

**BTEC**

# HIGHER NATIONALS

## Art & Design

### Example Assessment Briefs

For use with the Higher National Certificate  
and Higher National Diploma in  
Art and Design

First teaching from September 2017

**Higher National  
Certificate Lvl 4**

**Higher National  
Diploma Lvl 5**

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

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# Contents

<b>1</b>	<b>Introduction</b>	<b>6</b>
1.1	Guidance only	6
<b>2</b>	<b>Support materials</b>	<b>7</b>
2.1	Training Video - Assignment Writing and Assessment for RQF Pearson BTEC Higher Nationals	7
2.2	Training Video – Pearson-Set Assignment for RQF Pearson BTEC Higher Nationals	7
<b>3</b>	<b>Example Assessment Briefs</b>	<b>8</b>
	Unit 1: Professional Development	9
	Unit 2: Contextual Studies	14
	Unit 3: Individual Project (Pearson-set)	19
	Unit 4: Techniques and Processes	24
	Unit 5: 3D Practices	28
	Unit 6: Materials & Structures	33
	Unit 7: Computer Aided Design (CAD)	37
	Unit 8: Pattern Cutting and Garment Making	41
	Unit 9: Fashion and Textiles Practices	45
	Unit 10: Lighting for Photography	49
	Unit 11: Photographic Practices	53
	Unit 12: Screen-based Practices	57
	Unit 13: Typography	62
	Unit 14: Graphic Design Practices	67
	Unit 15: Media Practices	72
	Unit 16: Material Practices	77
	Unit 17: Art/Craft Production	81
	Unit 18: Digital Design Practices	86
	Unit 19: Packaging Design	91
	Unit 20: Ceramic and Glass	96
	Unit 21: Accessories	100
	Unit 22: Printmaking	104
	Unit 23: Fashion Collection	109
	Unit 24: Visual Merchandising	113

Unit 25: Surveying and Measuring	118
Unit 26: Darkroom Techniques	122
Unit 27: Textile Technology	127
Unit 28: Communication in art and design	131
Unit 29: Workflows	137
Unit 30: Surface Design	141
Unit 31: Visual Narratives	145
Unit 32: Professional Practice	149
Unit 33: Applied Practice - Collaborative Project (Pearson-set)	153
Unit 34: Advanced Interior Design Studies	157
Unit 35: Advanced Product Design Studies	161
Unit 36: Advanced Fashion Studies	165
Unit 37: Advanced Textile Studies	169
Unit 38: Advanced Photography Studies	173
Unit 39: Advanced Graphic Design Studies	178
Unit 40: Advanced Art Practice Studies	182
Unit 41: Advanced Digital Design Studies	186
Unit 42: Styling	191
Unit 43: Digital Fabrication	196
Unit 44: Scriptwriting for Design	200
Unit 45: Web Design	204
Unit 46: Technical Drawing	209
Unit 47: Branding and Identity	213
Unit 48: Conceptual Practice	218
Unit 49: Art Direction	222
Unit 50: Material Selection and Specification	228
Unit 51: Ceramic Design	232
Unit 52: Moving Image	236
Unit 53: Workflows and Management	240
Unit 54: Professional Model Making	244
Unit 55: Jewellery Design	249
Unit 56: Project Management	253
Unit 57: 3D Modelling and Rendering	257
Unit 58: Creative Industries Placement	261
Unit 59: User-testing for Design	265

Unit 60: Digital Animation	269
Unit 61: Creative Entrepreneurship	273
Unit 62: Trend Forecasting	278
Unit 63: Principles of Lifedrawing	282
Unit 63: Advanced Lifedrawing	287

# 1 Introduction

The Assessment Brief forms a critical part of the assessment process for students and teachers. The Brief should provide the student with a clear opportunity to achieve pass, merit or distinction through engaging in an assignment that will allow them to evidence their knowledge and skill through their achievement of learning. A well-structured assignment brief, that is contextualised by a vocational scenario, should provide the student with a modelled real-world situation that reflects the type of work that they may undertake in future employment.

Pearson Example Assessment Briefs (EABs) provide tutors with a reference point for the development of unique assignments; that are tailored to a specific location, employment context and the centre's approach to the subject. In addition, the EABs offer suggestions to encourage the development of collaborative and interpersonal skills as well as developing cognitive skills and understanding of the professional behaviours associated with the relevant industry or sector. As with any assessment brief, the Pearson EABs are intended to provide a model of an assessment that is valid, sufficient, authentic, appropriate and relevant.

This booklet includes an EAB for every unit within the relevant Higher National qualification. Reviewing these will provide tutors with suggestions about the types of assignments that might be used for assessment, the structure and language of assignment briefs, and inspiration for how to develop new approaches.

## 1.1 Guidance only

EABs are for guidance and support only. They are **not** to be used directly for assessment.

These EABs are not developed with a context specific to a set of students or a location; both of which are critical to the development of good assessments. Centres **should** develop their own assignments; as they will be able to provide students with a relevant context and scenario.

EABs may be used as a starting point for the development of an assignment, however centres **must** modify and revise the Example Assessment Brief to provide students with a brief that is sufficiently localised, with a relevant vocational context/scenario, and a locally relevant set of assessment evidence requirements; in order that the assessment is rooted in the 'real world' of the students' experience.

All assignments must still be verified in line with Pearson's requirements for internal verification of assignments and assessment results. For additional support and guidance please refer to our *Pearson BTEC Assignment Checking Service* on our website <http://qualifications.pearson.com>

## 2 Support materials

In addition to these EABs, Pearson have a range of additional support materials available. These are intended to provide you with further information to enhance your development of assignments and assessment practice.

### 2.1 Training Video - Assignment Writing and Assessment for RQF Pearson BTEC Higher Nationals

This training video explores:

- The principles and ethos of assessment in the new RQF Pearson BTEC Higher Nationals
- Approaches to and development of assignment briefs mapped to learning outcomes and assessment
- Documentation and requirements for assignments briefs
- The importance and process of internal verification

We highly recommend tutors to watch the training video on the Pearson YouTube channel [here](#).

### 2.2 Training Video – Pearson-Set Assignment for RQF Pearson BTEC Higher Nationals

This training video explores:

- The purpose of the Pearson-set
- The timeline for release of themes and topics
- Writing an assignment for the Pearson-set
- Integrating external links in learning, teaching and assessment
- Related support materials

We highly recommend tutors to watch the training video on the Pearson YouTube channel [here](#).

### 3 Example Assessment Briefs



# Unit 1: Professional Development

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

## Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>1 Professional Development</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>How to get there</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Blog post in sections (with a total of between 2000 – 2500 words): <ul style="list-style-type: none"><li>• Introduction</li><li>• Illustrations x 3 (combining words, images or information graphics)</li><li>• Diary entries</li><li>• Conclusion</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore the creative industries professions through research into historic and contemporary precedent.	
<b>L02</b> Discuss personal career goals in relation to the range of roles and subjects in the creative industries.	
<b>L03</b> Define personal development plans, highlighting areas to support specific career goals and general skills.	
<b>L04</b> Critically reflect on the achievement of personal development goals and plan for the future.	

## Assignment Brief and Guidance

You have been approached by the online magazine *Creative Bloq*, who support practitioners with professional development such as tutorials, tips, guidance and advice in the creative industry. They would like you to produce a series of blog posts called *How To Get There*, which uses your first-hand experience to show examples of how to approach the process of preparing for breaking into industry. These will cover professional development along with tips and hints for others, based on your personal analysis of the experience.

*Creative Bloq* require:

- Introduction:
  - An examination of the recent development of the creative industries, illustrating your points with a discussion of the work of a practitioner you aspire to. An outline of where you sit within this frame and where you aspire to be.
- Illustrations, which can be organised around the body copy of the publication, these should include:
  - An *Illustrated Timeline* that evaluates the historic developments of your chosen pathway with an analysis of the changes in skills and knowledge.
  - A *Career Map* that analyses the changes in roles and discusses the importance of common skills and knowledge between different creative sectors, including a comparison of the types of development that can be achieved in education versus professional practice.
  - Create a personal and professional development *information graphic*, showing an examination of your own skills with personal professional development targets covering education and professional practice opportunities.
- Diary entries:
  - First person entries documenting personal professional development towards a set personal professional targets over a period of time, sharing an evaluation of achievements and assessment of own development towards targets.
- Conclusion:
  - Guidance for others who aspire to the same career role that analysis your own development plans in relation to original intentions and assesses your actual progress, offering suggestions for alternatives and how you might progress.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the word count, you should keep in mind that precision and clarity are features of professional writing. Documents that are too long reflect a lack of professionalism.
- When justifying decisions, references should be made to examples in industry and feedback from others.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Define personal a development plans, highlighting areas to support specific career goals and general skills		<b>L03 and L04</b>  <b>D2</b> Analyse own future development plans in relation to achievement of goals.
<b>P5</b> Define areas for personal professional development to support growth toward chosen career.  <b>P6</b> Create a personal development plan, recognising skills and knowledge gained in education and in professional practice	<b>M3</b> Compare the types of development that may be achieved in education versus those achieved in professional practice.	
<b>L03</b> Critically reflect on the achievement of personal development goals and plan for the future.		
<b>P7</b> Document personal professional development throughout the course of the unit.  <b>P8</b> Evaluate own development achieved in relation to goals and plan for the future.	<b>M4</b> Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.	

## Unit 2: Contextual Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>2 Contextual Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Exam Help</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
A 15-minute video in broadcast quality video and audio.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the social, historical and cultural context of key art and design movements, theories and practices.	
<b>L02</b> Analyse a specific work of art or design related to own area of specialism.	
<b>L03</b> Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics.	
<b>L04</b> Present research findings, through written work, visually and orally.	

## Assignment Brief and Guidance

*The Tate Museum* have put together a series of resources called [Exam Help](#) to provide ideas, inspiration and context for students exploring a theme. They would like to add to this with a series of 15-minute videos to support these online resources. The theme you investigate can be of your choice, but it cannot replicate one that is already existing on the website.

The video episode should include specific parameters:

- Start the video by engaging the audience and introducing the theme:
  - Outline the relevance of the theme discussing how key social, historical and cultural contexts relate to art and design movements, theories and practices.
  - Explain how you will explore the theme ethically and apply different forms of research.
- Analyse the way in which a practitioner has been influenced by broader cultural and social contexts in relation to the theme. The chapters should:
  - Discuss the contexts of the practitioners' work, explaining how it may comment on issues in society.
  - Evaluate how social, historical and cultural contexts may have influenced the practitioners and compare the practitioners' approaches to the theme in relation to society and culture. This should justify research findings through the use of supported arguments with references and evidence.
- Conclude the episode with:
  - A synthesised position of why the diverse contexts relating to the theme are still relevant for art and design investigation, indicating ideas about our current and potential future relationship to the theme that artists and designers may wish to explore.
  - Apply and assess different research opportunities for further investigation for learners such as primary, secondary and applied research methods.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the length of video, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.



## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics		<b>L03 and L04</b>  <b>D2</b> Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.
<b>P4</b> Identify an area of art or design practice for research.  <b>P5</b> Explain the importance of research ethics in art and design.  <b>P6</b> Explore an area of art and design practice through different forms of research.	<b>M3</b> Assess different forms of research in relation to their potential value for art and design practice.	
<b>L04</b> Present research findings, through written work, visually and orally.		
<b>P7</b> Communicate research findings through different forms of output.  <b>P8</b> Use appropriate forms of citation and referencing.	<b>M4</b> Justify research findings through the use of evidence and argument.	

## Unit 3: Individual Project (Pearson-set)

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>3 Individual Project (Pearson-set)</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Art &amp; Design in Science</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission consists of: <ul style="list-style-type: none"><li>• Audio-visual Presentation (15 minutes)</li><li>• Presentation Boards (3 A2 boards)</li><li>• Portfolio of Development Work</li></ul>	

## Unit Learning Outcomes

- L01** Examine specialist area of creative practice within historical and contemporary contexts.
- L02** Develop art and design solutions, through an iterative development process, in response to a given brief.
- L03** Present an art and design solution, including a portfolio of development work, in response to a given brief.
- L04** Evaluate work in relation to an identified area of specialism in the creative industries.

## Assignment Brief and Guidance

### Pearson-set Theme: Art & Design in Context

#### Topic: Art & Design in Science

The **Francis Frick Institute** are sponsoring a competition to design and curate an exhibition in the foyer of their research centre (located next to St. Pancras Station, London). The aim of the exhibition is to explore the way that Art & Design has been used in science. The institute is particularly interested in the way graphic design and product design have been used to promote (and sell) scientific and medical ideas to the public.



**Brain Salt**  
19th Century Headache  
Remedy



**Popular Science**  
1930's Magazine Cover



**Remington Rand 'Univac'**  
1956 Advertisement

The exhibition may include graphics (as the above examples) or actual objects (such as below). Together, the objects and graphics; combined with the design and layout of the exhibition, should tell the story of how Art & Design have reflected their time and expressed our changing views of science.



*Bavarian 19th century 'Tellarium'*



*1920's Microscope*



*1950's 'Uranium Glass'*

For the competition entry, you are asked to prepare the following:

- 3 A2 **Presentation Boards** - These will show your final resolved proposition, including layout plans and examples of exhibition material/items and their display. These will be required to be of a professional standard; showing the application of your design and communication skills. A brief text explanation of the proposal will justify the outcomes of the proposition.
- A **Portfolio** of Development work will be made available to the judging panel, to assist them in understanding how your work has developed. Your portfolio is not intended to be 'everything you have done' but will be an edited selection that shows your evaluation of the brief and areas of exploration. Your portfolio should communicate the different solutions that you considered in your development, and how these were tested and assessed by you; in order to achieve your final proposal.
- Your 15-minute **Presentation** will, using industry standard presentation software (PowerPoint, Keynote or similar) will provide an overview of your proposal. This should consider the historic and contemporary application of art & design in science, and how these reflect broader social changes. Your presentation will need to discuss how your design work for the exhibition draws upon precedents and techniques you have used in the development of the proposal. You should be prepared to answer questions, from the judging panel, to justify your proposal and evaluate your work; highlighting areas of good practice and areas for further development.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### ***Instructions and guidance to candidates***

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Present an art and design solution, including a portfolio of development work, in response to a given brief.		<b>L03 and L04</b>  <b>D2</b> 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.
<b>P5</b> Present a resolved project outcome to an audience.  <b>P6</b> Use industry standard presentation software.	<b>M3</b> Justify art and design outcomes through discourse and debate.	
<b>L04</b> Evaluate own work in relation to identified area of specialism in the creative industries.		
<b>P7</b> Explore how own work relates to historical and contemporary precedents.	<b>M4</b> Discuss the relationship between own techniques and processes and those of precedents.	

## Unit 4: Techniques and Processes

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>4 Techniques and Processes</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Creative Guide</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
An illustrated creative guide in one of the following media formats (1500 words approx.): <ul style="list-style-type: none"><li>• Interactive game/digital publication</li><li>• Video/animation</li><li>• Website</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate a given brief to identify stakeholder requirements and areas for investigation and research.	
<b>L02</b> Explore concepts, materials and processes through experimentation and testing.	
<b>L03</b> Present a body of work that includes evidence of development process, as well as final outcomes.	
<b>L04</b> Assess own process and outcomes, based on reflection and feedback of others.	



