **P8** Present final work, and development process, to a given audience. |
Recommended Resources

Textbooks
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

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</tbody>
</table>

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

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<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Investigate trends, through contextual research, to inform the strategy for a fashion collection</td>
<td><strong>P1</strong> Undertake contextual research to inform development of a fashion collection strategy.</td>
<td><strong>LO1 and LO2</strong>&lt;br&gt;D1 Present a fashion collection strategy that integrates contextual research with the results of experimentation, defining design direction, material use, pattern and colour.</td>
</tr>
<tr>
<td><strong>P2</strong> Describe the influences of designers, fashion houses and trend agencies on the retail design sector.</td>
<td><strong>M1</strong> Evaluate research outcomes, in the context of the market, to inform a strategy.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Communicate a fashion collection strategy, based on research and experimentation</td>
<td><strong>P3</strong> Identify colour palettes, fabrics, styles and patterns based on market/trend research.</td>
<td><strong>M2</strong> Assess a fashion collection strategy in relation to competing collections/brands in the market.</td>
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<tr>
<td><strong>P4</strong> Explain how a fashion strategy meets the needs of a given brand.</td>
<td><strong>P5</strong> Use sketches, mood-boards and samples to present a fashion collection strategy.</td>
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</tbody>
</table>
| **LO3** Develop a cohesive fashion collection, in response to a brief | | **LO3 and LO4**  
**D2** Create a fashion collection that demonstrates a synthesis of brand identity, market awareness and customer expectation with a creative process and iterative development. |
| **P6** Develop a fashion collection to align with a brand ethos.  
**P7** Apply quality control, review and testing to the development of a fashion collection. | **M3** Analyse the way in which a fashion collection integrates trend awareness and forecasting. |  |
| **LO4** Present a fashion collection, identifying areas for further development and best practice. |  |  |
| **P8** Present a fashion collection that responds to brand and customers.  
**P9** Identify areas of good practice and areas for improvement in a fashion collection strategy. | **M4** Evaluate areas for improvement, in a fashion collection, in order to enhance future developments. |  |
Recommended Resources

Textbooks


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

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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

<table>
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<tr>
<th>Pass</th>
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<th>Distinction</th>
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</table>
| **LO1** Discuss visual merchandising through historic and contemporary precedents | **M1** Evaluate the relationship between visual merchandising, advertising and promotion. | **LO1 and LO2**

**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.

| **P3** Carry-out market research for given product/brand. | **M2** Compare a given brand/product, and its position in the market, with that of its competition. |
| **P4** Discuss the key features of a given brand/product that define its position in the market. | **D1** Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy. |

<p>| <strong>LO2</strong> Evaluate an identified brand or product to determine the context for a visual merchandising strategy |  |  |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO3** Develop a visual merchandising strategy based on market research | | **LO3 and LO4**  
D2 Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking. |
| **P5** Develop visual material, in support of a visual merchandising strategy.  
**P6** Present a visual merchandising strategy to a range of users/customers, to gain market feedback. | **M3** Iteratively revise and test a visual merchandising strategy based on market feedback. | |
| **LO4** Present a visual merchandising strategy for a given product/brand. | | |
| **P7** Prepare finished material for a visual merchandising strategy.  
**P8** Present a visual merchandising strategy to a defined audience. | **M4** Evaluate how a visual merchandising strategy relates to product/brand identity. | |
Recommended Resources

Textbooks


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

<table>
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<tr>
<td>Unit level</td>
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<td>Credit value</td>
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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the role of surveying and measuring in the context of a specific creative industry</td>
<td><strong>LO1 and LO2</strong></td>
<td><strong>D1</strong> Analyse the relationship between traditional and technology-based measurement in a given art and design context.</td>
</tr>
<tr>
<td><strong>P1</strong> For a given creative industry, explain the type of surveying/measurement that is used.</td>
<td><strong>M1</strong> Compare different types of measurement, for a given creative industry, and how they may inform different aspects of a project.</td>
<td><strong>M2</strong> Evaluate the way that technology has provided new ways of carrying out measurements.</td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate the role that measuring/surveying plays for a given creative industry.</td>
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<tr>
<td><strong>LO2</strong> Evaluate the tools and technologies available for use in measuring within a given art and design context</td>
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<tr>
<td><strong>P3</strong> Identify the tools used in measuring, for a given art and design context.</td>
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<tr>
<td><strong>P4</strong> Discuss the types of measurement that are carried out using different tools.</td>
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<tr>
<td>Pass</td>
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</tbody>
</table>
| **LO3** Illustrate the process of taking an accurate set of measurements, within a given art and design context | **M3** Evaluate how the use of multiple types of measurement may increase or decrease potential errors. | **LO3 and LO4**
| **P5** Identify the key stages in undertaking a survey or measurement process. | **D2** Prepare accurate survey/measurement information, using drawings and specifications, in support of a specific art and design project. |
| **P6** Examine potential causes for error in a survey or measurement process. | **P7** Record measurements for a given art and design context, using standard tools and techniques. |
| **LO4** Record a series of measurements, in a given art and design context, and check for accuracy. | **M4** Compare recorded measurements, from different processes and techniques, to ascertain overall accuracy. |
| **P8** Evaluate recorded measurements to confirm accuracy. | |
Recommended Resources

Textbooks


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

<table>
<thead>
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<th>Unit code</th>
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<tr>
<td>Unit level</td>
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<td>Credit value</td>
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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*
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
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<tbody>
<tr>
<td><strong>Pass</strong></td>
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<tr>
<td><strong>LO1</strong> Explore the development of darkroom techniques and their application within the creative industries</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the historic development of darkroom practices.</td>
</tr>
<tr>
<td><strong>P2</strong> Illustrate the ways that darkroom techniques are used in contemporary art and design contexts.</td>
</tr>
<tr>
<td><strong>LO2</strong> Process and print photographic images using darkroom processes; applying safe practices and procedures</td>
</tr>
<tr>
<td><strong>P3</strong> Process film to obtain photographic negatives.</td>
</tr>
<tr>
<td><strong>P4</strong> Produce photographic contact sheets and prints on different papers from negatives.</td>
</tr>
<tr>
<td><strong>P5</strong> Explain the requirements for safe operation of equipment and handling of materials.</td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.</td>
</tr>
<tr>
<td><strong>P7</strong> Create final photographic outputs through different finishing techniques, testing and review.</td>
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<td>Pass</td>
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</tbody>
</table>
| **LO3** Modify and finish photographic images in response to a brief | **P6** Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs. | **LO3 and LO4**

**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. |

<table>
<thead>
<tr>
<th></th>
<th><strong>M4</strong> Justify the use of darkroom techniques in communicating concepts to an audience.</th>
<th><strong>M3</strong> Refine photographic outputs, based on modifications through process and technique, to determine best results.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>P7</strong> Create final photographic outputs through different finishing techniques, testing and review.</td>
<td><strong>LO4</strong> Present photographic prints, and development work, to identified audiences.</td>
<td><strong>P8</strong> Illustrate concept development of photographic outputs. <strong>P9</strong> Present finished photographic prints to an audience.</td>
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Recommended Resources

Textbooks


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

<table>
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<th>Unit code</th>
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<tr>
<td>Unit level</td>
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<td>Credit value</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles</td>
<td></td>
<td>LO1 and LO2</td>
</tr>
<tr>
<td><strong>P1</strong> Explain the manufacturing processes required for the production of knitted, woven and non-woven fabrics.</td>
<td><strong>M1</strong> Compare the different processes required to produce woven, knitted and non-woven textiles; highlighting both the common and different processes and equipment.</td>
<td>D1 Evaluate a given range of textile products to determine the equipment and processes used in their production, referring to yarn, composition and structure.</td>
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<tr>
<td><strong>P2</strong> Assess the operation and function of different textile manufacturing equipment</td>
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<tr>
<td><strong>P3</strong> Discuss the health and safety issues associated with textile technology and processes.</td>
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<tr>
<td><strong>LO2</strong> Evaluate fibre composition, yarn type, and fabric structure across a range of textiles</td>
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</tr>
<tr>
<td><strong>P4</strong> Describe the fibre composition, and yarn type of a range of knitted and woven fabrics.</td>
<td><strong>M2</strong> Analyse the relationship between fibre composition, yarn type and fabric structure.</td>
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</tr>
<tr>
<td><strong>P5</strong> Discuss the fabric structure of a range of knitted and woven fabrics.</td>
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<tr>
<td>Pass</td>
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<tr>
<td><strong>LO3</strong> Produce a detailed fabric specification for a given context</td>
<td><strong>M3</strong> Define the functional and aesthetic qualities of fabrics for fashion, interiors and other applications.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> Create a range of fabric samples, for a given context, that show a command of manufacturing and finishing processes.</td>
</tr>
<tr>
<td><strong>P6</strong> Describe the functional qualities of fabrics used in different contexts.</td>
<td><strong>P7</strong> Evaluate the relationship between functional and aesthetic qualities in different fabrics.</td>
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<tr>
<td><strong>P8</strong> Develop a fabric specification for a given context</td>
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<tr>
<td><strong>LO4</strong> Produce textile samples using a range of technologies for manufacture and finishing.</td>
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<tr>
<td><strong>P9</strong> Develop a range of fabric samples, using different manufacturing and finishing technologies.</td>
<td><strong>M4</strong> Analyse the suitability of fabrics for different contexts, with reference to their properties.</td>
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<tr>
<td><strong>P10</strong> Present a range of fabric samples in relation to a given context.</td>
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Recommended Resources

Textbooks


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

<table>
<thead>
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<td>Unit level</td>
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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

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<tr>
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<th>Distinction</th>
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<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Discuss the role of communication, in the creative industries, through historical and contemporary precedent research</td>
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</tr>
<tr>
<td><strong>P1</strong></td>
<td>Research communication techniques relevant to an area of specialist study.</td>
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<tr>
<td><strong>P2</strong></td>
<td>Discuss the use of communication techniques in the work of others, through contemporary and historic precedent.</td>
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<tr>
<td><strong>M1</strong></td>
<td>Compare the use of communication techniques used by a range of practitioners within a specialist field.</td>
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<tr>
<td><strong>D1</strong></td>
<td>Critically analyse the communication work of a contemporary practitioner, highlighting the context in which the work is situated and how this is evident through the work.</td>
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<tr>
<td>Pass</td>
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</table>
| **LO2** Analyse a brief to define the context of a communication strategy | **M2** Use communication analytics to evaluate and refine a communication strategy. | **LO2 and LO3**
<p>| <strong>P3</strong> Review a given brief to identify the context for a communication strategy. | <strong>D2</strong> Create final communication outputs that reflect the ability to apply analytic and creative thinking in the development of design solutions. | <strong>P4</strong> Use research and testing to identify users and audience for a communication strategy. |
| <strong>LO3</strong> Develop a communication strategy, through experimentation, in response to a given brief | <strong>M3</strong> Evaluate combinations of different materials and processes, for producing communication outputs, in order to refine the message. | <strong>P5</strong> Test different modes of communication to determine applicability for an identified audience and message. |
| <strong>P6</strong> Develop final communication outputs for presentation/distribution to an identified audience. | | <strong>P6</strong> Develop final communication outputs for presentation/distribution to an identified audience. |</p>
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<tbody>
<tr>
<td><strong>LO4</strong> Present a communication strategy and finished work in relation to a given brief.</td>
<td><strong>M4</strong> Evaluate the use of communication techniques, taking into account audience feedback.</td>
<td><strong>D3</strong> Present finished communication outputs and strategy to an identified audience, illustrating the relationship between context, audience and message.</td>
</tr>
<tr>
<td><strong>P7</strong> Present a communication strategy and finished work to an identified audience.</td>
<td><strong>P8</strong> Assess the relationship between strategy and finished work.</td>
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</tbody>
</table>
Recommended Resources