## Assignment Brief and Guidance

The *Department for Education (DfE)* are investing in a set of creative guides to serve as curriculum resources that will help teach secondary school learners about art and design techniques and processes. The resources are targeted at children between the ages of 11-16 and should demonstrate the process an art and design practitioner uses to respond to a brief in any art and design discipline such as illustration, product, graphics or fashion. The resource should be illustrated for the audience, using flow diagrams and information graphics to show how actions relate. Information should be centred around a case study of a project, but should also show, decisions, actions, contexts and processes common across creative practices. The resources can be made in one of the following media formats:

- Interactive game/digital publication
- Video/animation
- Website

The creative guide should include:

- An evaluation of the brief and stakeholder requirements.
- A discussion of how a designer contextualises a brief, with an exploration of the how the context of your specific brief informs the research required. Including an exploration of how the context of the brief informs research.
- The development of ideas and conceptual position in response to the context of the brief.
- Outcomes based on exploration of materials and processes, through experimenting and testing in an iterative process, evaluating how this results in outcomes that meet the requirements of the client and context.
- A portfolio of development and outcomes, while justifying the use of materials, techniques, processes and presentation format. Illustrating how this shows proficiency in the use of techniques and processes related to specialist area.
- An outline of how you have used feedback and reflection to inform own work, identify areas for improvement.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the word count, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

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

## Unit 5: 3D Practices

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>5 3D Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Design</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
A proposal for a design process display in A3 pdf.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore work of 3D practitioners through research into historic and contemporary contexts.	
<b>L02</b> Investigate 3D materials, techniques and processes to produce work; in response to a brief	
<b>L03</b> Present 3D outcomes through display and interaction.	
<b>L04</b> Evaluate outcomes and working practices to inform future development.	

## Assignment Brief and Guidance

The *Design Museum* are putting together an exhibition called *Design*, which displays the outcomes and process of how products are developed. With an emphasis on products we use every day, the exhibition intends to show product development principles so the audience can identify with this in their day-to-day lives.

Designers have been invited to submit proposals for displays to be included in the exhibition; showing how everyday objects, such as a pencil, light or chair, can be designed from inception to delivery.

Your proposal should communicate the processes, thinking and actions taken in an accessible way for an audience learning about design or wanting to develop into designers.

The proposal for design process display should be divided into three sections:

1. **An introduction section:** with outline of the product you intend to create, identifying practitioners with historic and contemporary relevance to the product with research into their use of materials, techniques and processes. The research should compare the practitioners in order to discuss how these inform your own ideas.
2. **A development portfolio section:** with iterative design process using relevant 3D materials, processes and techniques to produce the proposition, including:
  - An exploration of the properties and characteristics of relevant materials including a discussion of health and safety regulations, applicable to the materials being used.
  - Drawings, models, prototypes and proposition that explore the form, space and aesthetics of the product showing a professional and iterative approach with critical stages of evaluative revision and refinement.
  - Final drawings, models and prototypes that communicate design intention, form, space and materiality.
  - A series of short statements that accompany critical points of the production showing:
    - evaluation of development through feedback and review, discussing own work in relation to plans for further development
    - assessment of own work recognising areas of good practice
    - critical evaluation of own work in relation to the work of others to highlight areas of good practice.
3. **A final design section:** with an outcome that has been created using specialist techniques and technology, presented through images that appropriately demonstrate its function and purpose.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the page count, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore work of 3D practitioners through research into historic and contemporary contexts		<b>D1</b> Discuss the way that other practitioners' work informs own creative development.
<b>P1</b> Identify practitioners with historic and contemporary relevance to areas of 3D design.  <b>P2</b> Research the materials, techniques, and processes in the work of others.	<b>M1</b> Compare the work of different practitioners; with reference to the materials, techniques, and processes used.	
<b>L02</b> Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief		<b>D2</b> Produce 3D design propositions that show a professional approach to the production of drawings, models and prototypes.
<b>P3</b> Explore the properties and characteristics of materials used in the production of 3D work.  <b>P4</b> Produce drawings, models and prototypes to explore form, space, material and aesthetic in 3D practice.  <b>P5</b> Discuss the health and safety regulations applicable to materials and equipment used in 3D practices.	<b>M2</b> Employ an iterative design process, in continuous evaluation, revision and refinement of design propositions.	

Pass	Merit	Distinction
<b>L03</b> Present 3D outcomes through display and interaction		<b>D3</b> 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.
<b>P6</b> Use specialist techniques, technology and processes to produce work for display or interaction.  <b>P7</b> Select appropriate forms of presentation for specific 3D outcomes	<b>M3</b> Produce final drawings, models and prototypes to communicate design intention, form, space and materiality in response to a brief.	
<b>L04</b> Evaluate outcomes and working practices to inform future development		<b>D4</b> Critically evaluate own work in relation to the work of others to highlight areas of good practice.
<b>P8</b> Evaluate the development of own work through feedback, analysis and review.  <b>P9</b> Discuss own work in relation to future plans.	<b>M4</b> Assess own work; recognising areas of good practice and areas for improvement.	



## Unit 6: Materials & Structures

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>6 Materials &amp; Structures</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>The Material Bank</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
15 – 20-page illustrated brochure in pdf format, of approximately 1500 words.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore the use of materials and structure in specific art and design contexts <b>L02</b> Evaluate material properties through research and testing <b>L03</b> Select materials for a given art and design project, based on research and testing <b>L04</b> Present a material strategy, in response to a brief, for a given art and design project.	

## Assignment Brief and Guidance

You work for The Material Bank; an organisation dedicated to cross-fertilisation, innovation and advancement of the use of materials in design. They have tasked you with creating a brochure with a case study that can be used to demonstrate the best practice of exploiting materials and structures in design. The case study should show how a product design has been developed and improved by the exploration of the properties and structures of materials that are more sustainable than those used conventionally.

The brochure should be no more than 15-20 pages and include:

- A chapter covering the analysis of materials commonly used across a range of similar products, including:
  - Identification and description of materials and their properties.
  - Discussion of the relationship between materials and structural forces they would experience, evaluating the suitability of materials to manage these forces with some comparison with unusual alternatives.
- A chapter on material research and testing of alternatives, including:
  - Assessment of the material properties and performance required for the product.
  - Initial testing of a range of alternatives through experiment and application.
  - Analysis of different materials based on their material properties and use in specific product(s).
- A chapter on material strategy, including:
  - A strategy for the use of materials and structures that meet performance requirements and are suitable for the brief.
  - Visual and text-based information that supports and justifies the selection and the reasoning behind the material selection and communicates the aesthetic and structural properties of the selected material based on research and testing.

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### **Instructions and guidance to candidates**

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## Learning Outcomes and Assessment Criteria

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

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

## Unit 7: Computer Aided Design (CAD)

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>7 CAD</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Hellion Toys</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Report (1500-2000 words) 2. CAD development portfolio	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice. <b>L02</b> Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project. <b>L03</b> Present drawings and visualisations, for a given project, produced using CAD software. <b>L04</b> Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.	

## Assignment Brief and Guidance

You have been employed as an assistant designer at a small traditional children's toy company, called Hellion Toys. Most of the products are made of wood using non-toxic colours and materials. At present, the company includes very little digital design and the Company Director has asked you to demonstrate, to the team, how the use of CAD could improve the efficiency and opportunities within the traditional toy development process.

You are asked to prepare a **report** on your investigation of the technology and a **portfolio** of your development work for a traditional toy using CAD/CAM:

Your **Report** should assess the recent developments in CAD/CAM techniques and practices in relevant areas of design and manufacturing. The report should evaluate how the use of CAD may be beneficial or problematic in relevant contexts, by analysing the use of CAD in different contexts and comparing traditional and CAD-enabled processes. Based on your development of drawings and visualisations, you should evaluate the ability of CAD to enhance a project workflow, including the integration of CAD/CAM in the design development process. Compare the traditional and CAD enabled production in relation to efficiency and accuracy of outcomes and discuss how CAD may impact on the development of toys at Hellion Toys.

Your portfolio should include the chronological development of drawings and visualisations; using industry standard conventions in CAD production 2D and 3D output and presentation. You should show how you have produced 2D drawings to explore the technical and physical parameters and 3D models and visualisations to experiment with the toys form, material and texture within an iterative development process. The finished 2D and 3D outputs should be accurately scaled for manufacture and annotated with key technical information, communicating material and texture. They should also show the integration of related software and traditional production techniques to develop outputs that communicate the technical and aesthetic properties of the toy.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice.		<b>D1</b> Assess recent developments in CAD/CAM techniques and practices and their use in industry.
<b>P1</b> Analyse the use of Computer Aided Design (CAD) in different art and design contexts. <b>P2</b> Compare traditional and CAD-enabled processes in art and design.	<b>M1</b> Evaluate how the use of CAD may be beneficial, or problematic, in different art and design contexts.	
<b>L02</b> Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project.		<b>D2</b> Produce finished 2D and 3D CAD outputs; which are accurately scaled, providing key technical information and communicate form, material and texture.
<b>P3</b> Produce 2D drawings, exploring the technical and physical parameters of an art and design project. <b>P4</b> Develop 3D models and visualisations to experiment with form, material and texture.	<b>M2</b> Use 2D and 3D CAD drawings and visualisations as part of an iterative art and design development process.	

Pass	Merit	Distinction
<b>L03</b> Present drawings and visualisations, for a given project, produced using CAD software.		<b>L03 and L04</b>  <b>D3</b> 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.
<b>P5</b> Prepare a set of CAD drawings for a given project.  <b>P6</b> Evaluate the ability of CAD to enhance a project workflow.	<b>M3</b> Use industry standard conventions in the production and presentation of 2D and 3D CAD output.	
<b>L04</b> Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.		
<b>P7</b> Evaluate the integration of CAD/CAM into own design and development process.  <b>P8</b> Discuss how CAD may impact upon the design process.	<b>M4</b> Compare traditional and CAD enabled production in relation to efficiency and accuracy.	



## Unit 8: Pattern Cutting and Garment Making

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>8 Pattern Cutting and Garment Making</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>A-Cold-Wall</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in two parts: 1. Illustrated Production Diary 2. Finished Garment(s), ready for fashion show	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents. <b>L02</b> Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief. <b>L03</b> Create toiles and final garments, demonstrating the safe use of equipment and relevant health and safety regulations. <b>L04</b> Produce a finished garment, evaluate and carry out quality checks.	

## Assignment Brief and Guidance

You have been taken on for an internship at the clothing company A Cold Wall. The philosophy behind the clothes is: "...pairing memory, emotion and shared experiences with a physical touch point. A-COLD-WALL's semantic dialogue relies on the relationship between these three elements – the apex of this process takes form as garment design." You have been asked to interpret this idea in designs for new garments that can be used in this season's collection. You should record the development of work in a production diary and show the final work; ready for a fashion show.

The production diary should include an evaluation of bespoke patterns and associated cutting requirements for the selection of fabrics and fibres. In order to do this, you will need to show research into, and explanation of, the properties and characteristics for different types of garment you are producing, accompanied by findings of tests carried out on a range of fabrics. You will also need to justify the choice of fabrics and fibres with reference to relevant contextual research.

You will also need to show that you have carried-out measurements of a given body that you will use to model the garments and define the parameters for the pattern. From the measurements you should define the patterns, applying standard signs, symbols and annotation. You will then need to refine the bespoke patterns, in relation to the brief, clearly documenting and justifying any modifications.

To develop the final garments, you are asked to produce toiles and pattern cutting exploration to test design ideas, operating cutting and sewing equipment safely and in line with regulations. During the process, you should define quality control measures for the final garments and analyse finished garments in relation to defined quality checks.

Finally, you should present finished garments on models and toiles on mannequins that communicate proficiency in the use of pattern-making and the integration of creative process, understanding of form fabric and sewing processes, based on experimentation.

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## Learning Outcomes and Assessment Criteria

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

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

## Unit 9: Fashion and Textiles Practices

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>9 Fashion and Textiles Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Robyn collaboration</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Design journal 2. Presentation of final collection	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore specialist areas of fashion and textiles practice; through historical and contemporary precedent research. <b>L02</b> Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief. <b>L03</b> Develop a range of fashion and textiles outcomes, in response to a given brief. <b>L04</b> Evaluate a fashion and textile range in relation to a marketing strategy.	

## Assignment Brief and Guidance

Robyn is a Swedish singer, songwriter that often collaborates with artists in other fields such as fashion and animation. She is collaborating with Bjorn Borg on a high street collection for merchandise. As a concept designer at Bjorn Borg, you have been asked to generate a range of work that can be used in one of Robyn's music videos to publicise the merchandise. This range can be much more conceptual than the merchandise, but reflect the lyrics and music in the song: *Because it's in the Music*, a single from the album *Honey*.

As part of this collaboration, you will need to produce a design journal, sample collection and a presentation of final garments.

In your design journal, analyse changes in fashion and textiles practices through research into the history of these in music videos, showing where key ideas can be drawn from and how Robyn can stand out. You should discuss historical developments and investigate contemporary fashion and textiles practice examples through a chosen designer who you feel would help inspire your ideas. With this, you should also evaluate specialist areas of practice within historical and contemporary contexts, drawing on the most useful elements that may contribute to your designs.

From your research, develop samples using different materials, fabrics and processes experimentally and assemble a collection of these suitable for a fashion range for the video. The collection of 2D and 3D samples should reflect a fluency in the use of materials and processes, based on critical evaluation of technical and aesthetic properties required for garments to be used within the music video. You should annotate your sample collection with the justification based on colour, pattern, drape and suitability.

Using the collection of textiles samples, record and present the development of designs in your journal, including drawings, samples, models and design development material. Also include the evaluation and results of testing of aesthetic qualities and the needs of the brief in production of finished fashion and textiles outcomes. Include the finished drawings, samples and models. Also communicate the design intentions, fabric fibre/fibre selection and production quality and justify the final fashion and textile collection in terms of how it addresses the brief.

Present the fashion and textile collection on models or mannequins in the studio. This may be accompanied by audio, lighting and visuals reflecting your inspiration sources. Include a statement that justifies the final collection in terms of how it addresses the brief

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore specialist areas of fashion & textiles practice; through historical and contemporary precedent research.		<b>D1</b> Analyse changes in Fashion and Textiles Practices through history, supported by precedent research.
<b>P1</b> Discuss the historical development of fashion and textiles through precedents. <b>P2</b> Investigate contemporary fashion and textiles practice through the work of a chosen designer.	<b>M1</b> Evaluate specialist areas of Fashion and Textiles Practices, within historical and contemporary contexts.	
<b>L02</b> Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief.		<b>D2</b> 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.
<b>P3</b> Develop samples using different materials, fabrics and processes. <b>P4</b> Assemble a collection of samples, suitable for a fashion & textile collection, based on a given brief.	<b>M2</b> Justify the samples included in a collection; based on colour, pattern, drape and suitability to meet the requirements of a given brief.	