Textbooks

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

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<th>Unit code</th>
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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Identify the skills and technologies required to manage an art and design project lifecycle</td>
<td></td>
<td><strong>LO1 and LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Describe the skills and processes required for a given art and design practice.</td>
<td><strong>M1</strong> Discuss the relationship between skills, technologies and time in relation to an art and design project.</td>
<td><strong>D1</strong> Develop a project workflow system, illustrating ways in which efficiency is gained through a clear process and management of diverse assets.</td>
</tr>
<tr>
<td><strong>P2</strong> Explore the technologies required for a given art and design project.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Define a project workflow system timeline to utilise available technologies, resources and skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate skills, technologies and resources, in relation to a given art and design project, to define a timeline.</td>
<td><strong>M2</strong> Demonstrate the increase in efficiency through the application of a proposed project workflow.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Prepare a workflow mapping to show the relationship between activities, resources and time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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<tr>
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</tr>
<tr>
<td><strong>LO3</strong> Apply a workflow system to an art and design project in response to a brief</td>
<td><strong>M3</strong> Evaluate the workflow for an art and design project, based on responses to issues and the effect on the overall timeline.</td>
<td><strong>LO3 and LO4</strong>&lt;br&gt;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.</td>
</tr>
<tr>
<td><strong>P5</strong> Manage the processes and resources of an art and design project, using a defined workflow.</td>
<td><strong>P6</strong> Assess the progress of an art and design project by tracking issues and solutions within a defined workflow.</td>
<td><strong>P7</strong> Evaluate the effectiveness of a workflow in relation to an art and design project. <strong>P8</strong> Identify instances of good practice and areas for improvement in a workflow, based on project outcomes.</td>
</tr>
<tr>
<td><strong>LO4</strong> Examine the implementation of a workflow system and how it has affected the overall project.</td>
<td><strong>M4</strong> Illustrate the impact of a clear workflow on the quality and efficiency of an art and design project process and outcome.</td>
<td><strong>M4</strong> Illustrate the impact of a clear workflow on the quality and efficiency of an art and design project process and outcome.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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)
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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>A/615/3540</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>4</td>
</tr>
<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Investigate the application of surface design in different art and design contexts</td>
<td><strong>LO1 and LO2</strong></td>
<td><strong>D1</strong> Produce surface design proposals, in response to a brief, illustrating creative use of techniques and materials, as part of an iterative design process.</td>
</tr>
<tr>
<td><strong>P1</strong> Describe how surface design is used in different art and design contexts.</td>
<td><strong>M1</strong> Explore the scope for surface design application within an art and design context.</td>
<td><strong>P3</strong> Experiment with surface design techniques and processes in order to establish design directions.</td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate how surface design can meet a variety of needs within an art and design context.</td>
<td><strong>M2</strong> Evaluate surface designs in response to testing and feedback, identifying necessary revisions.</td>
<td><strong>P4</strong> Devise surface designs, based on experimentation, in response to a brief.</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop and test surface designs in response to a brief</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tbody>
</table>
| **LO3** Create a surface design strategy and specifications for production | **P5** Prepare drawings, samples and specifications required for surface design production and installation.  
**P6** Define the production processes necessary for the manufacture of a surface design.  
**LO4** Present a surface design proposal, for a given context, in response to a brief. | **LO3 and LO4**  
**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.  
**M3** Use complex patterns, textures and materials, to develop a surface design strategy, in response to a brief.  
**M4** Justify the relationship between brief, strategy and proposal.  
**P7** Present final drawings, samples, specifications and mock-ups for a surface design proposal.  
**P8** Explain how a surface design proposal meets the needs of clients or consumers. |

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Recommended Resources

Textbooks


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
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
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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>F/615/3541</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>4</td>
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<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Analyse how visual narratives are used across a range of media to tell stories | **M1** Compare visual narratives, in different formats, in relation to how they meet the needs of an audience. | **LO1 and LO2**
<p>| <strong>P1</strong> Discuss the qualities of visual narratives in the work of others. | <strong>D1</strong> Evaluate the way that changes in the use of codes and conventions in visual narratives change the understanding of a story. |  |
| <strong>P2</strong> Analyse the effectiveness of visual narratives to communicate to specific audiences. | <strong>M2</strong> Illustrate how own visual narratives relate to those of others, in terms of the use of codes and conventions. |  |
| <strong>LO2</strong> Explore the codes and conventions relevant to visual narratives | <strong>P3</strong> Analyse the use of visual narrative conventions and codes in the work of others. |  |
| <strong>P4</strong> Experiment with visual narrative codes and conventions, in different formats. | <strong>P5</strong> Produce work, in a selected format, to communicate a story in response to a brief. |  |
| <strong>LO3</strong> Present a visual narrative to an identified audience | <strong>P6</strong> Develop a presentation style to support the communication of a visual narrative to an identified audience. | <strong>D2</strong> Present a visual narrative; to an identified audience, that creatively applies codes and conventions to communicate a story. |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO4</strong></td>
<td>Evaluate the effectiveness of storytelling in a visual narrative.</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Gather feedback from audiences.</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong></td>
<td>Analyse own work in conveying a narrative to an identified audience through feedback and review.</td>
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</tr>
<tr>
<td></td>
<td><strong>M4</strong> Evaluate own visual narrative work; identifying areas of good practice and for improvement.</td>
<td><strong>D3</strong> Critically assess responses to a visual narrative in order to improve future creative practice.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>J/615/3542</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

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 competition 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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Review own skills and abilities to support 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. | **LO1 and LO2**  
**D1** Evaluate own skills, abilities and development needs for future employment or self-employment. |
| **LO2** Investigate business structures, legal frameworks and legislation to construct business plan | **M1** Create a career plan, recognising progression opportunities. |                                                                            |
| **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. |                                                                            |
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Develop material to support future employment or self-employment</td>
<td><strong>M3</strong> Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.</td>
<td><strong>D2</strong> Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.</td>
</tr>
<tr>
<td><strong>P5</strong> Create a portfolio of work, highlighting creative and technical skills.</td>
<td><strong>P7</strong> Present portfolio of work to a potential employer or client.</td>
<td><strong>M4</strong> Evaluate own skills and knowledge based on analysis of employer or client feedback.</td>
</tr>
<tr>
<td><strong>P6</strong> Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.</td>
<td><strong>P8</strong> Justify suitability for employment or project appointment based on experience, education and skills.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Present own skills, abilities and work to an employer or client.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


KLEON, A. (2014) Show your work!: 10 ways to share your creativity and get discovered. Workman Publishing.


**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.texi.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)**

<table>
<thead>
<tr>
<th>Unit code</th>
<th>R/615/3544</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
<tr>
<td>Credit value</td>
<td>30</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Evaluate own and group skills, in support of a collaborative team</td>
<td><strong>P1</strong> Evaluate own skills and the skills of others through skills auditing and review.</td>
<td><strong>D1</strong> Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.</td>
</tr>
<tr>
<td><strong>P2</strong> Develop identified roles and responsibilities within a team.</td>
<td><strong>M1</strong> Discuss the allocation of roles within a collaborative team to meet overall project needs.</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
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</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Plan and manage a collaborative project, based on a Pearson-set theme</td>
<td><strong>LO2, LO3 and LO4</strong></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Develop a project plan/workflow, highlighting time, human and physical resources required.</td>
<td><strong>M2</strong> Report on project progress through the recording of issues and solutions, within the project plan/workflow.</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Communicate ethical approaches to intellectual property for creative content.</td>
<td><strong>P5</strong> Individually document own contributions and the contributions of others to the project.</td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Present collaborative project outcomes, highlighting own contributions</td>
<td><strong>P6</strong> Communicate a resolved project, using a presentation technique appropriate to the audience.</td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Illustrate own contributions to a collaborative project.</td>
<td><strong>M3</strong> Justify the selection of presentation technique in relation to an audience.</td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Critically evaluate own work, and the work of others in a collaborative project.</td>
<td><strong>P8</strong> Evaluate own contribution to collaborative practice.</td>
</tr>
<tr>
<td><strong>P9</strong></td>
<td>Discuss the interactions between team members and how this has supported project outcomes.</td>
<td><strong>M4</strong> Analyse the effect of team roles and project process on the achievement of successful outcomes.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks
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

<table>
<thead>
<tr>
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<tbody>
<tr>
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<tr>
<td>Credit value</td>
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</tr>
</tbody>
</table>

**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 affects 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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore interior design through historical and contemporary precedents</td>
<td><strong>P1</strong> Discuss the development of interior design through research and analysis.</td>
<td><strong>LO1 and LO2</strong> Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.</td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate contemporary trends in interior design, through the work of a selected designer.</td>
<td><strong>M1</strong> Analyse the relationship between interior design and broader social and cultural developments.</td>
<td><strong>D1</strong> Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.</td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate the needs of different types of interior</td>
<td><strong>P3</strong> Evaluate a client brief to determine the requirements of an interior design project.</td>
<td><strong>LO1 and LO2</strong> Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.</td>
</tr>
<tr>
<td><strong>P4</strong> Discuss the regulations and legislation related to different types of interior design project.</td>
<td><strong>P5</strong> Produce initial design proposals, based on analysis of a brief.</td>
<td><strong>M2</strong> Explore and test design concepts through an iterative process, using drawing, model and CAD.</td>
</tr>
<tr>
<td><strong>LO3</strong> Present finished design proposals for a given interior context</td>
<td><strong>P6</strong> Prepare design drawing, models, mood-boards and other material necessary to communicate an interior design proposal.</td>
<td><strong>D2</strong> Present a final design proposal and development process, informed by a critical analysis of client need and the requirements of a specific context.</td>
</tr>
<tr>
<td><strong>P7</strong> Present a design proposal to a client or customer.</td>
<td><strong>M3</strong> Justify design decisions through reference to precedent, research and design development.</td>
<td><strong>M2</strong> Explore and test design concepts through an iterative process, using drawing, model and CAD.</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO4</strong> Develop technical documentation for the construction and installation of interior design outcomes.</td>
<td></td>
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</tr>
<tr>
<td><strong>P8</strong> Create technical drawings and details to support the construction and installation of an interior design proposal.</td>
<td><strong>M4</strong> Coordinate information between drawings, schedules and specifications to ensure accuracy of construction information.</td>
<td><strong>D3</strong> Prepare technical documentation, using industry standard techniques, which integrates the technical resolution of creative practice outcomes and responds to the requirements of statutory regulations.</td>
</tr>
<tr>
<td><strong>P9</strong> Develop schedules and specifications for an interior design proposal.</td>
<td></td>
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</tr>
<tr>
<td><strong>P10</strong> Compile samples for a sample board to support specifications.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


**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

<table>
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<th>Unit code</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<tr>
<td>Credit value</td>
<td>30</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief</td>
<td><strong>LO1 and LO2</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Evaluate strategies and approaches to product design in response to a brief.</td>
<td><strong>M1</strong> Analyse constraints and responsibilities in relation to a product proposal.</td>
<td><strong>D1</strong> Implement a design strategy, based on a critical analysis of manufacturing processes, responding to constraints and responsibilities.</td>
</tr>
<tr>
<td><strong>P2</strong> Develop a design approach in response to research and, investigation of brief, constraints.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Illustrate the connections between product design and manufacturing in relation to a design strategy</td>
<td><strong>P3</strong> Explain connections between product design management and production.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Interpret production issues within a design strategy.</td>
<td><strong>M2</strong> Refine a product design strategy, based on analysis of manufacturing processes.</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Produce design prototypes, through analysis and testing in support of a design strategy</td>
<td><strong>P5</strong> Determine quality control measures and risk management for product development.</td>
<td><strong>D2</strong> Create design prototypes that integrate conceptual thinking with critical analysis of context, materials, processes and constraints.</td>
</tr>
<tr>
<td><strong>P6</strong> Evaluate a product design strategy through iterative prototyping.</td>
<td><strong>M3</strong> Analyse prototypes and production processes through systematic testing in response to a design strategy.</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
</tr>
<tr>
<td>------</td>
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<td>-------------</td>
</tr>
<tr>
<td><strong>LO4</strong> Present development work and final product design proposal in response to a brief.</td>
<td><strong>M4</strong> Justify the feasibility of product design strategy and the product specifications in response to a design brief</td>
<td><strong>D3</strong> Present a product design solution, and development work, that builds on a critical evaluation of a design strategy, resources and implementation.</td>
</tr>
<tr>
<td><strong>P7</strong> Present a body of work which illustrates the design process.</td>
<td><strong>P8</strong> Produce a final product design proposal, including technical drawings and design and manufacturing specifications.</td>
<td></td>
</tr>
</tbody>
</table>

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Pearson BTEC Levels 4 and 5 Higher Nationals in Art and Design
Recommended Resources

Textbooks


Websites

designboom.com Designboom Magazine
(General Reference)
dexigner.com Dexigner
(General Reference)
des.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

<table>
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<td>Credit value</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief | | **LO1 and LO2**
<p>| <strong>P1</strong> Investigate current market trends in response to a client brief. | <strong>M1</strong> Justify fabric selection for a capsule collection, based on initial designs and testing. | <strong>D1</strong> Create patterns for a capsule collection, which integrates a critical analysis of sustainability, use of materials and creative practice. |
| <strong>P2</strong> Develop and test initial designs for a capsule collection in response to a brief. | | |
| <strong>LO2</strong> Create patterns for a capsule collection, based on initial designs and working drawings | <strong>M2</strong> Evaluate the patterns required for a capsule collection based on design and fabric. | |
| <strong>P3</strong> Produce working drawings of garments which accurately communicate technical information. | | |
| <strong>P4</strong> Apply pattern cutting techniques to produce patterns for a capsule collection. | | |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Produce a capsule collection using standard production techniques and processes</td>
<td><strong>P5</strong> Produce a capsule collection employing industry standard techniques. <strong>P6</strong> Justify the selection of key pieces within the collection. <strong>M3</strong> Evaluate a capsule collection, based on the quality of production and concept relation to market.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> Present a capsule collection which shows a critical evaluation of relationship between brand identity and creative direction.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present a collection of fashion design toiles and final garments.</td>
<td><strong>P7</strong> Produce specification and lay-plan costings for the capsule collection demonstrating effective use of resources. <strong>P8</strong> Prepare sketches, models, sample boards to highlight design features and selection of fabrics available for the capsule collection. <strong>P9</strong> Present a capsule collection to an identified audience. <strong>M4</strong> Analyse a finished capsule collection in terms of suitability for identified market.</td>
<td></td>
</tr>
</tbody>
</table>


Recommended Resources

Textbooks

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)
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

<table>
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<th>Unit code</th>
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<td>Unit level</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Undertake market research related to a specific end use, in support of a new range of textiles</td>
<td><strong>M1</strong> Discuss the relationship between market and scope of a textile range, highlighting how the market may influence feature of a proposed design.</td>
<td><strong>D1</strong> Create concept designs for a textile collection that synthesises creative practice, experimentation and contextual research in relation to an identified market.</td>
</tr>
<tr>
<td><strong>P1</strong> Use market research to define a specific end use for a textile range.</td>
<td><strong>P2</strong> Explore a specific end use, in order to determine the scope of a textile range.</td>
<td><strong>LO1 and LO2</strong></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop textile concept designs through drawing, experimentation, and testing</td>
<td><strong>P3</strong> Develop concept designs through research and drawing.</td>
<td><strong>M2</strong> Justify concept designs in relation to the specific end use and market.</td>
</tr>
<tr>
<td><strong>P4</strong> Explore concept designs through material and design samples, using textile production processes.</td>
<td><strong>P5</strong> Test design concepts through experimentation and testing, in support of an iterative design process.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Explore concept designs through material and design samples, using textile production processes.</td>
<td><strong>P5</strong> Test design concepts through experimentation and testing, in support of an iterative design process.</td>
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</tr>
<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO3</strong> Present initial textile design proposals, for a specific end use, and respond to feedback</td>
<td><strong>P6</strong> Develop initial design proposals using textile production processes. <strong>P7</strong> Present design proposals to a given audience, in order to gather feedback. <strong>P8</strong> Evaluate feedback to define areas for further development in the design process.</td>
<td><strong>M3</strong> Analyse the way that initial textile design proposals respond to existing and future trends within the market for a specific end use. <strong>LO3 and LO4</strong> D2 Present a portfolio of final textile designs and development work that integrates creative practice with a critical evaluation of market research.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present a portfolio of finished textile designs, for a specified end use.</td>
<td><strong>P9</strong> Compile a portfolio of finished textile designs. <strong>P10</strong> Present a portfolio of finished textile designs, supported by development work, for a specified end use.</td>
<td><strong>M4</strong> Evaluate finished textile designs, for a specific end use, based on their production quality and alignment with current and future market trends.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks
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**

<table>
<thead>
<tr>
<th>Unit code</th>
<th>M/615/3549</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<tr>
<td>Credit value</td>
<td>30</td>
</tr>
</tbody>
</table>

**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)

*Accessing 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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO1** Explore historical and contemporary precedents to support the development of photographic work | **P1** Explore the development of creative strategies through precedent studies. | **LO1 and LO2**
<p>| <strong>P2</strong> Develop a creative strategy, based on research and experimentation. | <strong>M1</strong> Evaluate a creative strategy in relation to intended audience. | <strong>D1</strong> Produce photographic work in support of a creative strategy, based on critical analysis of context, precedent and audience. |
| <strong>LO2</strong> Apply project management processes in order to realise photographic work, in response to a brief | <strong>P3</strong> Establish project priorities in response to a given brief. | |
| <strong>P4</strong> Use project management techniques and processes to meet the requirements of a given brief. | <strong>M2</strong> Analyse project management processes to support the development of photographic work. | |
| <strong>LO3</strong> Present photographic work that illustrates the development of a personal style | <strong>P5</strong> Prepare photographic work using standard techniques and processes. | <strong>D2</strong> Present photographic work, which responds to critical analysis of intended audience and communicates a personal style. |
| <strong>P6</strong> Present photographic work to communicate a personal style. | <strong>M3</strong> Analyse photographic presentation/publication methods in meeting the needs of the intended audience. | |</p>
<table>
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<tr>
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</thead>
<tbody>
<tr>
<td><strong>LO4</strong> Evaluate the success of photographic work by reviewing response of intended audience.</td>
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</tr>
<tr>
<td><strong>P7</strong> Choose appropriate methods of feedback to appraise outcome of the photographic work. <strong>P8</strong> Evaluate the success of photographic work based on feedback.</td>
<td><strong>M4</strong> Analyse sources of feedback to identify potential improvements in photographic practice.</td>
<td><strong>D3</strong> Critically evaluate the success of photographic work through feedback and reflection.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


**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

<table>
<thead>
<tr>
<th>Unit code</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<td>Credit value</td>
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</tr>
</tbody>
</table>

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
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Investigate the relationship between design development, final output and use</td>
<td></td>
<td><strong>LO1 and LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Illustrate the phases of a graphic design project.</td>
<td><strong>M1</strong> Compare the changes in the phases in a graphic design process, for different types of project.</td>
<td><strong>D1</strong> Produce a graphic design proposal, based on a critical analysis of the relationship between client requirements and target market.</td>
</tr>
<tr>
<td><strong>P2</strong> Explain a graphic design project life-cycle, including post-launch actions.</td>
<td><strong>P3</strong> Discuss the different roles that are involved in the full cycle of a graphic design project.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief</td>
<td><strong>P4</strong> Define a project brief, by exploring client requirements and design constraints.</td>
<td><strong>M2</strong> Evaluate the time and costs required for a graphic design project.</td>
</tr>
<tr>
<td><strong>P5</strong> Evaluate the resources required to meet the needs of a project brief.</td>
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<tr>
<td>Pass</td>
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</tbody>
</table>
| **LO3** Produce graphic design prototypes, based on research and analysis, in support of a design strategy | **P6** Produce initial graphic design proposals, resulting from an iterative process involving research, experiment and analysis. | **LO3 and LO4**
| **P7** Justify a graphic design strategy through a design statement. | **M3** Evaluate client feedback in order to refine design proposals. | **D2** Create graphic design outputs that illustrate an integrated creative practice, combining a critical evaluation of client feedback and design iteration. |
| **LO4** Present a graphic design solution and production portfolio to a client in response to a brief. | **M4** Assess a graphic design proposal and launch plan, in relation to the requirements of a target market. | |
| **P8** Present a final graphic design proposal to a client. | **P9** Discuss how a final graphic design proposal meets the requirements of the target market. | |
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.


**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

<table>
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<td>Credit value</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse the use of art practices as a means of communication through contextual research</td>
<td><strong>P1</strong> Discuss the role of art practices through historical and contemporary precedents. <strong>P2</strong> Describe the art practice of selected contemporary practitioners. <strong>M1</strong> Evaluate the role of art practices within a broader social and cultural context.</td>
<td><strong>LO1 and LO2</strong> <strong>D1</strong> Produce exploratory work, through a creative process, that responds to critical analysis of precedent and context.</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop an individual approach to art practice, through an iterative process of experimentation</td>
<td><strong>P3</strong> Explore different art practices through the development of a range of works. <strong>P4</strong> Discuss own approach to art practice through a range of work. <strong>M2</strong> Analyse own work to determine an approach for future development.</td>
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<tbody>
<tr>
<td><strong>LO3</strong> Present work as a means of communication aimed at engaging a specific audience</td>
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<td><strong>LO3 and LO4</strong></td>
</tr>
<tr>
<td><strong>P5</strong> Evaluate a given context to identify a specific audience.</td>
<td><strong>M3</strong> Justify art practice approach and presentation method as it relates to a specific audience.</td>
<td><strong>D2</strong> Create a body of work that reflects a critical evaluation of contemporary socio-political or commercial contexts, and illustrates personal creative practice.</td>
</tr>
<tr>
<td><strong>P6</strong> Develop a presentation technique or method to address a specific audience in support of own approach to art practice.</td>
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<tr>
<td><strong>LO4</strong> Evaluate art practices as a means of socio-political critique or commercial promotion.</td>
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</tr>
<tr>
<td><strong>P7</strong> Discuss the role of art practice as socio-political critique.</td>
<td><strong>M4</strong> Justify own art practice approach as a form of socio-political critique or commercial promotion.</td>
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</tr>
<tr>
<td><strong>P8</strong> Explore the role of art practice in commercial promotion.</td>
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</table>
Recommended Resources

Textbooks


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

<table>
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<td>Unit level</td>
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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

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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse a client brief to inform the development of a digital design and content strategy</td>
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</tr>
<tr>
<td><strong>P1</strong> Analyse a client brief to define goals and objectives for a digital design product.</td>
<td><strong>M1</strong> Compare competing companies’ digital content strategy in relation to client brief.</td>
<td><strong>D1</strong> Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a content strategy.</td>
</tr>
<tr>
<td><strong>P2</strong> Identify the target audience for a digital design product.</td>
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<tr>
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<td>Merit</td>
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</tr>
<tr>
<td><strong>LO2</strong> Develop a digital design product, based on client needs in relation to a digital design and content strategy.</td>
<td><strong>M2</strong> Create a responsive digital content product, that can be used across multiple devices, based on a common codebase.</td>
<td><strong>LO2 and LO3</strong> <strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>P3</strong> Develop prototypes for user interface and data-interaction, for testing, using industry standard tools and techniques.</td>
<td><strong>P6</strong> Undertake different forms of user and market testing of prototype digital design proposals.</td>
<td><strong>P7</strong> Evaluate testing results to define changes to a digital design product.</td>
</tr>
<tr>
<td><strong>P4</strong> Discuss the benefits and drawbacks of data-driven content, in relation to a client brief.</td>
<td><strong>P5</strong> Manage web/app development using version control systems and tools.</td>
<td><strong>M3</strong> Refine and redeploy a digital design product in response to analysis of testing.</td>
</tr>
<tr>
<td><strong>P5</strong> Manage web/app development using version control systems and tools.</td>
<td><strong>LO3</strong> Evaluate user- and market-testing, to refine a digital product toward final release.</td>
<td><strong>LO3</strong></td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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<tr>
<td><strong>LO4</strong> Present a finished digital design product, justifying the aesthetic and technical strategies.</td>
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<tr>
<td><strong>P8</strong> Evaluate the way in which user and client feedback has informed the development of a digital design product.</td>
<td><strong>M4</strong> 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.</td>
<td><strong>D3</strong> Present a digital design strategy and final product that shows a command of the synthesis of aesthetic and technical requirements in digital design.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


**Websites**

<table>
<thead>
<tr>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="https://onsen.io/">https://onsen.io/</a></td>
<td>Onsen – App Development Framework (Reference/Tool)</td>
</tr>
<tr>
<td><a href="http://www.w3schools.com/">http://www.w3schools.com/</a></td>
<td>W3Schools HTML 5 (Reference)</td>
</tr>
<tr>
<td><a href="https://www.javascript.com/">https://www.javascript.com/</a></td>
<td>Javascript (Reference/Tool)</td>
</tr>
<tr>
<td><a href="http://www.w3schools.com/">http://www.w3schools.com/</a></td>
<td>W3Schools Cascading Style Sheets (Reference)</td>
</tr>
<tr>
<td><a href="http://sass-lang.com/">http://sass-lang.com/</a></td>
<td>Syntactically Awesome Style Sheets (Reference)</td>
</tr>
<tr>
<td><a href="http://compass-style.org/">http://compass-style.org/</a></td>
<td>Compass CSS Authoring Framework (Reference/Tools)</td>
</tr>
<tr>
<td><a href="https://jquery.com/">https://jquery.com/</a></td>
<td>Jquery (Reference)</td>
</tr>
<tr>
<td><a href="http://www.php.net">http://www.php.net</a></td>
<td>PHP Hypertext Pre-processor (Reference)</td>
</tr>
<tr>
<td><a href="https://www.python.org/">https://www.python.org/</a></td>
<td>Python Programming Language (Reference)</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>A/615/3554</th>
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<tbody>
<tr>
<td>Unit level</td>
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<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries | **P1** Explain the role and responsibilities of the stylist.  
**P2** Discuss the development of styling through historic and contemporary examples. | **LO1** and **LO2**  
**D1** Critically analyse the work of a chosen stylist, in relation to their work in different contexts. |
| **LO2** Analyse fashion images to determine the editorial, branding or marketing approach | **P3** Analyse images and identify editorial and advertising conventions.  
**P4** Evaluate cover lines and captions to determine the aims of an editorial, branding or marketing campaign. | **M1** Evaluate the different responsibilities of the stylist in different professional contexts.  
**M2** Compare the use of images for different types of styling. |
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</table>
| **LO3** Develop an editorial, branding or marketing strategy in relation to a given product | **M3** Justify selection of styled images as they apply to the target market for an editorial, branding or marketing strategy. | **LO3 and LO4**  
**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. |
| **P5** Analyse a given product to determine an editorial, branding or marketing strategy. | **P6** Identify the target market for an editorial, branding or marketing strategy of a given product. | **P7** Produce styled images in support of an editorial, branding or marketing strategy. |
| **P7** Produce styled images in support of an editorial, branding or marketing strategy. | **LO4** Present a portfolio of styled images, in support of an editorial, marketing or branding strategy. | **M4** Evaluate the connection between cover lines and captions with styled images. |
| **LO4** Present a portfolio of styled images, in support of an editorial, marketing or branding strategy. | **P8** Prepare a portfolio of styled images for an editorial, marketing or branding strategy. | **P9** User cover lines and captions, related to styled images, to communicate key features of an editorial, marketing or branding strategy. |
Recommended Resources