Pass	Merit	Distinction
<b>L03</b> Develop a range of fashion and textiles outcomes, in response to a given brief.		<b>L03 and L04</b>  <b>D3</b> 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.
<b>P5</b> Develop designs; using drawings, samples, and models, in response to a given brief.  <b>P6</b> Present design development material, in response to a brief, to gather feedback.	<b>M3</b> Produce finished fashion & textiles outcomes, based on evaluation of testing results, aesthetic quality and meeting the needs of the brief.	
<b>L04</b> Evaluate a fashion & textile range in relation to a marketing strategy.		
<b>P7</b> Prepare finished drawings, samples and models for a fashion and textile collection.  <b>P8</b> Present a fashion and textile collection to a given audience.	<b>M4</b> Justify a final fashion and textile collection, in terms of how it addresses a given brief.	



## Unit 10: Lighting for Photography

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>10 Lighting for Photography</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Eat Me</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
15-minute pitch presentation, followed by 5 minutes of questions and supported by a 25-page portfolio.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore historical and contemporary precedent in lighting for photography. <b>L02</b> Illustrate lighting requirements, for a given context, in response to a brief. <b>L03</b> Produce photographic images, utilising lighting equipment and techniques. <b>L04</b> Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.	

## Assignment Brief and Guidance

*Eat Me* is a new advertising campaign by the *Organic Society* intending to promote organic vegetables. They have asked photographers to pitch proposals for the campaign with a collection of photographs that break with conventional views of 'organic'. They would like to see examples of both location and studio photography and specifically how the use of light can transform how images visually communicate the notion of aspirational healthy lifestyles that feel contemporary and different.

The 15-minute pitch will be followed by 5 minutes of questions and must be supported by a 25 page portfolio. The pitch should include:

- An evaluation of the brief with an outline of key requirements and creative opportunities, and a discussion of how lighting has changed along with current developments and trends in food photography.
- An outline of how your proposal will differentiate the *Organic Society's Eat Me* campaign, through an exploration of lighting processes and evaluation of relevant studio and location photography lighting and the opportunities for light to communicate aspirational healthy lifestyles.
- Initial experimentation stage with lighting that informed the strategy with an outline of project management including health and safety.
- Final images from studio and location shoots, communicating the relationship between lighting strategies and intentions. Showing critical stages of refinements through testing and reshoot in order to achieve a collection of images that communicate a creative approach to light, shadow, contrast and colour through lighting.

The 5-minute question time should cover:

- Critically evaluate the potential of different application of lighting in similar images to justify an approach for a final shoot.
- Critical analysis comparing the studio and location images and their use of lighting in order to select the most suitable set of images.

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### Instructions and guidance to candidates

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore historical and contemporary precedent in lighting for photography		<b>D1</b> Critically analyse the differences between lighting for studio and location, based on historic and contemporary precedents.
<b>P1</b> Explore the process and practice of studio and location photographers.  <b>P2</b> Discuss the development of studio and location photography through precedent research	<b>M1</b> Evaluate the use of lighting by different photographers, in different contexts.	
<b>L02</b> Illustrate lighting requirements, for a given context, in response to a brief.		<b>D2</b> Critically evaluate the potential of different applications of lighting techniques for a given context, to justify an approach for a final shoot.
<b>P3</b> Evaluate a given brief to identify lighting requirements for a given context.  <b>P4</b> Discuss the health and safety risks associated with lighting for studio and location photography.	<b>M2</b> Experiment with different lighting arrangements, to develop a strategy for photographic lighting, in relation to a given context.	

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

# Unit 11: Photographic Practices

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

## Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>11 Photographic Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Heart of Darkness</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
<ol style="list-style-type: none"> <li>10-minute presentation pitching initial ideas with of research and tests using PowerPoint or other software.</li> <li>10-minute final pitch: <ul style="list-style-type: none"> <li>At least 10 locations for the film.</li> <li>Discussion of the outcomes.</li> </ul> </li> </ol>	
<b>Unit Learning Outcomes</b>	
<p><b>LO1</b> Apply research and planning techniques, to develop a photographic strategy, in response to a given brief.</p> <p><b>LO2</b> Evaluate equipment, techniques and processes in order to realise a photographic product.</p> <p><b>LO3</b> Analyse the characteristics of photographic images in meeting a brief.</p> <p><b>LO4</b> Critically evaluate the selection and presentation of photographic images.</p>	

## Assignment Brief and Guidance

You are working with a director as a location scout for a new short film based on Joseph Conrad's *Heart of Darkness*. You have been asked to put together a series of images of styled locations that could be used for filming. You are free to use stand-ins for the characters, add artificial lighting or effects where you think these will contribute to the aesthetic and communicate adequately to the production team. You can also include post-production effects on the images, but these must replicate the constraints of shooting in video and effects available in low budget post-production.

The director requires:

- A 10-minute presentation with initial ideas:
  - An evaluation of the brief with a discussion of research and testing intentions. With a discussion of a range of initial ideas, covering details of equipment, techniques and process.
  - A developed strategy based on research that recognises the resources, equipment, location information to support a photographic shoot.
  - A series of varied photographic experiments, utilising different lenses, cameras, lighting and processes in order to help the production team evaluate their influence on the final production.
- A 10 minute final pitch with:
  - A collection of images showing 10 locations that reflect a creative approach to using a combination of equipment, styling and lighting techniques and processes to reflect the potential scenes in the film. The images should show a selection of the best images that show an ability to precisely manage equipment, processes and techniques with records of these to share with the cinematographer in the production team.
  - Justification of the final images based on an analysis of the compositional characteristics, techniques and processes and the appropriateness for the visual narrative of the film and your initial ideas pitch.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

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**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Analyse the characteristics of photographic images in meeting a brief		<b>LO3 and LO4</b>  <b>D2</b> 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.
<b>P5</b> Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief.  <b>P6</b> Analyse the techniques and processes used to produce given photographic products.	<b>M3</b> Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief.	
<b>L04</b> Critically evaluate the selection and presentation of photographic images.		
<b>P7</b> Evaluate photographic products in order to select for presentation, in relation to a given brief.  <b>P8</b> Present a selection of photographic products in response to a given brief.	<b>M4</b> Justify the selection of photographic images for presentation, with reference to context, technique and characteristics.	



## Unit 12: Screen-based Practices

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>12 Screen-based Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>The Artist Season Ident</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: <ol style="list-style-type: none"><li>1. An 8-10-minute development and outcome showreel.</li><li>2. A 1500-word production log.</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate the use of software/systems in the production of screen-based work. <b>L02</b> Explore the techniques of screen-based production through experimentation. <b>L03</b> Use industry standard software and hardware in the production of final screen-based work, in response to a given brief. <b>L04</b> Discuss the use of screen-based techniques, highlighting best practice in the production of work.	

## Assignment Brief and Guidance

The BBC are producing a series of television dramas on significant artists of the 20<sup>th</sup> Century from around the world. Each of these will need to be introduced with a 30 second ident that presents a motion visual that characterises their practice, techniques, medium, concepts and processes. They have approached your production company and asked you to present a proposal for an ident to see if they will commission further idents for the series.

To be considered for the production, you are required to submit:

- An 8-10 minute development showreel of development and outcome:
  - Experiments and development work that:
    - Uses a combination of traditional media and software and hardware peripherals, showing an exploration of screen-based techniques.
    - Reflects your methods, practices and use of opportunities in the medium to characterise the artist.
    - Demonstrates iterative development and improvement based on assessment of the application of screen-based practices to develop final work.
    - Demonstrates the appropriate identification of assets and hardware necessary to reflect the artist in the brief and meet the client needs.
    - Shows an evaluation of work for inclusion to communicate development techniques used to achieve outcomes, based on comparison of different techniques and their results.
  - Final cut of the ident that communicates an integrated use of software techniques, hardware, asset management and manipulation to characterise the artist on multiple levels in a 30 second ident.
- A production log with:
  - A resource list that identifies and describes the assets, software and hardware used in development.
  - Examination and explanation of software used to develop work with a discussion of hardware and peripherals used in own work and the work of other ident productions,
  - An evaluation of how the BBC's legal and ethical guidelines have been managed with the use of all assets in the production to ensure the production is fit for broadcast.
  - Discussion of how the screen-based work communicates characteristics of the artist selected through hardware and peripherals.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the page count or time frame, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.
- Video work should be submitted in a broadcast quality format.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate the use of software/systems in the production of screen-based work.		<b>L01 and L02</b> <b>D1</b> Use software and hardware peripherals to develop exploratory screen-based work that reflects an ability to achieve outputs, using assets from different sources.
<b>P1</b> Describe the types of assets that can be used in the development of artwork in screen-based practices. <b>P2</b> Explain the application software used to develop artwork in screen-based practices. <b>P3</b> Discuss the hardware and peripherals used to develop artwork in screen-based practices.	<b>M1</b> Examine how software and hardware peripherals are combined to process, develop and produce screen-based artwork.	
<b>L02</b> Explore the techniques of screen-based production through experimentation.		
<b>P4</b> Explore the techniques used to create artwork using screen-based practices. <b>P5</b> Develop screen-based artwork through experimentation and iteration.	<b>M2</b> Compare different techniques, and their results, to select an approach to screen-based artwork production.	

Pass	Merit	Distinction
<b>L03</b> Use industry standard software and hardware in the production of final screen-based work, in response to a given brief.		<b>L03 and L04</b> <b>D2</b> 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.
<b>P6</b> Identify assets, software and hardware necessary to produce work for a given brief. <b>P7</b> Apply screen-based practices to produce work, in response to a given brief. <b>P8</b> Evaluate the ethical and legal issues associated with the use of different assets.	<b>M3</b> Produce final screen-based work that reflects an ability to coordinate the use of software and hardware to manage and manipulate assets.	
<b>L04</b> Present the outcomes of a screen-based development process and final work, to a defined audience.		
<b>P9</b> Assess the application of screen-based practices to develop final work for presentation. <b>P10</b> Present development and final screen-based work, in response to a brief.	<b>M4</b> Evaluate screen-based work for inclusion in a presentation, to communicate development techniques and processes used to achieve finished outcomes.	

## Unit 13: Typography

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>13 Typography</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Fontfuel</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: <ul style="list-style-type: none"><li>• Showreel of development work and final outcome</li><li>• Development file of approx. 1500 words</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate the application of typographic practice in print and digital workflows. <b>L02</b> Explore typographic technologies and processes in specific contexts. <b>L03</b> Apply typographic principles and processes in meeting a brief. <b>L04</b> Present finished typographic outputs, for print and digital workflows.	

## Assignment Brief and Guidance

***Please note that assignment guidance is for reference only and should be more specific in detail to meet customised needs.***

You work for Fontfuel, a company that makes commercial type making software. Your manager has asked you to produce a 5-7minute video the is intended to show a narrative of how an idea for a font is developed: having an idea, informing the idea through research, using software to make it and outputting it for commercial use in both print and digital workflows. Fontfuel believes this will inspire people to use its software, show best practice and make the audience feel that developing a font is accessible through its products.

Fontfuel requires:

- A showreel including:
  - Development scenes that show a range of ideas for the video. Each of the scenes should show an exploration of historic and contemporary typographic practices including technologies and processes in typography.
  - Final video that shows control of the typographic techniques and processes, including scenes on:
    - How a font can be informed by social/cultural context
    - Font creation using industry standards with development work
    - Demonstration of how to be safe when making a font
    - Outputting using industry standards
    - Finished font outputs, showing its suitability for different contexts such as mass text, signage and headlines.
- A project file with:
  - Assessment of the brief, including an outline of critical typographic practices and process historically across print and screen that you feel should be included in the video based on evaluation of the brief. This should include an outline of how to reflect the company's ethos of health and safety with typographic practice.
  - Outline of how research and feedback was critically evaluated to inform final ideas in relation to design constraints and client needs.
  - Justification of typographic techniques and processes used and how these meet the client needs.
  - Justification of the use of typographic principles and processes in the creation of the font

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***Instructions and guidance to candidates***

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Investigate the application of typographic practice in print and digital workflows.		<b>L01 and L02</b> <b>D1</b> Critically evaluate research and experiments, in the use of typographic techniques and processes, to develop initial concepts/proposals.
<b>P1</b> Investigate the development of typographic practices through research into historical and contemporary contexts. <b>P2</b> Discuss how typographic techniques and processes are used in print and screen workflows.	<b>M1</b> Evaluate the use of typographic techniques and processes within a given art and design context.	
<b>L02</b> Explore typographic technologies and processes in specific contexts.		
<b>P3</b> Assess a brief to define the context and constraints of a project. <b>P4</b> Explore typographic technologies and processes in specific contexts. <b>P5</b> Discuss the health and safety issues associated with typographic practices.	<b>M2</b> Analyse initial/ conceptual proposals in relation to client needs and design constraints.	

Pass	Merit	Distinction
<b>L03</b> Apply typographic principles and processes in meeting a brief.		<b>L03 and L04</b>  <b>D2</b> Present finished outputs and development work that shows control of the typographic techniques and processes necessary to enable a creative process for specific contexts.
<b>P6</b> Produce final proposals, for a given context, in response to a brief.  <b>P7</b> Justify the use of typographic techniques and processes in meeting client needs and design constraints.	<b>M3</b> Evaluate user feedback in support of developing final proposals.	
<b>L04</b> Present finished typographic outputs, for print and digital workflows.		
<b>P8</b> Present finished outputs, and development work, for a given context; in response to a brief.  <b>P9</b> Justify the use of typographic principles and processes.	<b>M4</b> Produce outputs in a format that is suitable to the specific context, using the conventions of typography	

## Unit 14: Graphic Design Practices

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>14 Graphic Design Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Deelish</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This assignment is submitted in two parts: 1. Market placement and design strategy report (approx. 1500 words). 2. Portfolio of annotated visuals.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Apply research techniques to establish an awareness of context, related to a graphic design problem. <b>L02</b> Develop a graphic design brief, to meet client needs in a given context. <b>L03</b> Explore alternative solutions to a graphic design brief. <b>L04</b> Present a final graphic design solution to a client.	

## Assignment Brief and Guidance

Almost everything we buy has to be presented in packaging, in some shape and form. You have recently been appointed as the in-house packaging designer for Deelish, a local condiment producer. Your first task is to develop promotional packaging for their salsa range that combines multiple jars and gives customers increased value. The packaging has to remain true to the original branding and product style of the company. It will also have to comply with any legal requirements and budget constraints.

To progress to production, Deelish require:

- Market placement and design strategy report, (1500 words approx.) including:
  - An evaluation of client needs informed by research and analysis of the role of packaging in a promotional context using historic and contemporary precedent examples and references to broader social and cultural issues.
  - A critical evaluation of the relationship between client need and communication strategy through market research and analysis.
  - Discussion of how the constraints of legislation and cost of packaging within the retail impact on packaging design and have been resolved in this strategy.
  - Justification of final design outcomes based on developments in response to testing and feedback and suitability for retail context.
  - Submission of packaging in industry standard format such as Illustrator for the client.
- Portfolio of annotated visuals, with:
  - Evaluation of design packaging proposals developed through testing using industry standard materials, tools and techniques to inform the final proposal.
  - Key aspects of process and outcomes, communicated through annotated images, showing synthesis of client needs, creative intention and the integration of tools, techniques and processes.