Books

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 Sartorialist.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

<table>
<thead>
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<th>Unit code</th>
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<tr>
<td>Unit level</td>
<td>5</td>
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<tr>
<td>Credit value</td>
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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Explore the range of technologies used in digital fabrication and their application</td>
<td><strong>P1</strong> Discuss the role of CAD, 3D modelling and scanning in the preparation of information for digital fabrication. <strong>P2</strong> Evaluate different forms of digital fabrication, highlighting their suitability for different applications. <strong>M1</strong> Compare forms of digital fabrication in terms of cost, efficiency and sustainability.</td>
<td><strong>LO1 and LO2</strong> <strong>D1</strong> Create digital models, and supporting technical information to facilitate digital manufacturing, reflecting critical analysis of materials and processes to be used.</td>
</tr>
<tr>
<td><strong>LO2</strong> Develop digital models ready for printing or machining using scanning technology and CAD</td>
<td><strong>P3</strong> Prepare CAD drawings and models for use in digital fabrication. <strong>P4</strong> Evaluate a digital model in terms of its suitability for a given form of digital fabrication.</td>
<td><strong>M2</strong> Discuss the potential failures in digital fabrication due to problems in data formatting or model construction.</td>
</tr>
<tr>
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<tr>
<td><strong>LO3</strong> Evaluate the processes of machine set-up, material selection and material states, and their sustainability</td>
<td><strong>P5</strong> Evaluate different materials used in digital fabrication with examples of techniques for use. <strong>P6</strong> Compare tolerancing and build orientation across technologies. <strong>P7</strong> Analyse different materials and processes in terms of their sustainability.</td>
<td><strong>M3</strong> Assess the potential of recycled materials in digital fabrication, highlighting their suitability for different processes and their sustainability. <strong>LO3 and LO4</strong> <strong>D2</strong> Justify the materials and production processes used to produce finished 3D objects, in response to a given brief.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present finished 3D objects, developed through print/machining, in response to a given brief.</td>
<td><strong>P8</strong> Print and/or machine 3D objects, in response to a given brief. <strong>P9</strong> Apply techniques for removal, post-processing, finishing and maintenance. <strong>P10</strong> Present work to an audience and document feedback.</td>
<td><strong>M4</strong> Compare the outcomes of post-processing and hand finishing across additive and subtractive fabrication methods.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the characteristics of linear and non-linear narratives in scriptwriting</td>
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</tr>
<tr>
<td><strong>P1</strong> Explain the key features of different narrative forms.</td>
<td><strong>M1</strong> Compare different forms of narrative structure, using examples from contemporary culture.</td>
<td><strong>LO1 and LO2</strong></td>
</tr>
<tr>
<td><strong>P2</strong> Discuss the application of narrative forms in scriptwriting for design.</td>
<td></td>
<td><strong>D1</strong> Critically analyse a design brief to identify the creative potential for a narrative to support a strategy to reach a target market.</td>
</tr>
<tr>
<td><strong>LO2</strong> Justify the selection of a narrative structure for a specific form of distribution and target market, in response to a given design brief</td>
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</tr>
<tr>
<td><strong>P3</strong> Identify the target market for a product or service, based on a given brief.</td>
<td><strong>M2</strong> Prepare and update a project management plan, using standard systems of time and resource tracking.</td>
<td></td>
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<tr>
<td><strong>P4</strong> Select a form of distribution for a product or service, based on a given brief.</td>
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<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tbody>
</table>
| **LO3** Develop a script, and supporting material, in response to a given design brief | **M3** Evaluate a draft script and supporting material, with regard to their relation to a target market. | **LO3 and LO4**
| **P5** Prepare an outline, storyboard, or flowchart in support of a script. | **P6** Develop a draft script, for an identified distribution form and a target market. | **D2** Create a script that reflects a critical evaluation of target market and intended user experience. |
| **LO4** Present a completed script, in response to a given brief, highlighting how the narrative meets client needs for an identified target market. | **P7** Present a completed script, using a format appropriate to the identified form of distribution. | **P8** Discuss the way in which a narrative meets client needs for an identified target market. |
| **P4** Select forms of feedback, appropriate to the form of distribution, to gather user experience information. | **M4** Select forms of feedback, appropriate to the form of distribution, to gather user experience information. | |
Recommended Resources

Textbooks


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

<table>
<thead>
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<th>Unit code</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
<tr>
<td>Credit value</td>
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</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Discuss the purposes of digital content systems and key UI features | **P1** Explain the purpose of different digital content systems.  
**P2** Discuss the role of different UI features, using examples.  
**M1** Evaluate the relationship between digital content systems and key UI elements, for different devices. | **LO1 and LO2**  
**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. |
| **LO2** Write code to create and style interactive digital content prototypes, in response to a brief | **P3** Evaluate a brief to determine a suitable digital content delivery approach.  
**P4** Use HTML, CSS, and JavaScript to create, style, and position interactive digital content, to produce functional prototypes.  
**P5** Demonstrate the use of dynamic content creation in a functional prototype.  
**M2** Justify the design of a user interface and user experience, to meet the intended purpose, in response to a brief. |                                                                                             |
| **LO3** Optimise, validate, and organise digital content for delivery via the Internet | **P6** Upload code and media to a live web host.  
**P7** Present a functional digital content system.  
**M3** Optimise media, selecting file types and codecs, to achieve a balance between media quality and file size. | **D2** Present a functioning digital content system, based on a critical evaluation of the relationship between media optimisation and user experience. |
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO4</strong> Evaluate digital content presented through a web browser.</td>
<td><strong>M4</strong> Assess a digital content system, based on user feedback, highlighting areas for further development.</td>
<td><strong>D3</strong> Critically evaluate user feedback, analytics, or UX testing, to identify the effectiveness of a digital content system in meeting user needs.</td>
</tr>
<tr>
<td><strong>P8</strong> Evaluate the user experience created through content and UI, and their applicability to the device.</td>
<td><strong>P9</strong> Explain methods of gathering user experience data and how this informs ongoing content development.</td>
<td></td>
</tr>
</tbody>
</table>

**P8** Evaluate the user experience created through content and UI, and their applicability to the device.

**P9** Explain methods of gathering user experience data and how this informs ongoing content development.
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>R/615/3558</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Evaluate different types of technical information in the context of diverse project types</td>
<td></td>
<td><strong>LO1 and LO2</strong></td>
</tr>
<tr>
<td><strong>P1</strong> Explain the use of technical information in the context of a project.</td>
<td><strong>M1</strong> Compare different types of technical information to identify their suitability in specific contexts.</td>
<td><strong>D1</strong> Produce technical drawings, schedules and specifications, based on a critical evaluation of the context and requirements of a given project.</td>
</tr>
<tr>
<td><strong>P2</strong> Describe the different types of technical information and their use.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop a set of technical drawings, details, schedules and specifications in support of a given art &amp; design project</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Prepare a set of technical drawings, and selected details.</td>
<td><strong>M2</strong> Justify the use of specific types of technical information in support of a given project.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Produce an outline specification.</td>
<td></td>
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</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>Distinction</td>
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</tr>
<tr>
<td><strong>LO3</strong> Interpret different types of technical information in order to explain an art &amp; design project</td>
<td><strong>P5</strong> Relate a set of technical drawings to a specification. <strong>P6</strong> Evaluate technical drawings and details to identify ‘clashes’.</td>
<td><strong>M3</strong> Undertake a set of corrections to technical drawings and specifications. <strong>LO3 and LO4</strong> <strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>LO4</strong> Assess ways in which art &amp; design professionals collaborate in the production of technical information.</td>
<td><strong>P7</strong> Discuss the types of information produced by different participants in an art &amp; design project. <strong>P8</strong> Examine the relationship between different bodies of information and how they work in conjunction.</td>
<td><strong>M4</strong> Evaluate the benefits and challenges of using cloud-based collaboration platforms for art &amp; design projects.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks
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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>Y/615/3559</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
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<td>Credit value</td>
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</table>

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
<table>
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<tr>
<th>Learning Outcomes and Assessment Criteria</th>
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</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
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<tr>
<td><strong>LO1</strong></td>
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<tr>
<td><strong>P1</strong></td>
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<td><strong>P2</strong></td>
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<tr>
<td><strong>LO2</strong></td>
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<td><strong>P3</strong></td>
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<tr>
<td><strong>P4</strong></td>
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<tr>
<td><strong>LO3</strong></td>
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<tr>
<td><strong>P5</strong></td>
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<td><strong>P6</strong></td>
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<tr>
<td><strong>LO1 and LO2</strong></td>
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<tr>
<td><strong>M1</strong></td>
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<td><strong>M2</strong></td>
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<tr>
<td><strong>M3</strong></td>
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<tr>
<td><strong>D2</strong></td>
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<tr>
<td>Pass</td>
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<td>------</td>
</tr>
<tr>
<td><strong>LO4</strong> Present a range of promotional material, using branding guidelines, in support of a given brand.</td>
</tr>
<tr>
<td><strong>P7</strong> Produce stationery and promotional material that communicate brand identity, based on guidelines.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


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

<table>
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<tr>
<th>Unit code</th>
<th>R/615/3561</th>
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<tbody>
<tr>
<td>Unit level</td>
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</tr>
<tr>
<td>Credit value</td>
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</tbody>
</table>

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*
<table>
<thead>
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<th>Learning Outcomes and Assessment Criteria</th>
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</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
</tr>
<tr>
<td>LO1 Investigate conceptual approaches in art &amp; design through contextual research</td>
</tr>
<tr>
<td>P1 Discuss the historic development of conceptual practice in art &amp; design.</td>
</tr>
<tr>
<td>P2 Explore the ways in which conceptual practice addresses different contexts.</td>
</tr>
<tr>
<td>LO2 Develop a conceptual approach within an art &amp; design project through experimentation</td>
</tr>
<tr>
<td>P3 Explore conceptual ideas, through experimentation, in response to a given brief.</td>
</tr>
<tr>
<td>P4 Develop a conceptual approach using techniques, materials and processes.</td>
</tr>
<tr>
<td>LO3 Present a conceptual work of art &amp; design, based on research and experimentation</td>
</tr>
<tr>
<td>P5 Develop a presentation for a conceptual work that recognises the role of context/site.</td>
</tr>
<tr>
<td>P6 Present a conceptual work to an identified audience.</td>
</tr>
<tr>
<td>Pass</td>
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<tr>
<td>------</td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate own work and the work of others in relation to historical and contemporary precedents.</td>
</tr>
<tr>
<td><strong>P7</strong> Develop an artist statement, articulating a conceptual approach.</td>
</tr>
<tr>
<td><strong>P8</strong> Prepare a critical commentary, justifying a conceptual work in relation to historic and contemporary contexts.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
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<th>Unit code</th>
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<td>5</td>
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</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore art direction within the creative industries</td>
<td><strong>M1</strong> Compare different types of project in terms of the role of an art director.</td>
<td><strong>D1</strong> Critically analyse the work of an art director; highlighting how their work has informed our awareness of a company, brand or issue.</td>
</tr>
<tr>
<td><strong>P1</strong> Examine the development of art direction through historic and contemporary examples.</td>
<td><strong>P2</strong> Discuss the role of an art director within the creative industries.</td>
<td></td>
</tr>
</tbody>
</table>

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<thead>
<tr>
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<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO2</strong> Analyse a client brief and target market to formulate an art direction strategy</td>
<td><strong>LO2 and LO3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Review a client brief to identify opportunities and limitations related to the target market.</td>
<td><strong>D2</strong> Create work that establishes a unified visual direction, based on the critical evaluation of client needs and target audience in an art direction strategy.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Evaluate client needs, in relation to a target market, to develop an art direction strategy.</td>
<td><strong>M2</strong> Define the assets and resources needed for an art direction strategy.</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial</td>
<td><strong>M3</strong> Justify the unified visual direction for a project, based on response to client needs and target market.</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Commission, obtain or create visual assets for use in an art directed project, based on a strategy.</td>
<td><strong>P6</strong> Present an advertising campaign, marketing campaign, fashion spread or editorial, using developed assets, based on an art direction strategy.</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO4</strong> Evaluate the collaborative process of art direction and own role in that process.</td>
<td><strong>M4</strong> Assess the success of art direction in relation to the collaborative process and overall outcome.</td>
<td><strong>D3</strong> Analyse areas of good practice and areas for improvement in own role, within a collaborative team, as an art director.</td>
</tr>
<tr>
<td><strong>P7</strong> Discuss the collaborative process in art direction.</td>
<td></td>
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</tr>
<tr>
<td><strong>P8</strong> Evaluate the different forms of relationship, between professionals, working under art direction.</td>
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</tr>
<tr>
<td><strong>P9</strong> Examine own role, as art director, in managing the creative input of others.</td>
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</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Unit code</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse a given brief to identify materials appropriate to the project needs</td>
<td><strong>M1</strong> Analyse the relationship between project type, client needs and potential materials.</td>
<td><strong>LO1 and LO2</strong> D1 Justify the selection of materials, for a given project, based on analysis of experimental results, in relation to a given brief and context.</td>
</tr>
<tr>
<td><strong>P1</strong> Examine a given brief to determine project needs, client needs, and target market. <strong>P2</strong> Identify materials to meet a range of needs in relation to a given brief.</td>
<td><strong>M2</strong> Evaluate material performance and behaviour to ascertain suitability for a given project.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate material properties and behaviours, through experiment and testing</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Carry out material experiments to determine suitability for a given project. <strong>P4</strong> Experiment with different materials, through the production of samples and prototypes.</td>
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</tbody>
</table>