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***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time frame. However, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.
- The presentation should be submitted at the final presentation. 3D examples should be photographed and included in the presentation, but also available for the client at the final presentation.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Explore alternative solutions to a graphic design brief		<b>L03 and L04</b>  <b>D2</b> Present the process and outcomes of graphic design practice, showing synthesis of client needs, creative intention and the integration of tools, techniques and processes.
<b>P6</b> Develop graphic design proposals, utilising industry standard materials, tools and techniques.  <b>P7</b> Refine a graphic design proposal, based on analysis of feedback, through an iterative process.	<b>M3</b> Evaluate multiple graphic design proposals to identify the solution that best meets client needs and creative intentions.	
<b>L04</b> Present a final graphic design solution to a client.		
<b>P8</b> Produce final graphic design products, in relation to a communication strategy, to meet client needs.  <b>P9</b> Present a graphic proposal to a client, communicating both process and outcomes.	<b>M4</b> Justify final design outcomes, based on response to feedback and suitability to context.	

## Unit 15: Media Practices

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>15 Media Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Art of the Title</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in three parts: 1. A 1500-word proposal. 2. A showreel of development and outcome. 3. A 10-minute presentation.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate the equipment, techniques and processes of media production through contextual research. <b>L02</b> Develop a media production proposal through research and experimentation, in response to a brief. <b>L03</b> Apply media practice tools and techniques in the execution of a final outcome. <b>L04</b> Present the outcomes of a media practice design process to an identified audience.	



## Assignment Brief and Guidance

You work as a video producer at *Art of the Title*, an online resource dedicated to film title sequences, has requested that you develop a short film about the processes and practices of production that takes place in this sector of the industry. They would like the 5 to 6 minute film to demystify the title sequence production process, show common approaches, codes and conventions and techniques used in industry. The film should also celebrate title sequences by reflecting styles, typography and sequences that are common and audiences will engage with.

To be hosted on their website, *Art of the Title* require:

1. A 1500 word refined pre-production proposal with:
  - A critical analysis and contextualisation of the brief in relation to existing media products, comparing their aims, codes, conventions, techniques and processes used in order to understand the landscape and establish aims for the client and the proposal.
  - A proposal for the title sequence that has been developed iteratively through feedback and evaluation to be used for the final production.
2. A showreel of development and outcome:
  - 3 to 4 minutes of video-based development work in a showreel, showing use of experimentation with different material, tools and techniques, asset management, editing and media workflows for a managed development.
  - 5 to 6 minute outcome, showing an ability to integrate tools, techniques and processes in media production.
  - A 10 minute presentation, critically evaluating: the relationship between media production workflows, asset management and schedule.
  - how the needs of the client, audience and brief have been met through the integration of tools, techniques and processes.
  - the screening audience needs in relation to their understanding of how development work progressed into outcomes, justifying choices of presentation method.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time frame. However, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.
- Video showreel should be submitted in broadcast quality video and audio.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate the equipment, techniques and processes of media production through contextual research.		<b>LO1 and LO2</b> <b>D1</b> 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.
<b>P1</b> Describe the equipment used for different types of media practice. <b>P2</b> Discuss the techniques and processes used in specific media practice contexts.	<b>M1</b> Compare different techniques and processes that may be used in similar media practice outputs.	
<b>L02</b> Develop a media production proposal through research and experimentation, in response to a brief.		
<b>P3</b> Analyse a brief to establish media production aims. <b>P4</b> Produce media practice proposals through experimentation and testing with different materials, tools and techniques.	<b>M2</b> Evaluate media practice proposals, through testing and feedback, to develop towards a final proposal.	

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

## Unit 16: Material Practices

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>16 Material Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Craft Potters Association</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Ceramic work and an artist's statement.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore historical and contemporary precedents in material practices. <b>L02</b> Develop an approach to material practice through experimentation and testing. <b>L03</b> Create a finished work, articulating a material practice for a selected work in context. <b>L04</b> Present a body of work that reflects both process and final outcome.	

## Assignment Brief and Guidance

As the artist in residence at the Craft Potters Association studio, you have been asked to contribute to the Ceramic Review magazine, through work and an artist statement that explores the idea of contemporary pottery from a material perspective, considering how the material relates to practice in terms of design, form and function.

The Statement can be illustrated and should describe the material properties available in this craft through contextual research, discussing how the use of materials in different historic and contemporary contexts impacts on your own development. Within this, you should make comparisons of the material practices of different practitioners.

You should communicate your development of a refined pottery proposal using an iterative and evaluative process that explores the material practice, reflecting historic and contemporary research. You should discuss how you exploited material through experimentation and testing that explores the material use through iterative development and the health and safety considerations you had to make through this. Include a discussion of the relationship between material practice and technical processes and final outcomes. Images of your work and your statement should show your evaluation of manufacturing and finish quality to justify the outcomes of your material practice.

You should produce final outcomes using standard equipment, processes and finishing techniques and that communicates your creative intention and ability to control manufacturing and finishing processes.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore historical and contemporary precedents in material practices.		<b>L01 and L02</b>  <b>D1</b> Use an iterative design process to develop material practice proposal that reflects historic and contemporary research, in response to a brief.
<b>P1</b> Describe material properties and applications through contextual research.  <b>P2</b> Discuss the use of materials in different historic and contemporary contexts.	<b>M1</b> Compare historic and contemporary material practices through the work of different practitioners.	
<b>L02</b> Develop an approach to material practice through experimentation and testing.		
<b>P3</b> Identify material properties through experimentation and testing.  <b>P4</b> Explore material use through the iterative development of art and design outcomes.  <b>P5</b> Discuss the health and safety regulations that apply to material practice equipment and processes.	<b>M2</b> Refine a proposal through iterative evaluation and processes and outcomes.	

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



## Unit 17: Art/Craft Production

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>17 Art/Craft Production</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Object: Before and Tomorrow</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in two parts: 1. 5 x A2 boards for display 2. Final object outcome	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate the rationale for art and craft production in different contexts. <b>L02</b> Explore processes and practices of art and craft through the production of tests and samples. <b>L03</b> Develop an art or craft outcome through an iterative process in response to a brief. <b>L04</b> Present a finished art or craft outcome to an audience, responding to feedback.	

## Assignment Brief and Guidance

The *Science Museum* will be putting on an exhibition about everyday craft objects called *Object: Before and Tomorrow*. The premise is to show historical craft products like a basket, mirror or bush and juxtapose these with ideas by designers that reinterpret them and show what they might be and look like in the future. The aim is to show how new materials, techniques, processes and design thinking may transform them, inspiring ideas in visitors. The exhibit should show your working processes and critical thinking for the reinterpretation of a single everyday object.

To be included in the *Object: Before and Tomorrow* exhibition, you are required to submit:

- An illustrated guide for the exhibition of 5 x A2 boards that show the clear selection of method of display on the boards that relates to the target audience and is consistent in style. The boards should include:
  - A single everyday object that will form the basis of your case study, with a description of how art and craft production processes may have been used to produce examples of the object. An outline of the differences between artistic and craft-based approaches to the object illustrated with historic examples, explaining how art and craft production processes may be integrated in specific contexts.
  - An evaluation of the brief to determine the technical and contextual drivers for the reinterpretation of an everyday object using contemporary and experimental materials, techniques and processes in response to current production issues.
  - An illustrated evaluation comparing historic production processes and the potential for the use of futuristic and experimental materials and techniques to meet creative intentions. This should cover a discussion of the health and safety requirements related to the project.
  - The production of initial propositions through to final object; using sketches, samples and tests. Photograph initial propositions showing a command of an iterative process of testing and show assessment of iterative development through selection and refinement, identifying the materials and processes necessary for production.
  - A rationale for the development and the justification of production, materials and processes in response to feedback from testing.
  - The final object that reflects critical analysis of audience and context and ability to integrate materials, processes and techniques in development.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the number of boards, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
<b>L03</b> Develop a finished art or craft outcome through an iterative process, in response to a brief.		<b>L03 and L04</b> <b>D2</b> 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.
<b>P6</b> Identify the materials and processes necessary for art or craft production in a given context.  <b>P7</b> Apply the use of selected materials and processes necessary to produce a finished art or craft outcome, based on initial propositions.	<b>M3</b> Assess iterative outcomes to arrive at final proposals, through selection and refinement.	
<b>L04</b> Present a finished art or craft outcome to an audience, responding to feedback.		
<b>P8</b> Select a method of presentation or display of an art or craft outcome, to meet the needs of an identified audience.  <b>P9</b> Present a rationale for the development of a finished art or craft outcome.	<b>M4</b> Justify art or craft production, materials and processes in response to audience feedback.	

## Unit 18: Digital Design Practices

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>18 Digital Design Practices</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Area Guide App</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in two parts: 1. Research and strategy plan (approx. 1500-words) in pdf format. 2. 15-minute presentation/demo of the app.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate the use of digital design principles in the production of user experience, through research and analysis. <b>L02</b> Develop a usability strategy, integrating interface design and user experience, in response to a brief. <b>L03</b> Produce a digital design product, based on a usability strategy, in response to a brief. <b>L04</b> Present a digital design interface for testing and evaluation.	

## Assignment Brief and Guidance

The local council is considering piloting an Area Guide App for local residents that would celebrate the local environment and engage the community with places and experiences particular to that area. They are considering including content like landmarks, historical information, important venues, maps and also some user generated information such as reviews and suggestions of things to do. As a freelance web designer, you have the opportunity to submit a proposal for the app in order to see a range of ideas and functionality it may have, before commissioning the final development. They require the guide to be endearing to the local demographic audience as of primary importance and will need images, textures, colours, type and graphical elements that are endearing to locals.

In order to be considered for the Area Guide Map, you are required to provide:

1. A research and strategy plan (1500 words approx.):
  - Assessment of the role of user-experience within similar applications on the market, evaluating the best type of interfaces and experiences and fit for the accessibility and usability for the targeted audience.
  - A user profile, showing the types of products typical users experience and are familiar with and their aspirations for the product.
  - An outline of the strategy showing an evaluation and integration of the broad technical, logistic and commercial constraints, the opportunities for an aesthetic that emphasises the qualities and character of the region and client needs.
  - Preliminary interface and content tests in response to research in exploration of relevant digital design principles, parameters and content needs. Supported with visuals and mock ups for UI and wireframe and flow diagrams for UX usability strategy, highlighting key features of experience that respond to the user profile.
2. A 15 min approx. presentation of the app, with:
  - A functional interface with initial content, navigation and design features.
  - An illustration of how quality control measures and systematic market relevant testing and revision using wire-framing, prototyping and user testing has improved the app.
  - Key findings from critical analysis of testing and how results may inform further development of the app.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time frame or word count, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate the use of digital design principles in the production of user experience, through research and analysis		<b>LO1 and LO2</b> <b>D1</b> Create a usability strategy, integrating a critical evaluation of constraints and opportunities in relation to an aesthetic character aligned with client needs.
<b>P1</b> Explore digital design principles. <b>P2</b> Assess the role of user-experience within digital design.	<b>M1</b> Evaluate interface designs and user-experience in relation to accessibility and usability.	
<b>LO2</b> Develop a usability strategy, integrating interface design and user experience, in response to a brief.		
<b>P3</b> Identify client and user needs, through research and testing. <b>P4</b> Develop a usability strategy, for a digital design product, based on client and user needs.	<b>M2</b> Produce static visuals, to explain a usability strategy, highlighting key features of user-experience in relation to client profile.	

Pass	Merit	Distinction
<b>L03</b> Produce a digital design product, based on a usability strategy, in response to a brief.		<b>L03 and L04</b> <b>D2</b> Present a final digital design product; that coordinates aesthetic direction with usability and accessibility, based on critical analysis of systematic testing.
<b>P5</b> Use wire-framing and prototyping to test interface designs. <b>P6</b> Design a functional interface in response to a brief.	<b>M3</b> Develop a digital design product, through the application of quality control measures, usability testing and revision.	
<b>L04</b> Present a digital design interface for testing and evaluation.		
<b>P7</b> Present a functional digital design interface, in a format that allows for user-testing. <b>P8</b> Evaluate user-testing results; highlighting examples of good practice and areas for improvement.	<b>M4</b> Apply systematic and market relevant testing measures to an interface.	

## Unit 19: Packaging Design

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>19 Packaging Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>BOXD</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
20-24-page A4 pdf brochure.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent. <b>L02</b> Evaluate the requirements for packaging in response to a brief. <b>L03</b> Develop packaging prototypes in support of a given product. <b>L04</b> Present a product packaging strategy for a given product.	

## Assignment Brief and Guidance

*You work as the assistant to the Lead Designer at BOXD; a new company that want to drive up their profits by incentivising customers to take slightly more premium options for their packaging. They want to do this through a brochure with images of packaging that show how an economy product can be enhanced through small innovations and changes. These might include, different methods of construction, additional printing, forms, folds or cut outs that enhance them. BOXD feel that having a brochure showing the rigour they put into the design of packaging and the options available, that more customers will take advantage of these premium options. The packaging in the brochure should focus on BOXD core market of card packaging for confectionary and cosmetics.*

*You are to provide a 20-24 page brochure with:*

1. A section showing customers some important historic and contemporary developments in packaging, evaluating how packaging design has changed in relation to its function and how it is used to advertise, protect and facilitate the use of products.
2. A section with a case study on a choice of card packaging for either a confectionary or a cosmetic product:
  - An identification of the audience through market research.
  - An illustrated evaluation of the physical requirements of a product: scale, strength, durability, transport, display, graphics and legal requirements.
  - An analysis of how other similar products have used packaging and promotion.
  - An examination of the relationship between product and marketing strategy in determining parameters. This should be illustrated to help BOXD customers understand how their marketing aims influence the package design.
3. A solutions section, with:
  - A series of packaging variants using small changes for different purposes and opportunities, demonstrating the types of add-ons a customer may select from. These should include manufacturing and technical data reflect a critical awareness of product and client anticipated client needs, and the coordination of material, form and graphics.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent.		<b>D1</b> Evaluate changes in packaging design, over time, in relation to changes in the function of packaging.
<b>P1</b> Discuss the development of packaging design through historic and contemporary contextual research.  <b>P2</b> Explain how packaging is used to advertise, protect and facilitate the use of products.	<b>M1</b> Analyse specific examples of packaging, in relation to aspects of promotion, function and design.	