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<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Develop specifications for materials to be used in a final outcome, based on a given brief</td>
<td><strong>P5</strong> Discuss manufacturing or production processes required for the final outcome, in relation to a given brief.</td>
<td><strong>M3</strong> Evaluate the way that production/manufacturing processes may inform the type of specification produced.</td>
</tr>
<tr>
<td><strong>P6</strong> Prepare sector-specific specifications in support of a final outcome, for a given project.</td>
<td><strong>LO3 and LO4</strong></td>
<td><strong>D2</strong> Produce material specifications, samples and final outcomes, based on a brief, reflecting critical analysis of material properties, manufacturing processes and project constraints.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present material samples, specifications and final outcomes, based on a given brief.</td>
<td><strong>P7</strong> Produce a body of work to show the development of material selection and specification.</td>
<td><strong>M4</strong> Evaluate the presentation and response to work undertaken.</td>
</tr>
<tr>
<td><strong>P8</strong> Present a final project outcome, based on a given brief, supported by material samples and specifications.</td>
<td></td>
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</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
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<th>Unit code</th>
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</thead>
<tbody>
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<td>Unit level</td>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Develop a design brief, based on evaluation of a target market and a conceptual approach to ceramic design | | **LO1 and LO2**
<p>| <strong>P1</strong> Evaluate a target market through research and trend analysis. | <strong>M1</strong> Discuss the relationship between contextual research and conceptual approach. | <strong>D1</strong> Produce ceramic artefacts that reflect an experimental approach to material and form, based on critical evaluation of their ability to communicate conceptual ideas. |
| <strong>P2</strong> Define a conceptual position based on research and analysis. | | |
| <strong>P3</strong> Develop a design brief, in relation to a target market and conceptual position. | | |
| <strong>LO2</strong> Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts | | |
| <strong>P4</strong> Undertake material and formal experimentation to develop ceramic artefacts. | <strong>M2</strong> Evaluate the development of ceramic artefacts through the documentation of an iterative process. | |
| <strong>P5</strong> Explore methods to communicate concepts through physical artefacts. | | |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Present a collection of finished ceramic artefacts, designed to meet the needs of a target market</td>
<td><strong>P6</strong> Communicate a concept through a collection of ceramic artefacts and portfolio. <strong>P7</strong> Present a collection of ceramic artefacts, designed to meet the needs of a target market.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> 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.</td>
</tr>
<tr>
<td><strong>LO4</strong> Assess a conceptual approach, to ceramic design, in meeting the needs of a target market.</td>
<td><strong>M3</strong> Justify the range of artefacts, within a collection, in terms of the overall concept and target market.</td>
<td><strong>M4</strong> Analyse how a conceptual approach to ceramic design addresses broader social, cultural and environmental issues.</td>
</tr>
<tr>
<td><strong>P8</strong> Review process and outcomes, in ceramic design, highlighting conceptual development. <strong>P9</strong> Evaluate how a conceptual approach to ceramic design can meet the needs of a target market.</td>
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</tr>
</tbody>
</table>
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore theoretical frameworks to inform the creation of a moving image product</td>
<td><strong>D1</strong> Critically evaluate a media product in relation to theoretical frameworks of audience and meaning.</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Discuss a range of moving image forms and their conventions. <strong>P2</strong> Explore the relationship between audiences and media. <strong>M1</strong> Evaluate the way in which theory, genre and form create meaning.</td>
<td></td>
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</tr>
<tr>
<td><strong>LO2</strong> Devise and plan a moving image product, in response to a brief</td>
<td><strong>D2</strong> Produce a clear production strategy for a moving image product based on critical analysis of a brief and intended audience.</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Investigate the context, audience and purpose of a moving image product, in relation to a brief. <strong>P4</strong> Develop a production strategy; including schedules, locations, shot lists and resources. <strong>M2</strong> Justify the elements of a production strategy in relation to a brief and an intended audience.</td>
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<tr>
<td>Pass</td>
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<td>Distinction</td>
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<tr>
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</tr>
</tbody>
</table>
| **LO3** Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief | **M3** Critically evaluate interim stages of production and editing to refine a moving image product. | **LO3 and LO4**
| **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. |
| **P5** Undertake the production of a media product using standard techniques for lighting and filming. | **P6** Apply post-production techniques to finish a moving image product. | **M4** Discuss how post-production processes can modify meaning for a moving image product. |
| **LO4** Critically evaluate a moving image product, with regard to a brief and target audience. | **P7** Analyse a moving image product based on client and audience feedback. | **P8** Evaluate how a moving image product creates meaning for an intended audience. |
| **P7** Analyse a moving image product based on client and audience feedback. | **P8** Evaluate how a moving image product creates meaning for an intended audience. | **M4** Discuss how post-production processes can modify meaning for a moving image product. |
Recommended Resources

Textbooks


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

<table>
<thead>
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<th>Unit code</th>
<th>D/615/3580</th>
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<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<td>Credit value</td>
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</table>

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
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
</tr>
<tr>
<td><strong>LO1</strong> Examine methods of project and asset management suitable for art &amp; design projects</td>
</tr>
<tr>
<td><strong>P2</strong> Identify workflow stages necessary for specialist art &amp; design projects.</td>
</tr>
<tr>
<td><strong>LO2</strong> Evaluate the relationship between project management approach and workflow strategy</td>
</tr>
<tr>
<td><strong>P4</strong> Evaluate the way that workflows and project management may work together in support of project success.</td>
</tr>
<tr>
<td><strong>LO3</strong> Employ a workflow management system for a chosen project; monitoring progress throughout</td>
</tr>
<tr>
<td><strong>P6</strong> Monitor project stages, processes and milestones throughout the duration of a project.</td>
</tr>
<tr>
<td>Pass</td>
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<tr>
<td>------</td>
</tr>
<tr>
<td><strong>LO4</strong> Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.</td>
</tr>
<tr>
<td><strong>P7</strong> Evaluate workflow strategies in relation to the achievement of successful project outcomes. <strong>P8</strong> Critically analyse management strategies based on project success, in regard to client and user feedback.</td>
</tr>
</tbody>
</table>


Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>K/615/3582</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

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*
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Explore modelmaking processes, materials, techniques and technologies through historic precedents</td>
<td><strong>LO1 and LO2</strong>&lt;br&gt;D1 Critically analyse historic and contemporary precedents to identify the purpose and parameters of a model.</td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Explore contemporary and historical practices in modelmaking through contextual research.</td>
<td><strong>M1</strong> Analyse historic and contemporary precedents, in modelmaking, in regard to materials and processes used.</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Determine the types of model and the materials and processes used, in given examples.</td>
<td><strong>LO2</strong> Determine model purpose and parameters, responding to design constraints and requirements of a brief</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Determine model purpose and parameters, responding to design constraints and requirements of a brief</td>
<td><strong>M2</strong> Define production processes that may be used to achieve a model for an identified purpose.</td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Determine model parameters in response to a brief.</td>
<td><strong>P4</strong> Review a project brief to identify design constraints and requirements for model.</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Review a project brief to identify design constraints and requirements for model.</td>
<td><strong>M2</strong> Define production processes that may be used to achieve a model for an identified purpose.</td>
</tr>
<tr>
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</tr>
</tbody>
</table>
| **LO3** Utilise materials, technologies and processes to achieve model outcomes, in response to a brief | **P5** Use 2D & 3D design software to develop information required for modelmaking.  
**P6** Explore the use of traditional and digital fabrication processes and techniques in modelmaking.  
**P7** Record health and safety workshop procedures and their application to modelmaking practice. | **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. |
| **LO4** Present a display of finished models to a defined audience. | **P8** Use physical and digital processes in the finishing of models.  
**P9** Evaluate a given audience to inform the development of a collaborative display strategy.  
**P10** Collaborate with others to develop a display strategy for finished models. | **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. |
| **M3** Deploy traditional and digital processes to develop a model, in response to a brief. | **M4** Evaluate the relationship between model purpose and display strategy. | |
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>M/615/3583</th>
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<tbody>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore jewellery design through historic and contemporary precedent</td>
<td><strong>M1</strong> Analyse the relationship between materials, processes and sustainability in contemporary jewellery design.</td>
<td><strong>D1</strong> Critically evaluate a contemporary jewellery design trends, highlighting the use of materials and processes and their impact on sustainability.</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss the historic development of jewellery using precedents.</td>
<td></td>
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</tr>
<tr>
<td><strong>P2</strong> Examine contemporary jewellery trends and their relationship to historic precedents.</td>
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</tr>
</tbody>
</table>
| **LO2** Develop conceptual designs, for a jewellery collection, based on market research and design experimentation | **M2** Evaluate how conceptual designs address market needs. | **LO2 and LO3**
<p>| <strong>P3</strong> Undertake market research to define an audience. | | <strong>D2</strong> Produce prototype jewellery designs, that make innovative use of materials and techniques to communicate concepts through form. |
| <strong>P4</strong> Establish a concept based on research and experimentation. | | |
| <strong>P5</strong> Develop conceptual designs in response to market research. | | |
| <strong>LO3</strong> Produce prototype jewellery designs using a range of materials, processes and tools | <strong>M3</strong> Evaluate prototype designs to select final prototypes for further development. | |
| <strong>P6</strong> Develop prototype jewellery designs. | | |
| <strong>P7</strong> Select materials and processes in support of concept-based jewellery designs. | | |
| <strong>P8</strong> Discuss the application of safe working practices for materials and processes. | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>LO4</strong> Present a jewellery collection for an identified market.</td>
<td></td>
<td><strong>D3</strong> Present a finished jewellery collection that reflects professional skills in design and making, integrated with a critical evaluation of market and audience.</td>
</tr>
<tr>
<td><strong>P9</strong> Produce finished jewellery pieces that communicate an overall collection strategy and concept.</td>
<td><strong>M4</strong> Develop a display approach that highlights the material and formal strategy used in the design of a jewellery collection.</td>
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</tr>
<tr>
<td><strong>P10</strong> Present a jewellery collection in a context that supports the conceptual approach.</td>
<td></td>
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</tr>
</tbody>
</table>
Recommended Resources