Pass	Merit	Distinction
<b>L02</b> Evaluate the requirements for packaging in response to a brief		<b>L02, L03 and L04</b>  <b>D2</b> 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.
<b>P3</b> Evaluate the physical requirements for packaging of a given product.  <b>P4</b> Analyse the packaging of competing products, and the use of packaging in their promotion.  <b>P5</b> Identify the audience for a given product, through client and market research.	<b>M2</b> Examine the relationship between audience, product and marketing strategy in determining packaging parameters.	
<b>L03</b> Develop packaging prototypes in support of a given product.		
<b>P6</b> Use drawing, models and a range of materials to experiment with packaging form factors.  <b>P7</b> Explore surface graphics options for the packaging of a given product.	<b>M3</b> Assess prototypes in order to define a strategy for a finished packaging design proposal.	
<b>L04</b> Present a product packaging strategy for a given product.		
<b>P8</b> Prepare final graphics, prototypes and mock-ups for a packaging strategy.  <b>P9</b> Present a packaging strategy to a specified audience.	<b>M4</b> Discuss how a packaging strategy responds to a marketing strategy and competition.	

## Unit 20: Ceramic and Glass

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>20 Ceramic and Glass</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Heritage lighting</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Sales web page mock up with copy, background and outcomes.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate contemporary and historic precedents through contextual research into ceramic and glass.	
<b>L02</b> Explore materials, processes and conventions through the production of ceramic and glass samples.	
<b>L03</b> Develop a design proposal for ceramic and glass artefacts, through research and experimentation, in response to a brief.	
<b>L04</b> Present a collection of finished ceramic and glass artefacts, in response to a brief.	



## Assignment Brief and Guidance

You work as a junior designer at a small lighting design company. Anticipating the demand for all things heritage in interior design, the company has asked you to develop ideas for ceramics and glass lighting designs and present these as a webpage mock-up with information to support the customer in understanding their lineage and heritage.

The mock-up should show a clear strategy for displaying the glass or ceramic lighting outcomes to suit the context and audience. You can use images and copy to justify and sell the design intention and process behind the work that demonstrates a synthesis of creative process with critical evaluation of context, client and audience needs.

A background section of the mock-up with copy and images should be used to support the audiences understanding of the works heritage showing how it draws from historic developments and also contemporary precedents through exploration of materials and processes. There should be some comparison between these and contextualisation of how the work makes the best of each with an assessment of the relationship development of technologies/processes and types of work produced so the audience can understand how it builds on the most suitable of these. The presentation of technologies and processes should also discuss the health & safety regulations associated with ceramic and glass production.

The mock-up should also show iterations and refinement of the approach to integrating material, process, form and colour as a series of samples and maquettes, showing how they were evaluated to determine consistency of effect.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate contemporary and historic precedents through contextual research into ceramic & glass.		<b>D1</b> Assess the relationship between the development of technologies/processes and the types of ceramic/glass produced.
<b>P1</b> Discuss the historic development of ceramic & glass. <b>P2</b> Investigate contemporary precedents, in ceramic & glass, to explore the use of materials and processes.	<b>M1</b> Compare historical and contemporary precedents in ceramic & glass, identifying changes in materials and processes.	
<b>L02</b> Explore materials, processes and conventions through the production of ceramic & glass samples.		<b>D2</b> Produce ceramic & glass samples that illustrate the relationship between material and process, reflecting an iterative process of design development.
<b>P3</b> Produce a selection of glass and ceramic samples exploring different material and processes. <b>P4</b> Discuss the health and safety regulations applicable to workshop activities and handling of materials	<b>M2</b> Evaluate materials and processes to determine consistency of effect and outcome.	

Pass	Merit	Distinction
<b>L03</b> Develop a design proposal for ceramic & glass artefacts, through research and experimentation, in response to a brief.		<b>L03 and L04</b> <b>D3</b> Present finished ceramic or glass artefacts, demonstrating the synthesis of creative process, with a critical evaluation of context, client and audience needs.
<b>P5</b> Produce maquettes and models to show design development in ceramic & glass. <b>P6</b> Apply an iterative design process, to refine proposals toward final outcomes.	<b>M3</b> Produce initial proposals, in ceramic & glass, that reflect an integration of material, process, form and colour.	
<b>L04</b> Present a collection of finished ceramic & glass artefacts, in response to a brief.		
<b>P7</b> Develop a display strategy for presenting a collection of ceramic or glass artefacts. <b>P8</b> Present a collection of ceramic or glass artefacts, and development work, that communicate design intention and process.	<b>M4</b> Justify the selection of artefacts for display and presentation, based on analysis of context and audience.	

## Unit 21: Accessories

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>21 Accessories</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Listen – fashion headphones</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in three parts: <ol style="list-style-type: none"><li>1. Flow diagram of production</li><li>2. Final prototypes</li><li>3. Specification</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore contemporary and historical precedents related to accessories, through contextual research. <b>L02</b> Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes. <b>L03</b> Design a collection of accessories based on research and development. <b>L04</b> Present designs for an accessory collection, reflecting suitability for market, use of materials and sustainability.	

## Assignment Brief and Guidance

***Please note that assignment guidance is for reference only and should be more specific in detail to meet customised needs.***

You work as a junior designer at a new start-up company called *Listen*, that specialises in Bluetooth headphones. The company is considering producing a fashion related range that would work with clothing more seamlessly. You have been asked to produce designs for a range of these headphones that work as a collection and resemble fashion headwear more closely.

Show the development and refinement through experimentation and testing of prototypes for the headphone collection as a **flow diagram**. This must show key stages of critical analysis and evaluation of alternative materials and processes from sketches to models and final prototypes for the collection.

Support this with a **specification** of materials and manufacturing processes required, and include final design drawings, models and prototypes that communicate the design aims, form and specific market placement of the headphones. Include images of the **final prototypes** that illustrate the ability to combine analysis of market and design thinking. Annotate the images with details explaining the use of materials, processes and sustainability within the design, justifying the collection based on analysis of existing headphones in the market.

In the **specification**, include a summary statement justifying your design based on market research that identifies and discusses relevant contemporary and historical trends and precedents, evaluating accessory design and broader trends that have led to your prototypes.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore contemporary and historical precedents related to accessories, through contextual research.		<b>L01 and L02</b> <b>D1</b> Develop design prototypes for an accessory collection, refined through experimentation and testing, based on a critical analysis of materials and processes.
<b>P1</b> Identify contemporary and historical precedents in accessory design. <b>P2</b> Discuss contemporary trends in accessories in relation to historic development.	<b>M1</b> Evaluate the relationship between accessory design and broader trends in design.	
<b>L02</b> Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes.		
<b>P3</b> Evaluate the properties of materials used in the production of accessories. <b>P4</b> Develop accessory prototypes through experimentation and testing of different materials and processes.	<b>M2</b> Create design prototypes that illustrate a detailed analysis of material and process.	

Pass	Merit	Distinction
<b>L03</b> Design a collection of accessories based on research and development.		<b>L03 and L04</b> <b>D2</b> Present final designs that illustrate the ability to originate and develop an accessory collection that combines analysis of market and design thinking.
<b>P5</b> Use sketches, models and prototypes to develop final designs for an accessory collection. <b>P6</b> Produce final design prototypes for an accessory collection.	<b>M3</b> Specify the materials and manufacturing processes required to produce pieces in an accessory collection.	
<b>L04</b> Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.		
<b>P7</b> Prepare drawings, models and prototypes that communicate the design aims, form and market placement of an accessory collection. <b>P8</b> Present development work and final outcomes to explain the use of materials and processes in the production of an accessory collection, highlighting sustainability.	<b>M4</b> Justify the design of an accessory collection, based on analysis of similar collections in the market.	

## Unit 22: Printmaking

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>22 Printmaking</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>21<sup>st</sup> September – International Day of Peace</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Portfolio of development work, final outcomes and written commentary (approx. 2000-words)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore the development of printmaking technologies and practices through historic and contemporary precedent research.	
<b>L02</b> Evaluate printmaking processes and techniques through experimentation using different materials and technologies.	
<b>L03</b> Develop propositions towards a final outcome through an iterative design process.	
<b>L04</b> Present a body of printmaking work that communicates both development process and final outcomes.	



## Assignment Brief and Guidance

Your local newspaper is going to run a series of illustrated editorial features in the lead up to the International Day of Peace about different aspects of conflict. You have been asked to produce a series of 6-8 illustrations on the themes of: hope, desperation, loss, courage, denial, shock, solidarity or violence in conflict. The illustrations will be run in full colour, but the editorial layout has not been completed, so the sizing of the images has not yet been defined. The newspaper has also yet to decide what type of illustrations to use, such as photography, collage, drawing, print or painting. As a printmaker, you are trying to convince them that print would lend itself perfectly for the context and content of the themes.

For inclusion in the newspaper, you should submit a portfolio of work including:

- Justification of the use of print, providing a critical analysis of complex printmaking processes discussing historic developments in print and their potential to show the themes, including an evaluation of contemporary printmaking practice.
- Discuss sketches, testing prints, ideation materials and sample prints using different processes with an indication of handling and practice.
- Evaluation of tests and experiments along with feedback and outline of combinations of materials, designs and processes for final outcomes with the client.
- Series of experimental mock-ups of newspaper double page spreads with the prints in different layout configurations for the client to emphasise how you see them working with the copy.
- Presentation of a series of complex prints in that have been created using a combination of technologies and processes that communicate the nuances of print development processes and establish themselves contextually with the themes required.
- Assessment of the success of the printmaking presentation mock-ups and complex prints and justification of the materials and processes used.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the number of prints or the time frame of the presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore the development of printmaking technologies and practices through historic and contemporary precedent research.		<b>LO1 and LO2</b>  <b>D1</b> Critically analyse the outcomes of complex printmaking processes, to identify techniques for application to creative practice.
<b>P1</b> Discuss the historic development of printmaking.  <b>P2</b> Explore the development of printmaking in the context of different cultures.	<b>M1</b> Evaluate contemporary printmaking through the work of different practitioners.	
<b>LO2</b> Evaluate printmaking processes and techniques through experimentation using different materials and technologies.		
<b>P3</b> Develop sample prints using different processes and materials.  <b>P4</b> Discuss the correct handling of materials and use of equipment, in printmaking, to ensure health and safety.	<b>M2</b> Create complex printmaking outcomes, through the combination of different techniques and processes.	

Pass	Merit	Distinction
<b>LO3</b> Develop propositions towards a final outcome through an iterative design process.		<b>LO3 and LO4</b>  <b>D2</b> 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.
<b>P5</b> Use sketching, testing prints and other processes to develop printmaking proposals.  <b>P6</b> Evaluate tests and experiments to select final materials and processes for use.	<b>M3</b> Justify the selection of materials and processes for use in producing final work.	
<b>LO4</b> Present a body of printmaking work that communicates both development process and final outcomes.		
<b>P7</b> Select a presentation format in support of final printmaking outcomes.  <b>P8</b> Present final work, and development process, to a given audience.	<b>M4</b> Assess the success of a final printmaking presentation in relation to a given audience.	

## Unit 23: Fashion Collection

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>23 Fashion Collection</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>REconstruct</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in three parts: <ol style="list-style-type: none"><li>1. Four A2 design boards with strategy</li><li>2. Fashion collection</li><li>3. Design statement (800 words approx.)</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate trends, through contextual research, to inform the strategy for a fashion collection.	
<b>L02</b> Communicate a fashion collection strategy, based on research and experimentation.	
<b>L03</b> Develop a cohesive fashion collection, in response to a brief.	
<b>L04</b> Present a fashion collection, identifying areas for further development and best practice.	

## Assignment Brief and Guidance

You have recently been given a design internship at *REconstruct* who are a rebellious youth culture fashion label that are expanding into the UK fashion market. They would like you to develop a strategy and collection focused on one of the areas of youth culture in the UK, while maintaining the *REconstruct* brand identity.

You will need to submit four A2 boards that show your fashion collection strategy that integrates research and results of experimentation. The strategy should include a statement of how it meets the needs of the brand, based on an assessment of competing collections/brands in the market. The boards should show how your evaluation of contextual research has informed your strategy, including a description of the influence of designers, fashion houses and trend agencies on the retail design sector. You should also include developmental work such as colour palettes, fabrics, styles and patterns, along with sketches, mood-boards and samples.

You will also need to present a small fashion collection that demonstrates a synthesis of the brand identity, market awareness and customer expectation that has been developed through an iterative process.

Along with the final collection, you should submit a design statement about your final collection that analyses the way in which the fashion collection integrates trend awareness and forecasting in order to break into the market. Your statement should also outline the mechanisms for quality control you have used and an evaluation of your practice including areas for improvement.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate trends, through contextual research, to inform the strategy for a fashion collection.		<b>LO1 and LO2</b> <b>D1</b> Present a fashion collection strategy that integrates contextual research with the results of experimentation, defining design direction, material use, pattern and colour.
<b>P1</b> Undertake contextual research to inform development of a fashion collection strategy. <b>P2</b> Describe the influences of designers, fashion houses and trend agencies on the retail design sector.	<b>M1</b> Evaluate research outcomes, in the context of the market, to inform a strategy	
<b>LO2</b> Communicate a fashion collection strategy, based on research and experimentation.		
<b>P3</b> Identify colour palettes, fabrics, styles and patterns based on market/trend research. <b>P4</b> Explain how a fashion strategy meets the needs of a given brand. <b>P5</b> Use sketches, mood-boards and samples to present a fashion collection strategy.	<b>M2</b> Assess a fashion collection strategy in relation to competing collections/brands in the market.	

Pass	Merit	Distinction
<b>L03</b> Develop a cohesive fashion collection, in response to a brief.		<b>L03 and L04</b> <b>D2</b> Create a fashion collection that demonstrates a synthesis of brand identity, market awareness and customer expectation with a creative process and iterative development.
<b>P6</b> Develop a fashion collection to align with a brand ethos. <b>P7</b> Apply quality control, review and testing to the development of a fashion collection.	<b>M3</b> Analyse the way in which a fashion collection integrates trend awareness and forecasting.	
<b>L04</b> Present a fashion collection, identifying areas for further development and best practice.		
<b>P8</b> Present a fashion collection that responds to brand and customers. <b>P9</b> Identify areas of good practice and areas for improvement in a fashion collection strategy.	<b>M4</b> Evaluate areas for improvement, in a fashion collection, in order to enhance future developments.	



## Unit 24: Visual Merchandising

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>24 Visual Merchandising</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. 20-minute presentation. 2. Final merchandise outcome.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss visual merchandising through historic and contemporary precedents. <b>L02</b> Evaluate an identified brand or product to determine the context for a visual merchandising strategy. <b>L03</b> Develop a visual merchandising strategy based on market research. <b>L04</b> Present a visual merchandising strategy for a given product/brand.	

## Assignment Brief and Guidance

Lush are looking to overhaul their nationwide visual merchandising strategy for windows, points of sale and retail displays. They have approached the communications agency, where you are employed as an assistant merchandising consultant, for ideas. They do not want the strategy to change their current brand identity, such as packaging, colours, type and logos, but would like a refresh of how to communicate the vibrancy and promote the company as ethical environmentally and socially.