Textbooks
FORCADEL, M.J. (2012) *DRAWING FOR JEWELERS (master classes in professional design)*. Schiffer 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 (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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>T/615/3584</th>
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<tbody>
<tr>
<td>Unit level</td>
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<td>Credit value</td>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Compare project management theories, practices and standards, identifying their appropriateness for different types of project</td>
<td><strong>LO1 and LO2</strong></td>
<td><strong>D1</strong> Analyse the methodologies that underpin project management for different types of complex art &amp; design projects.</td>
</tr>
<tr>
<td><strong>P1</strong> Discuss types of projects and project management in the context of art &amp; design activities.</td>
<td><strong>M1</strong> Explore the development of project management as a discipline within the creative industries.</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Explain the need for professional recognition and standards for project management.</td>
<td><strong>M2</strong> Evaluate stakeholder decision-making processes in a complex art &amp; design project.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Discuss the roles of the major stakeholders in an art &amp; design project and how their needs are managed by the project management team</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Review key stakeholder relationships and their influence on a complex art &amp; design project.</td>
<td><strong>P4</strong> Assess the importance of stakeholder communications and collaboration to achieve project success.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Assess the importance of stakeholder communications and collaboration to achieve project success.</td>
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<tr>
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<td>Distinction</td>
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</tr>
</tbody>
</table>
| **LO3** Specify the attributes and competencies of a project manager leading a complex art & design project | | **LO3 and LO4**
| **P5** Discuss the role and key responsibilities of an art & design project manager. | **M3** Compare the responsibilities and qualities of a project manager for different types of complex art & design projects. | **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. |
| **P6** Assess the attributes, competencies and managerial skills of an art & design project manager. | | |
| **LO4** Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project. | | |
| **P7** Examine the key project management processes in a complex art & design project. | **M4** Critically evaluate the adoption of a cloud-based project management system for a complex art & design project. | |
| **P8** Prepare a project strategy plan, noting how sustainability will be managed. | | |
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Analyse tools and techniques for 3D modelling and rendering through research and experimentation</td>
<td><strong>P1</strong> Discuss the different types of 3D modelling software for use in an art &amp; design project.</td>
<td><strong>M1</strong> Evaluate model complexity, rendering times and final intended use, to identify suitable combinations of technologies.</td>
</tr>
<tr>
<td><strong>P2</strong> Explore different rendering processes and tools, and the types of output they produce.</td>
<td><strong>P3</strong> Analyse the use of different 3D modelling systems in conjunction with different rendering systems, to identify workable combinations.</td>
<td><strong>LO1 and LO2</strong> <strong>D1</strong> Justify a visualisation strategy in relation to the intended audience and client need, highlighting how scenes, materials and lighting will communicate the intended message.</td>
</tr>
<tr>
<td><strong>LO2</strong> Analyse an art &amp; design project brief to develop a digital visualisation strategy</td>
<td><strong>P4</strong> Evaluate an art &amp; design brief to identify project type and intended audience.</td>
<td><strong>M2</strong> Define scenes, materials and lighting for a visualisation strategy.</td>
</tr>
<tr>
<td><strong>P5</strong> Analyse the project type and intended audience, for an art &amp; design project, to define a visualisation strategy.</td>
<td><strong>P5</strong> Analyse the project type and intended audience, for an art &amp; design project, to define a visualisation strategy.</td>
<td></td>
</tr>
<tr>
<td>Pass</td>
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</tr>
<tr>
<td><strong>LO3</strong> Develop a digital model and visualisations in support of a given art &amp; design project</td>
<td><strong>P6</strong> Create a 3D model and scenes in response to a given brief.</td>
<td><strong>LO3 and LO4</strong> <strong>D2</strong> 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 &amp; design project.</td>
</tr>
<tr>
<td><strong>P7</strong> Develop shaders, lighting maps, and material maps for rendering.</td>
<td><strong>P8</strong> Use post-processing to finalise rendered visualisations.</td>
<td><strong>M3</strong> Use rendering passes to achieve greater flexibility in post-processing.</td>
</tr>
<tr>
<td><strong>LO4</strong> Critically evaluate a digital visualisation strategy, and outputs, in relation to an art &amp; design project.</td>
<td><strong>P9</strong> Analyse finished renders in relation to client needs and intended audience.</td>
<td><strong>M4</strong> Review client and user feedback to determine effectiveness of final visualisations in communicating intended message.</td>
</tr>
<tr>
<td><strong>P10</strong> Critically evaluate final visualisations in relation to a visualisation strategy.</td>
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</tbody>
</table>
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>J/615/3587</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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</table>

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

<table>
<thead>
<tr>
<th>LO1</th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment | **P1** Devise developmental goals in relation to work-based learning. | **M1** Evaluate how work-based learning will contribute to own development and career goals. | **LO1 and LO2**
<p>| <strong>D1</strong> 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. |
| <strong>LO2</strong> Plan and manage a work-based learning experience through consultation with employer/client and tutor | <strong>P3</strong> Use project management techniques to plan an effective work-based learning opportunity. | <strong>M2</strong> Examine commercial and professional contexts during the course of a work-based learning experience. |
| <strong>P4</strong> Carry-out a work-based learning opportunity that develops both subject-specific and transferable skills. | | |</p>
<table>
<thead>
<tr>
<th>Pass</th>
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<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO3</strong> Assess the development of employability skills and professional attributes in relation to activities undertaken during work-based learning</td>
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</tbody>
</table>
| **P5** Evaluate own development of subject-specific skills through work-based learning. | **M3** Identify problems and propose solutions, based on evaluation of work-based learning. | **LO3 and LO4**  
**D2** Critically analyse areas of good practice and areas for improvement, in order to refine own future plans. |
| **P6** Assess own development of transferable and employability skills through work-based learning. | | |
| **LO4** Evaluate own development, based on personal experience and employer or client feedback, to plan for the future. | | |
| **P7** Compare employer feedback and tutor feedback to identify areas of good practice and areas for improvement. | **M4** Evaluate own development through reflection and feedback. | |
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>M/615/3597</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<td>Credit value</td>
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</table>

**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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO1** Explain the potential user-testing phases of a design project lifecycle | **P1** Identify the user-testing phases for a design project. | **LO1 and LO2**
<p>| | <strong>P2</strong> Explain how user-testing differs for different phases of a project. | <strong>D1</strong> Critically analyse a user-testing strategy for an art &amp; design project, highlighting specific ways in which results of testing will inform creative design development. |
| | <strong>M1</strong> Evaluate the types of information required, from user testing at different stages of a project. | |
| <strong>LO2</strong> Assess a user-testing strategy; confirming its suitability for a chosen design project | <strong>P3</strong> Develop an iterative user-testing strategy for an art &amp; design project. | |
| | <strong>P4</strong> Assess how a user-testing strategy will provide appropriate information for a chosen art &amp; design project. | <strong>M2</strong> Evaluate the potential of a user-testing strategy to streamline development and achieve project success. |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
</table>
| **LO3** Implement a user-testing strategy for a chosen design project | | **LO3 and LO4**
| **P5** Outline the implementation of the user-testing strategy. | **M3** Evaluate results of user-testing to inform design development. | **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. |
| **P6** Discuss the different types of results gained from moderated and un-moderated testing. | | |
| **LO4** Evaluate the success of an art & design project based on outcomes of a user-testing. | | |
| **P7** Discuss the results of user-testing and how this has informed the development process. | **M4** Explain the impact of user-testing on the development schedule, highlighting areas where the process has been streamlined or delayed. | |
| **P8** Evaluate the success of an art & design project. | | |
Recommended Resources

Textbooks


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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>K/615/3596</th>
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<tbody>
<tr>
<td>Unit level</td>
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<td>Credit value</td>
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</table>

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
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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Explore the development of digital animation and its application in different contexts</td>
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</tr>
<tr>
<td><strong>P1</strong> Explore the development of digital animation in relation to traditional forms of animation.</td>
<td><strong>M1</strong> Compare traditional and digital forms of animation, highlighting benefits or challenges of using digital forms.</td>
<td><strong>D1</strong> Critically evaluate the role of digital animation and its application within the broader creative industries.</td>
</tr>
<tr>
<td><strong>P2</strong> Discuss how forms of digital animation may meet audience expectation in different contexts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Plan a digital animation using storyboards, sketches and planning tools</td>
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</tr>
<tr>
<td><strong>P3</strong> Identify a target audience and context for a digital animation.</td>
<td><strong>M2</strong> Prepare and rig models for animation test in preparation for production.</td>
<td><strong>LO2 and LO3</strong></td>
</tr>
<tr>
<td><strong>P4</strong> Use storyboards, sketches and animatics to plan a digital animation.</td>
<td></td>
<td><strong>D2</strong> Create final animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of target audience.</td>
</tr>
<tr>
<td><strong>LO3</strong> Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience</td>
<td></td>
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</tr>
<tr>
<td><strong>P5</strong> Use industry standard tools and techniques in the production of a rendered digital animation.</td>
<td><strong>M3</strong> Justify the approach to production and post-production in developing a digital animation for a given audience.</td>
<td></td>
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<tr>
<td><strong>P6</strong> Carry out post-production processes to output digital animation for a given audience and context.</td>
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<tr>
<td><strong>LO4</strong> Critically evaluate a digital animation based on viewer feedback and reflection.</td>
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<tr>
<td><strong>P7</strong> Analyse viewer feedback following presentation of a digital animation.</td>
<td><strong>M4</strong> Analyse digital animation output in meeting client needs and audience expectations.</td>
<td><strong>D3</strong> Critically analyse digital animation output in relation to viewer feedback, to identify areas for improvement in creative practice.</td>
</tr>
<tr>
<td><strong>P8</strong> Evaluate a digital animation, reflecting on own process and practice.</td>
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</tbody>
</table>
Recommended Resources

Textbooks


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
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

<table>
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<td>Unit level</td>
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<td>Credit value</td>
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</table>

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
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO1** Explore a creative opportunity, based on own skills and knowledge | **P1** Evaluate own skills and knowledge.  
**P2** Explore creative opportunities related to own skills and knowledge within the field of practice. | **LO1 and LO2**  
**D1** Critically evaluate the importance of entrepreneurial skills in the context of employment, in the creative industries. |
| **LO2** Assess the viability of a creative opportunity, through analysis of market research | **M1** Analyse own creative work to refine the scope of creative opportunities.  
**M2** Evaluate the potential for a creative venture to provide a ‘unique selling point’, based on 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. | |
<p>| | | |
| | | |</p>
<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO3** Present a business plan, for a creative venture, to a panel of potential stakeholders | **P5** Prepare a business, for a creative venture.  
**P6** Discuss the range of potential stakeholders for a creative venture.  
**P7** Present a business plan to potential stakeholders. | **LO3 and LO4**  
**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. |
| **LO4** Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection. | **M3** Justify a business plan in relation to financial potential and growth in market share. |  |
| **P8** Assess the strengths of the business plan, in relation to market position.  
**P9** Evaluate stakeholder feedback, in order to refine a business plan for a creative venture. | **M4** Analyse stakeholder feedback to identify areas for further development or definition. |  |
Recommended Resources

Textbooks


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
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18: Digital Design Practices
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35: Advanced Product Design Studies
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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

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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Evaluate current trends, for a specific subject area, and consider possible future trends</td>
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</tr>
<tr>
<td><strong>P1</strong> Identify current trends for a specific market through visual research.</td>
<td><strong>M1</strong> Discuss the ways that past trends inform future trends within a specific market.</td>
<td><strong>D1</strong> Critically analyse the way the timeline, cycles and patterns, in trends, influence forecasting.</td>
</tr>
<tr>
<td><strong>P2</strong> Evaluate current trends, in respect of key features, for a specific market.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Critically analyse existing trend/market research to develop a forecast</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Evaluate a brief to identify market sector.</td>
<td><strong>M2</strong> Compare the relative impact of different aspects of a market on the way that trends are understood.</td>
<td><strong>LO2 and LO3</strong></td>
</tr>
<tr>
<td><strong>P4</strong> Analyse a brief to determine client needs and market competition.</td>
<td></td>
<td><strong>D2</strong> Produce a trend forecast, based on market research and client needs, reflecting the way in which creative practice responds to market trends.</td>
</tr>
<tr>
<td><strong>LO3</strong> Develop a trend forecast for a given market, using standard methods of research and analysis</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong> Undertake different forms of research to provide information in regard to current trends.</td>
<td><strong>M3</strong> Evaluate the way that the recognition of a 'zeitgeist' influences the understanding of market trends.</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong> Develop a trend forecast, making predictions for key features of a specific market.</td>
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<td></td>
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<tr>
<td>Pass</td>
<td>Merit</td>
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</tr>
<tr>
<td><strong>LO4</strong> Present a trend forecast based on client needs and market research and analysis.</td>
<td><strong>P7</strong> Develop a trend package, providing information about forecasts for key features of a specific market.</td>
<td><strong>D3</strong> Present a trend forecast based on a critical analysis of a specific market and recognising the influence of trends in other markets.</td>
</tr>
<tr>
<td><strong>P8</strong> Present a trend forecast for a given audience, using visual and written formats.</td>
<td><strong>M4</strong> Justify how a trend forecast for a specific market responds to client needs and market.</td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


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 Lifedrawing

<table>
<thead>
<tr>
<th>Unit code</th>
<th>H/616/4452</th>
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</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>4</td>
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<tr>
<td>Credit value</td>
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</tbody>
</table>

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 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
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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
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</thead>
</table>
| **LO1** Illustrate the principles and practices of lifedrawing through historic and contemporary precedents | **P1** Discuss the development of principles of lifedrawing, through reference to historic and contemporary examples. | **LO1 and LO2**
| **P2** Illustrate the practices of lifedrawing through the work of a contemporary practitioner. | **M1** Compare the use of techniques used by a range of practitioners to develop illustrative outcomes | **D1** Critically analyse the work of others to inform the exploration of applied life drawing principles and practices |
| **LO2** Explore anatomy, structure and form through lifedrawing media and techniques | **P3** Explore life drawing materials and techniques. | **M2** Evaluate materials and techniques to illustrate movement, balance and form. |
| **P4** Create work applying static anatomical principles to defined poses. | | |

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>LO3</strong></td>
<td>Develop lifedrawing work; applying principles of proportion, volume, and movement</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Demonstrate refinement of materials and techniques within the development of life drawing work</td>
<td></td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Apply reflection and iterative development to life drawing practice</td>
<td>LO3 and LO4</td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Present a portfolio of lifedrawing work that reflects evaluation and reflection.</td>
<td>D2 Critically apply iterative development to own practice of life drawing principles, media and processes</td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Evaluate own portfolio of lifedrawing work, to highlight areas of good practice in technique.</td>
<td>M4 Justify creative decisions and development process in response to feedback</td>
</tr>
<tr>
<td><strong>P10</strong></td>
<td>Reflect upon own process of developing lifedrawing work, to highlight areas for further development.</td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks


MUFTIC, K. (2017) *Figure Drawing for Concept Artists*. 3dtotal Publishing.


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

<table>
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<td>5</td>
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</table>

**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 lifedrawing 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

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<thead>
<tr>
<th>Pass</th>
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<tbody>
<tr>
<td><strong>LO1</strong> Analyse a creative brief to define a lifedrawing approach</td>
<td><strong>LO1 and LO2</strong></td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong> Analyse a creative brief.</td>
<td><strong>M1</strong> Compare different approaches to lifedrawing, in regard to their application to a creative brief.</td>
<td></td>
</tr>
<tr>
<td><strong>P2</strong> Define a lifedrawing approach, in response to a creative brief.</td>
<td><strong>D1</strong> Critically analyse the creative opportunities for character and figurative work in response to a brief.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Develop characters and contexts through the application of lifedrawing techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Apply lifedrawing techniques to develop characters.</td>
<td><strong>M2</strong> Integrate different props and poses, in lifedrawing, to explore different approaches to narrative.</td>
<td></td>
</tr>
<tr>
<td><strong>P4</strong> Use props and poses to create a narrative in lifedrawing.</td>
<td></td>
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</tr>
<tr>
<td><strong>LO3</strong> Use an iterative approach to refine composition, mood and form in lifedrawing work</td>
<td></td>
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</tr>
<tr>
<td><strong>P5</strong> Develop lifedrawing work that reflects composition, mood and form.</td>
<td><strong>M3</strong> Evaluate the relationship between composition, mood and form in lifedrawings.</td>
<td><strong>LO3 and LO4</strong></td>
</tr>
<tr>
<td><strong>P6</strong> Refine lifedrawings through an iterative process.</td>
<td><strong>D2</strong> Critically analyse the communication of character and mood in the outcomes and through the approach to the brief.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Evaluate lifedrawing outcomes and process; in support of a creative brief.</td>
<td></td>
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</tr>
<tr>
<td><strong>P7</strong> Evaluate life drawing work in response to a creative brief.</td>
<td><strong>M4</strong> Justify the approach to lifedrawing, based on how it meets the requirements of a creative brief.</td>
<td></td>
</tr>
<tr>
<td><strong>P8</strong> Assess own development process of life drawing work.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended resources

Textbooks
HUSTON, S. (2016) *Figure Drawing For Artists: Making Every Mark Count*. Gloucester, MA: Rockport Publishers
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

<table>
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</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO1</td>
<td>Investigate the application of location photography precedents in development of photographic ideas</td>
<td>M1 Assess the way in which precedents inform location photography ideas related to a chosen area of practice.</td>
</tr>
<tr>
<td>P1</td>
<td>Discuss the development of location photography through historic and contemporary practitioners.</td>
<td>M2 Develop a location photography strategy informed by targeted experimentation and analysis of location.</td>
</tr>
<tr>
<td>P2</td>
<td>Develop ideas for location photography based on research.</td>
<td></td>
</tr>
<tr>
<td>LO2</td>
<td>Explore the use of equipment and practices in the development of a strategy for a location photography shoot</td>
<td>M2 Develop a location photography strategy informed by targeted experimentation and analysis of location.</td>
</tr>
<tr>
<td>P3</td>
<td>Explore the characteristics of location photography equipment, techniques and processes in the development of a strategy.</td>
<td></td>
</tr>
<tr>
<td>P4</td>
<td>Apply iterative review in the development of a location photography strategy to meet a given brief.</td>
<td></td>
</tr>
<tr>
<td>LO3</td>
<td>Plan and execute a location photography shoot based on a given brief</td>
<td>M3 Assess the way in which logistics and health and safety inform a creative response in location photography.</td>
</tr>
<tr>
<td>P5</td>
<td>Prepare the logistical and health and safety requirements for a location photography shoot.</td>
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</tr>
<tr>
<td>P6</td>
<td>Produce a body of location photography outputs to meet a given brief.</td>
<td></td>
</tr>
<tr>
<td>LO4</td>
<td>Present a body of location photography outcomes to an identified audience.</td>
<td>M4 Evaluate the success of location photography outcomes through audience feedback.</td>
</tr>
<tr>
<td>P7</td>
<td>Present location photography outcomes through a medium appropriate to the given audience.</td>
<td></td>
</tr>
<tr>
<td>P8</td>
<td>Review the way in which location photography outcomes meet client needs.</td>
<td></td>
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</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Unit code</th>
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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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Discuss the historical and contemporary development of studio photographic practices and techniques</td>
<td><strong>P1</strong> Discuss historical and contemporary genres in relation to studio photographic practice.</td>
<td><strong>LO1 LO2</strong> <strong>D1</strong> Evaluate historic and contemporary precedents to inform exploration of techniques and processes in realising photographic outputs.</td>
</tr>
<tr>
<td><strong>LO2</strong> Explore studio practices and techniques to realise photographic outputs</td>
<td><strong>P2</strong> Describe studio photographic lighting techniques in relation to different photographic products.</td>
<td><strong>M1</strong> Compare historical and contemporary genres, styles and techniques used in studio photographic practice.</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce a range of studio-photographic outputs to meet a given brief</td>
<td><strong>P3</strong> Use studio lighting, sets and equipment to capture a range of photographic subjects.</td>
<td><strong>M2</strong> Assess studio photographic experiments to identify potential techniques for future application.</td>
</tr>
<tr>
<td></td>
<td><strong>P4</strong> Analyse studio photographic outputs based on experimentation with lighting techniques and practices.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Present a body of studio-photographic outputs to an identified audience.</td>
<td><strong>P5</strong> Select studio lighting, equipment and techniques to meet the requirements of a given brief.</td>
<td><strong>M3</strong> Analyse the outcomes of studio photography to identify images for further development.</td>
</tr>
<tr>
<td></td>
<td><strong>P6</strong> Create photographic studio outputs in response to a given brief.</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong> Use post production techniques to finish photographic products.</td>
<td><strong>P8</strong> Present a body of studio photographic works to an identified audience and gather feedback.</td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks


Websites

(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**

<table>
<thead>
<tr>
<th>Unit code</th>
<th>M/618/1173</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

**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 Zeitung (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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents</td>
<td></td>
</tr>
<tr>
<td><strong>P1</strong></td>
<td>Explain development of photojournalism using historic and contemporary precedents.</td>
<td>M1 Analyse how photojournalism has responded to social, cultural and political change.</td>
</tr>
<tr>
<td><strong>P2</strong></td>
<td>Explore the impact of technology on the development of photojournalism.</td>
<td>D1 Critically analyse the changes in photojournalism in contemporary society; with particular consideration of citizen journalism and mobile technologies.</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong></td>
<td>Discuss the importance of ethics in photojournalism.</td>
<td>M2 Assess how laws related to privacy impact on photojournalism and the public interest.</td>
</tr>
<tr>
<td><strong>P4</strong></td>
<td>Explain the different forms of ‘release’ that may be required for different photojournalism contexts</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Develop a body of photojournalism work in support of a current news story</td>
<td></td>
</tr>
<tr>
<td><strong>P5</strong></td>
<td>Explore current news contexts to identify potential photojournalism opportunities.</td>
<td>M3 Analyse photographs to select those that support a clear photojournalism narrative.</td>
</tr>
<tr>
<td><strong>P6</strong></td>
<td>Produce photographs, and potential related material, in support of a photojournalism story.</td>
<td>D2 Critically evaluate a body of photojournalism work with regard to the relationship between narrative and format.</td>
</tr>
<tr>
<td><strong>LO4</strong></td>
<td>Present a body of photojournalism work to an identified audience.</td>
<td></td>
</tr>
<tr>
<td><strong>P7</strong></td>
<td>Prepare photojournalism work to be presented via a suitable format for the identified audience.</td>
<td>M4 Justify the decision of format for a body of photojournalism work.</td>
</tr>
<tr>
<td><strong>P8</strong></td>
<td>Present photojournalism work to an identified audience.</td>
<td></td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>H/618/1171</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
</tr>
<tr>
<td>Credit value</td>
<td>15</td>
</tr>
</tbody>
</table>

**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
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
<table>
<thead>
<tr>
<th>Learning Outcomes and Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pass</strong></td>
</tr>
<tr>
<td><strong>LO1</strong> Develop a brief for a commercial photo shoot, based on client requirements</td>
</tr>
<tr>
<td><strong>P1</strong></td>
</tr>
<tr>
<td><strong>P2</strong> Define a brief based on client requirements.</td>
</tr>
<tr>
<td><strong>LO2</strong> Apply project management processes in the production of photographic to meet a client brief</td>
</tr>
<tr>
<td><strong>P4</strong> Illustrate how research into stylistic convention shapes the planned response to a commercial photography brief.</td>
</tr>
<tr>
<td><strong>LO3</strong> Produce photographic work that meets the requirements of a commercial client</td>
</tr>
<tr>
<td><strong>P6</strong> Demonstrate the use of photographic equipment, techniques and processes in support of a client-based brief.</td>
</tr>
<tr>
<td><strong>LO4</strong> Present commercial photographic output that meets the requirements of client brief.</td>
</tr>
<tr>
<td><strong>P8</strong> Present commercial photographic output for client feedback.</td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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

<table>
<thead>
<tr>
<th>Unit code</th>
<th>K/618/1172</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit level</td>
<td>5</td>
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<td>Credit value</td>
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</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong> Develop an opportunity for event photography</td>
<td><strong>M1</strong> Analyse an agreement/contract based on client needs, ethical requirements, feasibility and creative opportunities.</td>
<td><strong>D1</strong> Evaluate the role and professional responsibilities of an event photographer, in meeting client needs in accordance with an agreement.</td>
</tr>
<tr>
<td><strong>P1</strong> Explore opportunities for event photography in relation to feasibility and requirements.</td>
<td><strong>P2</strong> Develop an appropriate agreement/contract for an event photography project.</td>
<td></td>
</tr>
<tr>
<td><strong>LO2</strong> Demonstrate professional conduct while undertaking event photography</td>
<td><strong>M2</strong> Adapt to changing circumstances to ensure the quality of photographic outcomes, while managing self and others.</td>
<td></td>
</tr>
<tr>
<td><strong>P3</strong> Demonstrate appropriate professional conduct in order to meet objectives and client needs.</td>
<td><strong>P4</strong> Use people management skills in undertaking event photography safely and ethically.</td>
<td></td>
</tr>
<tr>
<td><strong>LO3</strong> Apply event photography techniques and processes in response to a brief</td>
<td><strong>P5</strong> Use photographic techniques and processes for even photography, informed by evaluation of client needs.</td>
<td><strong>D2</strong> Evaluate event photography outcomes and audience feedback to identify areas of good practice and areas for future improvement.</td>
</tr>
<tr>
<td><strong>P6</strong> Produce a collection of images that are technically consistent and fit for processing.</td>
<td><strong>M3</strong> Assess photographic images to select those that, with processing, will be suitable to meet client needs.</td>
<td></td>
</tr>
<tr>
<td><strong>LO4</strong> Present a collection of event photographic works that meet client needs.</td>
<td><strong>P7</strong> Use image processing tools and techniques to prepare final images to meet client needs.</td>
<td><strong>M4</strong> Analyse the ways in which a collection of event photographs meet client needs; based on audience feedback.</td>
</tr>
<tr>
<td><strong>P8</strong> Present a collection event photography images to an identified audience and gather feedback.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Recommended Resources