The head of the merchandising team has tasked you with developing a 20 minute presentation, that will:

- Analyse of the market position of Lush products in relation to its existing visual merchandising strategy, comparing it with close competitors.
- Explore visual merchandising in a range of competitor companies, examining the way that visual merchandising may respond to broader environmental and social issues.
- Provide analysis of market research of the Lush product range, discussing its key features that define its position in the market and evaluating the relationship between visual merchandising, advertising and promotion.
- Explain the iterative development of visual concepts, showing how this development was informed by market feedback from a range of customers.
- Evaluate a visual merchandising strategy that relates to the products, illustrating the integration of feedback and research with creative thinking.
- A final proposal of either a window, point of sale or retail display.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time, frame of the presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss visual merchandising through historic and contemporary precedents.		<b>LO1 and LO2</b> <b>D1</b> Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.
<b>P1</b> Explore visual merchandising through a review of promotional material and advertising. <b>P2</b> Examine the way that visual merchandising may respond to broader environmental and social issues.	<b>M1</b> Evaluate the relationship between visual merchandising, advertising and promotion.	
<b>LO2</b> Evaluate an identified brand or product to determine the context for a visual merchandising strategy.		
<b>P3</b> Carry-out market research for given product/brand. <b>P4</b> Discuss the key features of a given brand/product that define its position in the market.	<b>M2</b> Compare a given brand/product, and its position in the market, with that of its competition.	

Pass	Merit	Distinction
<b>LO3</b> Develop a visual merchandising strategy based on market research.		<b>LO3 and LO4</b>  <b>D2</b> Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.
<b>P5</b> Develop visual material, in support of a visual merchandising strategy.  <b>P6</b> Present a visual merchandising strategy to a range of users/customers, to gain market feedback.	<b>M3</b> Iteratively revise and test a visual merchandising strategy based on market feedback.	
<b>LO4</b> Present a visual merchandising strategy for a given product/brand.		
<b>P7</b> Prepare finished material for a visual merchandising strategy.  <b>P8</b> Present a visual merchandising strategy to a defined audience.	<b>M4</b> Evaluate how a visual merchandising strategy relates to product/brand identity.	

## Unit 25: Surveying and Measuring

Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>25 Surveying and Measuring</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>The Union</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Survey data and report.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the role of surveying and measuring in the context of a specific creative industry.	
<b>L02</b> Evaluate the tools and technologies available for use in measuring within a given art and design context.	
<b>L03</b> Illustrate the process of taking an accurate set of measurements, within a given art and design context.	
<b>L04</b> Record a series of measurements, in a given art and design context, and check for accuracy.	

## Assignment Brief and Guidance

An opportunity has arisen to redevelop and update the interior of the Student Union bar. They have offered this opportunity to your class and are looking for a cost-effective way of developing the space. Before this can go ahead, you will need to undertake an accurate survey to determine feasibility of the use of materials and locations of services, furniture and devices, recording the process in a survey report.

The **survey report** should start with an explanation of the type of surveying that is used within interior design, with an evaluation of the role surveying and measuring plays. You should compare the different types of measurement available and how they may inform different aspects of the project, analysing the relationship between traditional and technology-based measurement. The survey report should then identify the most suitable tools for measuring and discuss the types of measurement that are carried out using each, evaluating the way technology provides opportunities for accuracy and efficiency.

Define the key scope of the survey in the report, including an examination of potential causes of error in the process, evaluating how the use of different types of measurement may increase or decrease potential errors and your actions to minimise these errors with tolerances.

Use the surveying methods to prepare accurate information on the interior space, using drawings (including base and elevation), details of materials, colours, services, windows, entrances and lighting. Support with photographs and information on anything that will remain in the space, recording these using standard tools and techniques. Check measurements by comparing and evaluating them using processes and techniques to ascertain overall accuracy, indicating any deviance.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the role of surveying and measuring in the context of a specific creative industry.		<b>L01 and L02</b>  <b>D1</b> Analyse the relationship between traditional and technology-based measurement in a given art and design context.
<b>P1</b> For a given creative industry, explain the type of surveying/ measurement that is used.  <b>P2</b> Evaluate the role that measuring/surveying plays for a given creative industry.	<b>M1</b> Compare different types of measurement, for a given creative industry, and how they may inform different aspects of a project.	
<b>L02</b> Evaluate the tools and technologies available for use in measuring within a given art and design context.		
<b>P3</b> Identify the tools used in measuring, for a given art and design context.  <b>P4</b> Discuss the types of measurement that are carried out using different tools.	<b>M2</b> Evaluate the way that technology has provided new ways of carrying out measurements.	



Pass	Merit	Distinction
<b>LO3</b> Illustrate the process of taking an accurate set of measurements, within a given art and design context.		<b>LO3 and LO4</b> <b>D2</b> Prepare accurate survey/measurement information, using drawings and specifications, in support of a specific art and design project.
<b>P5</b> Identify the key stages in undertaking a survey or measurement process. <b>P6</b> Examine potential causes for error in a survey or measurement process.	<b>M3</b> Evaluate how the use of multiple types of measurement may increase or decrease potential errors.	
<b>LO4</b> Record a series of measurements, in a given art and design context, and check for accuracy.		
<b>P7</b> Record measurements for a given art and design context, using standard tools and techniques. <b>P8</b> Evaluate recorded measurements to confirm accuracy.	<b>M4</b> Compare recorded measurements, from different processes and techniques, to ascertain overall accuracy.	

## Unit 26: Darkroom Techniques

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>26 Darkroom Techniques</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>My Dark Room</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is for 3 blog posts with: <ul style="list-style-type: none"><li>• Introduction to a type of darkroom practice.</li><li>• Illustrated analysis of personal experimentation with the specific darkroom practice</li><li>• Final outcomes and justification</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore the development of darkroom techniques and their application within the creative industries. <b>L02</b> Process and print photographic images using darkroom processes; applying safe practices and procedures. <b>L03</b> Modify and finish photographic images in response to a brief. <b>L04</b> Present photographic prints, and development work, to identified audiences.	

## Assignment Brief and Guidance

*My Dark Room* is a new company specialising in a range of analogue printing equipment for the domestic market; capitalising on the resurgence in interest for the unique qualities that can be obtained through analogue photographic processing. As part of their development of a community and marketing strategy, they are asking for photographers to submit proposals for a series of web posts that show how darkroom techniques have developed and the opportunities it can provide as its own unique artistic practice in both traditional and experimental terms. To be considered, photographers should submit 3 web page posts, with copy and images that celebrate what can be done with a home enlarger and photographic materials.

These posts should include approximately 2000 words and photographs. Each post should include a case study of a photographer responding to a particular historic darkroom practice. Each post should have:

- An introduction with a discussion on a particular form of historic darkroom practice with an illustration of how this informs contemporary art and design contexts.
- Information outlining safe operation and handling of materials.
- An analysis of how the use of the darkroom technique in contemporary practice may challenge traditions of photographic output through the use of commentary and personal experiments, including:
  - Experiments and tests with process: processing/pushing/cross-processing film, contact sheets, experiments on different stock, chemicals and treatments.
  - Evaluation, review and refinement of outputs, based on modifications through process and technique to determine further darkroom techniques for producing finished outputs.
  - Use of annotation of photographic images to illustrate concept development of photographic outputs.
- Final images using darkroom techniques with commentary:
  - showing exploration of the relationship between techniques, requirements of the brief, and processes that communicate through composition, contrast, colour, light/shadow and finishing.
  - Commentary justifying the use of darkroom techniques in communication.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for excessive posts, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore the development of darkroom techniques and their application within the creative industries.		<b>L01 L02</b> <b>D1</b> Produce photographic images, using darkroom processes, that explore the relationship between techniques and bespoke outputs.
<b>P1</b> Discuss the historic development of darkroom practices. <b>P2</b> Illustrate the ways that darkroom techniques are used in contemporary art and design contexts.	<b>M1</b> Analyse the ways that darkroom techniques, in contemporary practice, may challenge traditions of photographic output.	
<b>L02</b> Process and print photographic images using darkroom processes; applying safe practices and procedures		
<b>P3</b> Process film to obtain photographic negatives. <b>P4</b> Produce photographic contact sheets and prints on different papers from negatives. <b>P5</b> Explain the requirements for safe operation of equipment and handling of materials.	<b>M2</b> Justify the selection of techniques and processes to produce print outputs.	
<b>P6</b> Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs. <b>P7</b> Create final photographic outputs through different finishing techniques, testing and review.	<b>M3</b> Refine photographic outputs, based on modifications through process and technique, to determine best results.	

Pass	Merit	Distinction
<b>L03</b> Modify and finish photographic images in response to a brief.		<b>L03 and L04</b>  <b>D2</b> Present finished outputs, showing the ability to combine multiple darkroom techniques and processes, that communicate concepts through composition, contrast, colour, light/shadow and finishing.
<b>P6</b> Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.  <b>P7</b> Create final photographic outputs through different finishing techniques, testing and review.	<b>M3</b> Refine photographic outputs, based on modifications through process and technique, to determine best results.	
<b>L04</b> Present photographic prints, and development work, to identified audiences.		
<b>P8</b> Illustrate concept development of photographic outputs.  <b>P9</b> Present finished photographic prints to an audience.	<b>M4</b> Justify the use of darkroom techniques in communicating concepts to an audience.	

## Unit 27: Textile Technology

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>27 Textile Technology</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Yarn and Spin</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Textile Sample Pack A4 Digital Brochure	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles.	
<b>L02</b> Evaluate fibre composition, yarn type and fabric structure across a range of textiles.	
<b>L03</b> Produce a detailed fabric specification for a given context.	
<b>L04</b> Produce textile samples using a range of technologies for manufacture and finishing.	

## Assignment Brief and Guidance

You work as a textiles technologist in the research and development department for a large fabric manufacturer called Yarn and Spin. Your manager has briefed you that the majority of business your company does is for low grade, basic fabrics. In order to help entice your clients into ordering different types of more bespoke fabric, you have been asked to contribute a sample pack and digital brochure for potential clients to show what your company can do and the types of production in textiles available.

Your brochure should show a range of bespoke and experimental samples using different manufacturing and finishing technologies. The samples with copy should show an evaluation of the manufacturing processes and how they can be used to make interesting fabrics that are knitted, woven and non-woven. You should explain the textile technologies through an assessment of the operation and function of different manufacturing equipment with associated health and safety issues. The brochure should help the client by relating types of manufacture with fabrics based on an analysis of the relationship between fibre composition, yarn type and structure.

Your brochure should describe the functional qualities of the samples and define their functional and aesthetic qualities of fabrics for different purposes. You will need to develop and present their specifications along with the images, with an evaluation of the relationship between function and aesthetic qualities. You should also analyse the suitability of the fabrics for different contexts, with reference to their properties so customers can make informed decisions about the fabrics. Along with the brochure you should create a collection of the samples that show a command of manufacturing and finishing processes in order to post this out to potential clients.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles.		<b>LO1 and LO2</b>  <b>D1</b> Evaluate a given range of textile products to determine the equipment and processes used in their production, referring to yarn, composition and structure.
<b>P1</b> Explain the manufacturing processes required for the production of knitted, woven and non-woven fabrics.  <b>P2</b> Assess the operation and function of different textile manufacturing equipment  <b>P3</b> Discuss the health and safety issues associated with textile technology and processes.	<b>M1</b> Compare the different processes required to produce woven, knitted and non-woven textiles; highlighting both the common and different processes and equipment.	
<b>LO2</b> Evaluate fibre composition, yarn type, and fabric structure across a range of textiles.		
<b>P4</b> Describe the fibre composition, and yarn type of a range of knitted and woven fabrics.  <b>P5</b> Discuss the fabric structure of a range of knitted and woven fabrics.	<b>M2</b> Analyse the relationship between fibre composition, yarn type and fabric structure.	

Pass		Merit	Distinction
<b>L03</b> Produce a detailed fabric specification for a given context.			<b>L03 and L04</b> <b>D2</b> Create a range of fabric samples, for a given context, that show a command of manufacturing and finishing processes.
<b>P6</b> Describe the functional qualities of fabrics used in different contexts. <b>P7</b> Evaluate the relationship between functional and aesthetic qualities in different fabrics. <b>P8</b> Develop a fabric specification for a given context	<b>M3</b> Define the functional and aesthetic qualities of fabrics for fashion, interiors and other applications.		
<b>L04</b> Produce textile samples using a range of technologies for manufacture and finishing.			
<b>P9</b> Develop a range of fabric samples, using different manufacturing and finishing technologies. <b>P10</b> Present a range of fabric samples in relation to a given context.	<b>M4</b> Analyse the suitability of fabrics for different contexts, with reference to their properties.		

## Unit 28: Communication in Art and Design

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>28 Communication in art and design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Ofis</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Retail space specification in pdf (approx. 2000-words)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the role of communication, in the creative industries, through historical and contemporary precedent research.	
<b>L02</b> Analyse a brief to define the context of a communication strategy.	
<b>L03</b> Develop a communication strategy, through experimentation, in response to a given brief.	
<b>L04</b> Present a communication strategy and finished work in relation to a given brief.	

## Assignment Brief and Guidance

*Ofis* are a new chain of coffee shops that want to entice the corporate market to use their spaces for business meetings and transitional workspaces. They want their interior aesthetic to borrow heavily from the corporate world of bureaucracy. They are looking for proposals for interior styling and signage that delivers a consistency of message to the customer from interior type, cups, menu, table and sales boards, or further interesting ideas the designer has for the brand.

To be considered, you must present your retail space specification with::

- Analysis of market research, comparing interior retail communication techniques through contemporary and historic precedent. Critically analysing and highlighting the work of one or two practitioners to learn from and how their work is relevant to the context. Review of the brief and research to identify key opportunities within the context, including target audience profiles and definition through research and testing.
- Tests of different modes of communication combined with testing, feedback and communication analytics to identify a strategy for the client.
- Records of discussion with client, evaluating the combinations of materials and processes, identifying a way forward for the strategy and refine the message.
- Overview of key stages in the development of final work showing iterative assessment of the relationship between strategy, development and final work.
- Finished communication strategy with interior renders, images and style guide, illustrating the relationship between context, audience and message.
- An evaluation of the use of communication techniques, taking into account audience feedback.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the number of prints or the time frame of the presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the role of communication, in the creative industries, through historical and contemporary precedent research.		<b>D1</b> 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.
<b>P1</b> Research communication techniques relevant to an area of specialist study.  <b>P2</b> Discuss the use of communication techniques in the work of others, through contemporary and historic precedent.	<b>M1</b> Compare the use of communication techniques used by a range of practitioners within a specialist field.	

Pass	Merit	Distinction
<b>L02</b> Analyse a brief to define the context of a communication strategy.		<b>L02 and L03</b>  <b>D2</b> Create final communication outputs that reflect the ability to apply analytic and creative thinking in the development of design solutions.
<b>P3</b> Review a given brief to identify the context for a communication strategy.  <b>P4</b> Use research and testing to identify users and audience for a communication strategy.	<b>M2</b> Use communication analytics to evaluate and refine a communication strategy.	
<b>L03</b> Develop a communication strategy, through experimentation, in response to a given brief.		
<b>P5</b> Test different modes of communication to determine applicability for an identified audience and message.  <b>P6</b> Develop final communication outputs for presentation/ distribution to an identified audience.	<b>M3</b> Evaluate combinations of different materials and processes, for producing communication outputs, in order to refine the message.	