Textbooks

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)
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.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
</table>
| Analyse       | Present the outcome of methodical and detailed examination either:  
|               | ● breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or  
<p>|               | ● of information or data to interpret and study key trends and interrelationships. Analysis can be through activity, practice, written or verbal presentation.   |
| Apply         | Put into operation or use. Use relevant skills/knowledge/understanding appropriate to context.                                                                                                         |
| 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       | Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages. This is used to show depth of knowledge through selection of characteristics. |
| Compose       | Create or make up or form.                                                                                                                                                                                |
| Communicate   | Convey ideas or information to others. Create/construct skills to make or do something, for example a display or set of accounts.                                                                          |
| Create/Construct | Skills to make or do something, for example, a display or set of accounts.                                                                          |</p>
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critically analyse</td>
<td>Separate information into components and identify characteristics with depth to the justification.</td>
</tr>
<tr>
<td>Critically evaluate</td>
<td>Make a judgement taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.</td>
</tr>
<tr>
<td>Define</td>
<td>State the nature, scope or meaning.</td>
</tr>
<tr>
<td>Describe</td>
<td>Give an account, including all the relevant characteristics, qualities and events.</td>
</tr>
<tr>
<td>Discuss</td>
<td>Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.</td>
</tr>
<tr>
<td>Demonstrate</td>
<td>Show knowledge and understanding.</td>
</tr>
<tr>
<td>Design</td>
<td>Plan and present ideas to show the layout/function/workings/object/system/process.</td>
</tr>
<tr>
<td>Develop</td>
<td>Grow or progress a plan, ideas, skills and understanding</td>
</tr>
<tr>
<td>Differentiate</td>
<td>Recognise or determine what makes something different.</td>
</tr>
<tr>
<td>Discuss</td>
<td>Give an account that addresses a range of ideas and arguments.</td>
</tr>
<tr>
<td>Evaluate</td>
<td>Work draws on varied information, themes or concepts to consider aspects, such as:</td>
</tr>
<tr>
<td></td>
<td>• strengths or weaknesses</td>
</tr>
<tr>
<td></td>
<td>• advantages or disadvantages</td>
</tr>
<tr>
<td></td>
<td>• alternative actions</td>
</tr>
<tr>
<td></td>
<td>• relevance or significance.</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Explain</td>
<td>To give an account of the purposes or reasons.</td>
</tr>
<tr>
<td>Explore</td>
<td>Skills and/or knowledge involving practical research or testing.</td>
</tr>
<tr>
<td>Identify</td>
<td>Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Illustrate</td>
<td>Make clear by using examples or provide diagrams.</td>
</tr>
<tr>
<td>Indicate</td>
<td>Point out, show.</td>
</tr>
<tr>
<td>Interpret</td>
<td>State the meaning, purpose or qualities of something through the use of images, words or other expression.</td>
</tr>
<tr>
<td>Investigate</td>
<td>Conduct an inquiry or study into something to discover and examine facts and information.</td>
</tr>
<tr>
<td>Justify</td>
<td>Students give reasons or evidence to:</td>
</tr>
<tr>
<td></td>
<td>● support an opinion</td>
</tr>
<tr>
<td></td>
<td>● prove something is right or reasonable.</td>
</tr>
<tr>
<td>Outline</td>
<td>Set out the main points/characteristics.</td>
</tr>
<tr>
<td>Plan</td>
<td>Consider, set out and communicate what is to be done.</td>
</tr>
<tr>
<td>Produce</td>
<td>To bring into existence.</td>
</tr>
<tr>
<td>Reconstruct</td>
<td>To assemble again/reorganise/form an impression.</td>
</tr>
<tr>
<td>Report</td>
<td>Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.</td>
</tr>
<tr>
<td>Review</td>
<td>Make a formal assessment of work produced.</td>
</tr>
<tr>
<td></td>
<td>The assessment allows students to:</td>
</tr>
<tr>
<td></td>
<td>● appraise existing information or prior events</td>
</tr>
<tr>
<td></td>
<td>● reconsider information with the intention of making changes, if necessary.</td>
</tr>
<tr>
<td>Show how</td>
<td>Demonstrate the application of certain methods/theories/concepts.</td>
</tr>
<tr>
<td>Stage and manage</td>
<td>Organisation and management skills, for example, running an event or a [Sector] pitch.</td>
</tr>
<tr>
<td>State</td>
<td>Express.</td>
</tr>
<tr>
<td>Suggest</td>
<td>Give possible alternatives, produce an idea, put forward, for example, an idea or plan, for consideration.</td>
</tr>
<tr>
<td>Undertake/carry out</td>
<td>Use a range of skills to perform a task, research or activity.</td>
</tr>
</tbody>
</table>
This is a key summary of the types of evidence used for BTEC Higher Nationals:

<table>
<thead>
<tr>
<th>Type of evidence</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case study</td>
<td>A specific example to which all students must select and apply knowledge.</td>
</tr>
<tr>
<td>Project</td>
<td>A large-scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.</td>
</tr>
<tr>
<td>Independent research</td>
<td>An analysis of substantive research organised by the student from secondary sources and, if applicable, primary sources.</td>
</tr>
<tr>
<td>Written task or report</td>
<td>Individual completion of a task in a work-related format, for example, a report, marketing communication, set of instructions, giving information.</td>
</tr>
<tr>
<td>Simulated activity/role play</td>
<td>A multi-faceted activity mimicking realistic work situations.</td>
</tr>
<tr>
<td>Team task</td>
<td>Students work together to show skills in defining and structuring activity as a team.</td>
</tr>
<tr>
<td>Presentation</td>
<td>Oral or through demonstration.</td>
</tr>
<tr>
<td>Production of plan/Business plan</td>
<td>Students produce a plan as an outcome related to a given or limited task.</td>
</tr>
<tr>
<td>Reflective journal</td>
<td>Completion of a journal from work experience, detailing skills acquired for employability.</td>
</tr>
<tr>
<td>Poster/leaflet</td>
<td>Documents providing well-presented information for a given purpose.</td>
</tr>
</tbody>
</table>
## Appendix 2: Assessment methods and techniques for Higher Nationals

<table>
<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
</tr>
</thead>
</table>
| 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 presents 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 |
<table>
<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
</tr>
</thead>
</table>
| 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 |
<table>
<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
</tr>
</thead>
</table>
| 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            |
<table>
<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
</tr>
</thead>
</table>
| 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  |
<table>
<thead>
<tr>
<th>Assessment technique</th>
<th>Description</th>
<th>Transferable skills development</th>
<th>Formative or Summative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simulated activity</td>
<td>This technique is a multi-faceted activity based on realistic work situations.</td>
<td>Self-reflection, Written communication, Initiative, Decision-making, Critical thinking</td>
<td>Formative, Summative</td>
</tr>
<tr>
<td>Team assessment</td>
<td>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.</td>
<td>Collaboration, Teamwork, Leadership, Negotiation, Written and oral communication</td>
<td>Formative, Summative</td>
</tr>
<tr>
<td>Assessment technique</td>
<td>Description</td>
<td>Transferable skills development</td>
<td>Formative or Summative</td>
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<tr>
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<td>------------------------</td>
</tr>
<tr>
<td>Tiered knowledge</td>
<td>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.</td>
<td>Critical thinking, Analysis, Interpretation, Decision-making, Oral and written communication</td>
<td>Formative</td>
</tr>
<tr>
<td>Time constrained assessment</td>
<td>This technique covers all assessment that needs to be done within a centre-specified time constrained period on-site.</td>
<td>Reasoning, Analysis, Written communication, Critical thinking, Interpretation</td>
<td>Summative</td>
</tr>
<tr>
<td>Top ten</td>
<td>This technique asks students to create a ‘top ten’ list of key concepts presented in the assigned reading list.</td>
<td>Teamwork, Creativity, Analysis, Collaboration</td>
<td>Formative</td>
</tr>
<tr>
<td>Written task or report</td>
<td>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.</td>
<td>Reasoning, Analysis, Written communication, Critical thinking, interpretation</td>
<td>Summative</td>
</tr>
</tbody>
</table>
## Appendix 3: Mapping of Pearson BTEC Level 5 Higher National Diploma in Art and Design against FHEQ Level 5

### Key

<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>KU</td>
<td>Knowledge and Understanding</td>
</tr>
<tr>
<td>CS</td>
<td>Cognitive Skills</td>
</tr>
<tr>
<td>AS</td>
<td>Applied Skills</td>
</tr>
<tr>
<td>TS</td>
<td>Transferable Skills</td>
</tr>
</tbody>
</table>

The qualification will be awarded to students who have demonstrated:

### FHEQ Level 5 descriptor

<table>
<thead>
<tr>
<th>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.</th>
<th>KU1</th>
<th>Knowledge and understanding of the fundamental principles and practices of the contemporary global creative industries.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KU2</td>
<td>Knowledge and understanding of the external creative industries environment and its impact upon local, national and global levels of strategy, behaviour, management and sustainability.</td>
<td></td>
</tr>
<tr>
<td>KU3</td>
<td>Understanding and insight into different art &amp; design practices, their diverse nature, purposes, structures and operations and their influence upon the external environment.</td>
<td></td>
</tr>
<tr>
<td>KU4</td>
<td>A critical understanding of the ethical, legal, professional, and operational frameworks within which the creative industries operate.</td>
<td></td>
</tr>
<tr>
<td>KU5</td>
<td>A critical understanding of processes, procedures and practices for effective management of products, services and people.</td>
<td></td>
</tr>
<tr>
<td>FHEQ Level 5 descriptor</td>
<td>Art &amp; design HND Programme Outcome</td>
<td></td>
</tr>
<tr>
<td>-------------------------</td>
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<td></td>
</tr>
<tr>
<td>KU6</td>
<td>A critical understanding of the evolving concepts, theories and models within the study of art &amp; design across a range of practical and hypothetical scenarios.</td>
<td></td>
</tr>
<tr>
<td>KU7</td>
<td>An ability to evaluate and analyse a range of concepts, theories and models to make appropriate art &amp; design decisions.</td>
<td></td>
</tr>
<tr>
<td>KU8</td>
<td>An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.</td>
<td></td>
</tr>
<tr>
<td>FHEQ Level 5 descriptor</td>
<td>Art &amp; design HND Programme Outcome</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>CS1 Apply knowledge and understanding of essential concepts, principles and models within the contemporary global creative industries.</td>
<td></td>
</tr>
<tr>
<td>AS1 Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.</td>
<td>AS2 Apply innovative art &amp; design ideas to develop and create new products or services that respond to the changing nature of the creative industries.</td>
<td></td>
</tr>
<tr>
<td>AS3 Integrate theory and practice through the investigation and examination of practices in the workplace.</td>
<td>AS4 Develop outcomes for clients/businesses using appropriate practices and data to make justified recommendations.</td>
<td></td>
</tr>
<tr>
<td>CS2 Develop different strategies and methods to show how resources (human, financial and information) are integrated and effectively managed to successfully meet objectives.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FHEQ Level 5 descriptor</td>
<td>Art &amp; design HND Programme Outcome</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>CS3 Critically evaluate current principles of the creative industries, and their application to problem-solving.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CS4 Apply project management tools/techniques for reporting and planning, control and problem solving.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KU9 Knowledge and understanding of how the key aspects of how the creative industries influence the development of people and businesses.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CS5 Critique a range of art &amp; design technology systems and operations and their application to maximise and successfully meet strategic objectives.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KU10 An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.</td>
<td></td>
</tr>
<tr>
<td>An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.</td>
<td>TS1 Develop a skill-set to enable the evaluation of appropriate actions taken for solving problems in a specific art &amp; design context.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TS2 Self-reflection, including self-awareness; the ability to become an effective independent student and appreciate the value of the self-reflection process.</td>
<td></td>
</tr>
</tbody>
</table>
Typically, holders of the qualification will be able to:

<table>
<thead>
<tr>
<th>FHEQ Level 5 descriptor</th>
<th>Art &amp; design HND Programme Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use a range of established techniques to initiate and undertake critical analysis of</td>
<td>TS3 Competently use digital literacy to access a broad range of research sources, data and information.</td>
</tr>
<tr>
<td>information, and to propose solutions to problems arising from that analysis.</td>
<td>CS6 Interpret, analyse and evaluate a range of data, sources and information to inform evidence based decision-making.</td>
</tr>
<tr>
<td></td>
<td>CS7 Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real world creative industries scenarios.</td>
</tr>
<tr>
<td>Effectively communicate information, arguments and analysis in a variety of forms to</td>
<td>TS4 Communicate confidently and effectively, both orally and in writing both internally and externally with creative industries professionals and other stakeholders.</td>
</tr>
<tr>
<td>specialist and non-specialist audiences, and deploy key techniques of the discipline</td>
<td>TS5 Communicate ideas and arguments in an innovative manner using a range of digital media.</td>
</tr>
<tr>
<td>effectively.</td>
<td>AS5 Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.</td>
</tr>
<tr>
<td></td>
<td>TS6 Demonstrate strong interpersonal skills, including effective listening and oral communication skills, as well as the associated ability to persuade, present, pitch and negotiate.</td>
</tr>
<tr>
<td>FHEQ Level 5 descriptor</td>
<td>Art &amp; design HND Programme Outcomes</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.</td>
<td>TS7 Identify personal and professional goals for Continuing Professional Development to enhance competence to practice within a chosen creative industries field.</td>
</tr>
<tr>
<td>TS8 Take advantage of available pathways for Continuing Professional Development through higher education and Professional Body Qualifications.</td>
<td></td>
</tr>
</tbody>
</table>

Holders will also have:

<table>
<thead>
<tr>
<th>FHEQ Level 5 descriptor</th>
<th>Art &amp; design HND Programme Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.</td>
<td>TS9 Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem solving strategies.</td>
</tr>
<tr>
<td>TS10 Reflect adaptability and flexibility in approach to art &amp; design; showing resilience under pressure and meeting challenging targets within given deadlines.</td>
<td></td>
</tr>
<tr>
<td>TS11 Use quantitative skills to manipulate data, evaluate and verify existing theory.</td>
<td></td>
</tr>
<tr>
<td>CS8 Evaluate the changing needs of the creative industries and have confidence to self-evaluate and undertake additional CPD as necessary.</td>
<td></td>
</tr>
<tr>
<td>TS12 Emotional intelligence and sensitivity to diversity in relation to people and cultures.</td>
<td></td>
</tr>
</tbody>
</table>
### Appendix 4: HNC/HND Art and Design Programme Outcomes for Students

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Cognitive Skills</th>
<th>Applied Skills</th>
<th>Transferable Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<tr>
<td>2</td>
<td>x</td>
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<td>x</td>
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<td>3</td>
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<td>4</td>
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<td>5</td>
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<td>8</td>
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<tr>
<td>Unit</td>
<td>Knowledge and Understanding</td>
<td>Cognitive Skills</td>
<td>Applied Skills</td>
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## Appendix 5: Transferable skills mapping

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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

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## Unit Mapping Depth

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