Pass	Merit	Distinction
<b>L04</b> Present a communication strategy and finished work in relation to a given brief.		<b>D3</b> Present finished communication outputs and strategy to an identified audience, illustrating the relationship between context, audience and message.
<b>P7</b> Present a communication strategy and finished work to an identified audience.  <b>P8</b> Assess the relationship between strategy and finished work.	<b>M4</b> Evaluate the use of communication techniques, taking into account audience feedback.	



## Unit 29: Workflows

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>29 Workflows</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Lost Stories Children App</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. 15 minute presentation on workflow plan. 2. 1500-2000-word project management file.	
<b>Unit Learning Outcomes</b>	
<b>LO1</b> Identify the skills and technologies required to manage an art and design project life cycle. <b>LO2</b> Define a project workflow system to utilise available technologies, resources and skills. <b>LO3</b> Apply a workflow system to an art and design project in response to a brief. <b>LO4</b> Examine the implementation of a workflow system and how it has affected the overall project.	

## Assignment Brief and Guidance

You work for a company called *Lost Stories*, who are developing a storybook app for children between 8 and 10 years old. You have been asked to develop, monitor and evaluate the workflow timeline in order to improve the efficiency of future productions.

Your manager has asked you to:

1. Present a workflow plan for increased efficiency (15 mins approx.):
  - An initial exploration into workflow systems commonly used in industry to create similar products, discussing the relationship between skills, technologies and time in relation to the project.
  - Research the implementation of similar projects and evaluate the skills, technologies, resources and processes required in order to define a timeline.
  - Develop a project workflow system using professional technology, with mapping to show the relationship between activities, resources and time, illustrating ways in which efficiency is gained through a clear process and management of assets.
  - An overview of key milestones, targets and deliverables, including a system for managing and checking progress.
2. Submit a project management file (1500 words approx.), with:
  - Evidence of implementing and managing the process with minutes, checks and actions using the defined workflow. This should show assessment of the progress of the project, tracking issues and identifying solutions, through critical analysis and evaluation of the development.
  - You should highlight key responses to critical analysis of issues and effects on the overall timeline that enabled creative practice and improvement of processes and outcomes.
  - An evaluation of the overall effectiveness in relation to the development of the app, identifying instances and areas for improvement based on the outcomes, illustrating the impact of the clear workflow on the quality and efficiency of the development.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

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**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Identify the skills and technologies required to manage an art and design project lifecycle.		<b>LO1 and LO2</b> <b>D1</b> Develop a project workflow system, illustrating ways in which efficiency is gained through a clear process and management of diverse assets.
<b>P1</b> Describe the skills and processes required for a given art and design practice. <b>P2</b> Explore the technologies required for a given art and design project.	<b>M1</b> Discuss the relationship between skills, technologies and time in relation to an art and design project.	
<b>LO2</b> Define a project workflow system timeline to utilise available technologies, resources and skills		
<b>P3</b> Evaluate skills, technologies and resources, in relation to a given art and design project, to define a timeline. <b>P4</b> Prepare a workflow mapping to show the relationship between activities, resources and time.	<b>M2</b> Demonstrate the increase in efficiency through the application of a proposed project workflow.	

Pass	Merit	Distinction
<b>L03</b> Apply a workflow system to an art and design project in response to a brief.		<b>L03 and L04</b> <b>D2</b> 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.
<b>P5</b> Manage the processes and resources of an art and design project, using a defined workflow. <b>P6</b> Assess the progress of an art and design project by tracking issues and solutions within a defined workflow.	<b>M3</b> Evaluate the workflow for an art and design project, based on responses to issues and the effect on the overall timeline.	
<b>L04</b> Examine the implementation of a workflow system and how it has affected the overall project.		
<b>P7</b> Evaluate the effectiveness of a workflow in relation to an art and design project. <b>P8</b> Identify instances of good practice and areas for improvement in a workflow, based on project outcomes.	<b>M4</b> Illustrate the impact of a clear workflow on the quality and efficiency of an art and design project process and outcome.	

## Unit 30: Surface Design

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>30 Surface Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Proporta mobile case</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Pitch presentation (approx. 15-min.) 2. Design Portfolio	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate the application of surface design in different art and design contexts. <b>L02</b> Develop and test surface designs in response to a brief. <b>L03</b> Create a surface design strategy and specifications for production. <b>L04</b> Present a surface design proposal, for a given context, in response to a brief.	

## Assignment Brief and Guidance

You work as a junior designer at Proporta, a mobile phone case company specialising in storage and transport case solutions for mobiles. They have asked you to pitch proposals for a range of designs that embrace surface design, printing and material opportunities for different target groups: young professional, extreme sports enthusiast, environmental activist and children. You should include the designs and development in a surface design strategy with samples.

Your pitch should include product research with a description of how surface design is used in different contexts, conventionally and also in products that could drive innovation. You should demonstrate how the company should be informing products through an evaluation of how existing cases meet a variety of different needs, showing exploration of their scope for mobile phone case surface design applications.

Follow this with a series of design proposals for the target markets, illustrating creative use of techniques and materials as part of an iterative design process. Show key stages of the process, including initial experimentation with surface design techniques and processes that help establish design direction. Present key stages, along with respective feedback on tests and evaluation and revisions in development.

In the pitch, include a summary of final strategy of resolved mobile phone covers with complex patterns. Include details highlighting how the surface design proposal meets the needs of clients and customers, justifying the relationship between brief, strategy and proposal. Also submit a design portfolio of drawings, samples, textures, materials and specifications required for surface design production, with defined production processes for manufacture.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate the application of surface design in different art and design contexts.		<b>LO1 and LO2</b> <b>D1</b> Produce surface design proposals, in response to a brief, illustrating creative use of techniques and materials, as part of an iterative design process.
<b>P1</b> Describe how surface design is used in different art and design contexts. <b>P2</b> Evaluate how surface design can meet a variety of needs within an art and design context.	<b>M1</b> Explore the scope for surface design application within an art and design context.	
<b>LO2</b> Develop and test surface designs in response to a brief.		
<b>P3</b> Experiment with surface design techniques and processes in order to establish design directions. <b>P4</b> Devise surface designs, based on experimentation, in response to a brief.	<b>M2</b> Evaluate surface designs in response to testing and feedback, identifying necessary revisions.	

Pass	Merit	Distinction
<b>L03</b> Create a surface design strategy and specifications for production.		<b>L03 and L04</b>  <b>D2</b> 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.
<b>P5</b> Prepare drawings, samples and specifications required for surface design production and installation.  <b>P6</b> Define the production processes necessary for the manufacture of a surface design.	<b>M3</b> Use complex patterns, textures and materials, to develop a surface design strategy, in response to a brief.	
<b>L04</b> Present a surface design proposal, for a given context, in response to a brief.		
<b>P7</b> Present final drawings, samples, specifications and mock-ups for a surface design proposal.  <b>P8</b> Explain how a surface design proposal meets the needs of clients or consumers.	<b>M4</b> Justify the relationship between brief, strategy and proposal.	



## Unit 31: Visual Narratives

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>31 Visual Narratives</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>CBBC Forevermore</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Pitch presentation (25-minutes)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse how visual narratives are used across a range of media to tell stories.	
<b>L02</b> Explore the codes and conventions relevant to visual narratives.	
<b>L03</b> Present a visual narrative to an identified audience.	
<b>L04</b> Evaluate the effectiveness of storytelling in a visual narrative.	

## Assignment Brief and Guidance

CBBC are commissioning a series of eight animations for children on the theme of the future called *Forevermore*. Each episode will explore what the future will be like in 2070. The different premises are related to current concerns and issues relating to the environment, science and technology: AI, water, food, weather, population, pollution, energy and age. They are looking for concept artists to help them envision what the world would be like for their target market. All of the stories centre around a character called Aurora who is eight years old and has a passion for science. They are looking for styles of animation that can borrow from conventions, but that will also stand out and differentiate itself in terms of artwork.

Submissions will be in the form of a 25-minute pitch presentation, including:

- Analysis and discussion of the qualities of relevant visual narratives including their use of codes, conventions and traditional formats, comparing their effectiveness to communicate to different audiences.
- Responses to one of the themes and own analysis, with experimental variants of visuals of the same sequence showing Aurora's experience, changing the application of codes and conventions and evaluating how these impact on the understanding of the story. Communicate development with a discussion of own work and illustrate how visual narratives relate to those of others, in terms of codes and conventions and also bring a specific USP for the audience.
- Critical assessment of feedback from test audiences, with analysis of work in conveying narrative, identifying areas of good practice and areas for improvement in order to identify final style to take forward.
- Final sequence that creatively applies codes and conventions to communicate the story, using a style of presentation you have identified as most suitable for communicating the visual narrative to the client.
- Justification of the selection of format and presentation style in supporting the visual narrative.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Analyse how visual narratives are used across a range of media to tell stories.		<b>L01 and L02</b> <b>D1</b> Evaluate the way that changes in the use of codes and conventions in visual narratives change the understanding of a story.
<b>P1</b> Discuss the qualities of visual narratives in the work of others. <b>P2</b> Analyse the effectiveness of visual narratives to communicate to specific audiences.	<b>M1</b> Compare visual narratives, in different formats, in relation to how they meet the needs of an audience.	
<b>L02</b> Explore the codes and conventions relevant to visual narratives.		
<b>P3</b> Analyse the use of visual narrative conventions and codes in the work of others. <b>P4</b> Experiment with visual narrative codes and conventions, in different formats.	<b>M2</b> Illustrate how own visual narratives relate to those of others, in terms of the use of codes and conventions.	
<b>L03</b> Present a visual narrative to an identified audience.		<b>D2</b> Present a visual narrative; to an identified audience, that creatively applies codes and conventions to communicate a story.
<b>P5</b> Produce work, in a selected format, to communicate a story in response to a brief. <b>P6</b> Develop a presentation style to support the communication of a visual narrative to an identified audience.	<b>M3</b> Justify the selection of format and presentation style, in supporting a visual narrative.	

Pass	Merit	Distinction
<b>L04</b> Evaluate the effectiveness of storytelling in a visual narrative.		<b>D3</b> Critically assess responses to a visual narrative in order to improve future creative practice.
<b>P7</b> Gather feedback from audiences.  <b>P8</b> Analyse own work in conveying a narrative to an identified audience through feedback and review.	<b>M4</b> Evaluate own visual narrative work; identifying areas of good practice and for improvement.	

## Unit 32: Professional Practice

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>32 Professional Practice</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b><i>Will Work For – It's Nice That</i></b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
A personal business proposition presentation (20 mins).	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Review own skills and abilities to support future employment or self-employment. <b>L02</b> Investigate business structures, legal frameworks and legislation to construct business plan. <b>L03</b> Develop material to support future employment or self-employment. <b>L04</b> Present own skills, abilities and work to an employer or client.	

## Assignment Brief and Guidance

The organisation *It Nice That* are putting on a series of events called *Will Work For*, which aims to inspire young designers and creatives to break into the industry. The events will bring together students or recent graduates to pitch themselves and their creative business ideas to invited businesses and studios that are looking to expand their own capacity, services or range of products. They have approached you to participate and require:

A personal business proposition presentation (20 mins), with:

- An exploration of career opportunities specific to a specialist area and an evaluation of own skills related to future employment, considering how these relate to personal aspirations.
- An exploration of their business sector to identify the different structures, legal frameworks and legislation related to small design studios, showing insight into the design economy. This should inform an evaluation of a new business plan and opportunity that would broaden what the studios have to offer in relation to existing and projected market forces. The idea should be developed in response to own specialist area of study.
- A presentation of own portfolio of work and resume. Highlighting creative skills, experience and education, justifying how these support your potential to implement the business opportunity and future employment in relation to the business plan.
- Your overall career plan and how your business plan and personal skills will enable it and your progression opportunities.
- An outline of how you gained employer feedback how you used critical analysis of personal performance in the process, with consideration of development needs and improvement.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Review own skills and abilities to support future employment or self-employment.		<b>LO1 and LO2</b>  <b>D1</b> Evaluate own skills, abilities and development needs for future employment or self-employment.
<b>P1</b> Evaluate own skills and abilities related to future employment aspirations.  <b>P2</b> Explore career opportunities specific to specialist area of study.	<b>M1</b> Create a career plan, recognising progression opportunities.	
<b>LO2</b> Investigate business structures, legal frameworks and legislation to construct business plan.		
<b>P3</b> Explore business structures, legal frameworks and legislation related to the creative industries.  <b>P4</b> Develop a business plan related to own area of specialist study.	<b>M2</b> Evaluate a business plan in relation to existing and projected market forces.	

Pass	Merit	Distinction
<b>LO3</b> Develop material to support future employment or self-employment.		<b>LO3 and LO4</b> <b>D2</b> Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.
<b>P5</b> Create a portfolio of work, highlighting creative and technical skills. <b>P6</b> Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.	<b>M3</b> Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.	
<b>LO4</b> Present own skills, abilities and work to an employer or client		
<b>P7</b> Present portfolio of work to a potential employer or client. <b>P8</b> Justify suitability for employment or project appointment based on experience, education and skills.	<b>M4</b> Evaluate own skills and knowledge based on analysis of employer or client feedback.	



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

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>33 Applied Practice – Collaborative Project (Pearson-set)</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Collaboration Report	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate own and group skills, in support of a collaborative team. <b>L02</b> Plan and manage a collaborative project, based on a Pearson-set theme. <b>L03</b> Present collaborative project outcomes, highlighting own contributions. <b>L04</b> Critically evaluate own work, and the work of others in a collaborative project.	

## Assignment Brief and Guidance

### Pearson-set Theme: Art & Design in Context

You are a member of a design collective, that specialises in developing graphics and identity for educational events. You have been contacted by the Francis Crick Institute, who are planning an event based around the use of Art & Design in Science. They are running a competition for the design of the exhibition and materials, but would like to commission your collective to develop the branding, identity and graphics for the exhibition.

As part of the exhibition, the Institute would like to include information about how designers collaborate; as a parallel to the way that scientists collaborate. To this end, they ask that you prepare a short report that evaluates your own skills and the skills of others and the use of a skills audit. Discuss how roles and responsibilities developed are allocated within your team in support of a project, and justify the allocation of roles with reference to individual skills and project requirements. This report will also include an evaluation of your own contribution to collaborative practice and a discussion of how the project has been supported through collaboration within the team; with documentation of individual contributions and the contribution of other team members. An analysis of the way in which team roles have contributed to the overall project achievement will allow the curator an opportunity to explore how this will be integrated into the exhibition.

In addition to the above, you are asked to develop a graphic/branding identity for the exhibition, which will be entitled "*Art-Design-Science – Creativity and Collaboration*". You will develop a project plan, highlighting the human and physical resources needed to develop the graphic/branding identity. When considering the way that information for the project will be gathered, you will need to show an ethical approach to intellectual property. As the project develops, you will report on progress and record any issues and solutions within the project plan.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate own and group skills, in support of a collaborative team.		<b>D1</b> Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.
<b>P1</b> Evaluate own skills and the skills of others through skills auditing and review. <b>P2</b> Develop identified roles and responsibilities within a team.	<b>M1</b> Discuss the allocation of roles within a collaborative team to meet overall project needs.	

Pass	Merit	Distinction
<b>L02</b> Plan and manage a collaborative project, based on a Pearson-set theme.		<b>L02, L03 and L04</b>  <b>D2</b> Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.
<b>P3</b> Develop a project plan/workflow, highlighting time, human and physical resources required.  <b>P4</b> Communicate ethical approaches to intellectual property for creative content.  <b>P5</b> Individually document own contributions and the contributions of others to the project.	<b>M2</b> Report on project progress through the recording of issues and solutions, within the project plan/workflow.	
<b>L03</b> Present collaborative project outcomes, highlighting own contributions.		
<b>P6</b> Communicate a resolved project, using a presentation technique appropriate to the audience.  <b>P7</b> Illustrate own contributions to a collaborative project.	<b>M3</b> Justify the selection of presentation technique in relation to an audience.	
<b>L04</b> Critically evaluate own work, and the work of others in a collaborative project.		
<b>P8</b> Evaluate own contribution to collaborative practice.  <b>P9</b> Discuss the interactions between team members and how this has supported project outcomes.	<b>M4</b> Analyse the effect of team roles and project process on the achievement of successful outcomes.	

## Unit 34: Advanced Interior Design Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>34 Advanced Interior Design Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Mother/child retail space</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Presentation (approx. 20-minutes) 2. Technical folder	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore interior design through historical and contemporary precedents. <b>L02</b> Evaluate the needs of different types of interior. <b>L03</b> Present finished design proposals for a given interior context. <b>L04</b> Develop technical documentation for the construction and installation of interior design outcomes.	

## Assignment Brief and Guidance

You are employed by a large architectural practice, working within their interior design team. The practice has been appointed to develop the interior design strategy for an international retail brand, specialising in children's clothing. The client's brand is known for its design quality and the quality of the materials used in their clothes. Known for their children's wear, they are now re-launching the overall brand, with a view to including women's clothing in their retail stores alongside their children's clothes. They are aiming for the 'mother and child' market and wish to create a new type of clothing store that will offer mothers a new way to shop for children's clothes and their own at the same time. You are required to develop and present an interior design proposal for this new approach.

The presentation of your proposal should use market research as part of the justification for the design. This research should include a discussion of existing interior designs and how they support relevant needs, evaluating contemporary trends in that are inspirational. You should also include findings from analysis of the relationship between interior design and broader social and cultural developments for this type of retail as part of the background market research.

The presentation will also need to cover your evaluation of the requirements of the project including a discussion of the broad and specific regulations and legislation that impact on the design. To show how your designs evolved from this and your creative intentions, you should show early design propositions that explore child/mother shopping concept forms and technical resolution through models, CAD and drawings.

Present the final design proposal and key details of the development process showing how it is informed by critical analysis of the needs for the mother/child retail space. Include drawings, models, mood boards and materials necessary to communicate the proposal for the client, supporting this with justifications of design decisions through references to research and stages within the design.

Support the presentation with technical folder with documentation for the interior design project that uses industry standard techniques and integrates the technical resolution of creative practice and requirements of statutory regulations. This will require you to coordinate information between drawings, schedules and specifications to ensure accuracy of construction information. There will need to be technical drawings and details for construction, schedules and specification with compiled samples to support these.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore interior design through historical and contemporary precedents		<b>L01 and L02</b> <b>D1</b> Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.
<b>P1</b> Discuss the development of interior design through research and analysis. <b>P2</b> Evaluate contemporary trends in interior design, through the work of a selected designer.	<b>M1</b> Analyse the relationship between interior design and broader social and cultural developments.	
<b>L02</b> Evaluate the needs of different types of interior.		
<b>P3</b> Evaluate a client brief to determine the requirements of an interior design project. <b>P4</b> Discuss the regulations and legislation related to different types of interior design project. <b>P5</b> Produce initial design proposals, based on analysis of a brief.	<b>M2</b> Explore and test design concepts through an iterative process, using drawing, model and CAD.	
<b>L03</b> Present finished design proposals for a given interior context.		<b>D2</b> Present a final design proposal and development process, informed by a critical analysis of client need and the requirements of a specific context.
<b>P6</b> Prepare design drawing, models, mood-boards and other material necessary to communicate an interior design proposal. <b>P7</b> Present a design proposal to a client or customer.	<b>M3</b> Justify design decisions through reference to precedent, research and design development.	

Pass	Merit	Distinction
<b>L04</b> Develop technical documentation for the construction and installation of interior design outcomes.		<b>D3</b> Prepare technical documentation, using industry standard techniques, which integrates the technical resolution of creative practice outcomes and responds to the requirements of statutory regulations.
<b>P8</b> Create technical drawings and details to support the construction and installation of an interior design proposal. <b>P9</b> Develop schedules and specifications for an interior design proposal. <b>P10</b> Compile samples for a sample board to support specifications.	<b>M4</b> Coordinate information between drawings, schedules and specifications to ensure accuracy of construction information.	



## Unit 35: Advanced Product Design Studies

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>35 Advanced Product Design Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Crowdfunded Eco Light</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: <ol style="list-style-type: none"><li>1. Produce a 1.5-minute pitch video hosted on a crowdfunding platform.</li><li>2. A production file that implements a design strategy and illustrates the design process (2000-2500 words)</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>LO1</b> Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief.	
<b>LO2</b> Illustrate the connections between product design and manufacturing in relation to a design strategy.	
<b>LO3</b> Produce design prototypes, through analysis and testing, in support of a design strategy.	
<b>LO4</b> Present development work and final product design proposal in response to a brief.	

## Assignment Brief and Guidance

You are working as an assistant designer for a small-scale lighting design company that are exploring crowdfunding as a means of producing small batches of products that use innovative and sustainable materials and processes. Your aim is to generate a unique selling point (USP) by showing how the materials, processes and design features overcome economic and sustainability issues at a competitive price. As a commercial venture you aim to produce minimum of five final eco lights. Your crowdfunding promotion material needs a pitch video that present the best features of the product to entice potential investors and a production file that can be downloaded by serious investors:

- 1 Produce a 1.5-minute pitch video and host this on a crowdfunding platform:
  - Summarising the qualities and efficiency of the manufacturing in response to constraints of costs, time and sustainability of materials and processes.
  - Background to the implementation of the design strategy.
- 2 A production file that implements a design strategy and illustrates the design process (2500 words):
  - An evaluation of product design strategies for an eco-light.
  - A design strategy in response to investigation of brief and critical analysis of constraints, responsibilities and how to respond to these through manufacturing processes.
  - Schedules and specification that explain the connections between the design management and production.
  - Design of iterative prototypes that integrate conceptual thinking with critical analysis of context, materials, processes and constraints. Analysis of these, related production processes and manufacturing processes through systematic testing, showing how these refined the product strategy.
  - Ongoing quality control processes and risk management that interpret production issues within a design strategy.
  - Final technical proposal including drawings and manufacturing specifications, justifying the feasibility of the strategy and specifications based on critical evaluation of the strategy, resources and implementation.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the number of words or the time frame of the pitch, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief.		<b>LO1 and LO2</b> <b>D1</b> Implement a design strategy, based on a critical analysis of manufacturing processes, responding to constraints and responsibilities.
<b>P1</b> Evaluate strategies and approaches to product design in response to a brief.  <b>P2</b> Develop a design approach in response to research and, investigation of brief, constraints.	<b>M1</b> Analyse constraints and responsibilities in relation to a product proposal.	
<b>LO2</b> Illustrate the connections between product design and manufacturing in relation to a design strategy.		
<b>P3</b> Explain connections between product design management and production.  <b>P4</b> Interpret production issues within a design strategy.	<b>M2</b> Refine a product design strategy, based on analysis of manufacturing processes.	
<b>LO3</b> Produce design prototypes, through analysis and testing in support of a design strategy.		
<b>P5</b> Determine quality control measures and risk management for product development.  <b>P6</b> Evaluate a product design strategy through iterative prototyping.	<b>M3</b> Analyse prototypes and production processes through systematic testing in response to a design strategy.	<b>D2</b> Create design prototypes that integrate conceptual thinking with critical analysis of context, materials, processes and constraints.

Pass	Merit	Distinction
<b>L04</b> Present development work and final product design proposal in response to a brief.		<b>D3</b> Present a product design solution, and development work, that builds on a critical evaluation of a design strategy, resources and implementation.
<b>P7</b> Present a body of work which illustrates the design process.  <b>P8</b> Produce a final product design proposal, including technical drawings and design and manufacturing specifications.	<b>M4</b> Justify the feasibility of product design strategy and the product specifications in response to a design brief	

## Unit 36: Advanced Fashion Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>36 Advanced Fashion Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>JoJo Maman Bébé - man</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
<p>The submission is in three parts:</p> <ol style="list-style-type: none"> <li>1. Design portfolio</li> <li>2. Specification</li> <li>3. Capsule collection</li> </ol>	
<b>Unit Learning Outcomes</b>	
<p><b>L01</b> Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief.</p> <p><b>L02</b> Create patterns for a capsule collection, based on initial designs and working drawings.</p> <p><b>L03</b> Produce a capsule collection using standard production techniques and processes.</p> <p><b>L04</b> Present a collection of fashion design toiles and final garments.</p>	

## Assignment Brief and Guidance

You work as an assistant designer at *Jojo Maman Bébé*, who are keen to develop a capsule collection for expectant/fathers in their range. You have been tasked with developing a capsule range that could be put into production. These will need to be items that are not seasonal, but provide basic and hardwearing items that can be used as the basis for accessories. Like a go-to collection of easy comfort, smart casual items for taking care of babies and supporting mothers. You will need to produce a **design portfolio** along with a **specification** and a **capsule collection** for the directors to consider as part of the retail option.

The **design portfolio** will need to show key stages of an investigation into competitors and market trends relevant to the brief, developing and testing initial designs and justifying fabric selection. You should produce working drawings which accurately communicate the technical information and apply suitable pattern cutting techniques, evaluating the patterns required based on design and fabric. Your initial patterns should integrate a critical analysis of sustainability which is a key feature of the company and use of materials and creative production of key items you consider suitable for the target market.

The **capsule collection** will need to be presented showing a critical evaluation of the relationship between brand identity and creative direction for the new products. The portfolio should show how you have employed industry standard techniques for production of the garments with annotation justifying the selection of key pieces based on an evaluation of quality of production and concept for market.

The final toiles and garments within the capsule will need a **specification** with lay-plan costings, sketches, models and sample boards that highlight the features and selection of fabrics. The portfolio should include the analysis of finished capsule in terms of market suitability.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief		<b>L01 and L02</b>  <b>D1</b> Create patterns for a capsule collection, which integrates a critical analysis of sustainability, use of materials and creative practice.
<b>P1</b> Investigate current market trends in response to a client brief.  <b>P2</b> Develop and test initial designs for a capsule collection in response to a brief.	<b>M1</b> Justify fabric selection for a capsule collection, based on initial designs and testing.	
<b>L02</b> Create patterns for a capsule collection, based on initial designs and working drawings		
<b>P3</b> Produce working drawings of garments which accurately communicate technical information.  <b>P4</b> Apply pattern cutting techniques to produce patterns for a capsule collection.	<b>M2</b> Evaluate the patterns required for a capsule collection based on design and fabric.	

Pass	Merit	Distinction
<b>LO3</b> Produce a capsule collection using standard production techniques and processes.		<b>LO3 and LO4</b> <b>D2</b> Present a capsule collection which shows a critical evaluation of relationship between brand identity and creative direction.
<b>P5</b> Produce a capsule collection employing industry standard techniques. <b>P6</b> Justify the selection of key pieces within the collection.	<b>M3</b> Evaluate a capsule collection, based on the quality of production and concept relation to market.	
<b>LO4</b> Present a collection of fashion design toiles and final garments.		
<b>P7</b> Produce specification and lay-plan costings for the capsule collection demonstrating effective use of resources. <b>P8</b> Prepare sketches, models, sample boards to highlight design features and selection of fabrics available for the capsule collection. <b>P9</b> Present a capsule collection to an identified audience.	<b>M4</b> Analyse a finished capsule collection in terms of suitability for identified market.	



## Unit 37: Advanced Textile Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>37 Advanced Textiles Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Project Brave</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
6 x A2 boards.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Undertake market research related to a specific end use, in support of a new range of textiles.	
<b>L02</b> Develop textile concept designs through drawing, experimentation and testing.	
<b>L03</b> Present initial textile design proposals, for a specific end use, and respond to feedback.	
<b>L04</b> Present a portfolio of finished textile designs, for a specified end use.	

## Assignment Brief and Guidance

You have a placement at BMW/Mini who are exploring producing a high end electric 'city vehicle', for two passengers; code named Project Brave. For the concept vehicle, they are exploring many new materials including a range of fabrics for the interior that would transform the feel and look. The range may be used on floor, seats, dash and any other area of the vehicle. The design process and finished textile designs should be presented on 6 A2 boards.

The concept stage should use market research to define the scope and explore a specific end use for a textile range, discussing the relationship between market and scope, highlighting how the market may influence the design. You should use this research and drawing to develop textile concept designs for the vehicle interior, exploring the design through material and samples using textile production processes.

You should take the designs through an iterative process of experimentation and testing in order to create concepts for a textile collection that synthesises creative practice, experimentation and contextual research in relation to the market. Turn these into initial design proposals using textile production process and present design proposals to an audience in order to collect feedback. You should annotate your concept collection with justification in relation to the specific end use and market, using concept renders of the interior to illustrate your points.

The second section of the portfolio should show how you have evaluated feedback to define areas of further development, by analysing the way initial textile design proposals respond to existing and future trends within the vehicle interior use. You should then record the continued developments of these into a portfolio of finished textile designs, which integrates creative practice with critical evaluation of market research. Accompany the final designs with swatches and an evaluation based on their production quality and alignment with current and future trends using renders and images of interiors where required to illustrate your points.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Undertake market research related to a specific end use, in support of a new range of textiles.		<b>L01 and L02</b>  <b>D1</b> Create concept designs for a textile collection that synthesises creative practice, experimentation and contextual research in relation to an identified market.
<b>P1</b> Use market research to define a specific end use for a textile range.  <b>P2</b> Explore a specific end use, in order to determine the scope of a textile range.	<b>M1</b> Discuss the relationship between market and scope of a textile range, highlighting how the market may influence feature of a proposed design.	
<b>L02</b> Develop textile concept designs through drawing, experimentation, and testing.		
<b>P3</b> Develop concept designs through research and drawing.  <b>P4</b> Explore concept designs through material and design samples, using textile production processes.  <b>P5</b> Test design concepts through experimentation and testing, in support of an iterative design process.	<b>M2</b> Justify concept designs in relation to the specific end use and market.	

Pass	Merit	Distinction
<b>L03</b> Present initial textile design proposals, for a specific end use, and respond to feedback.		<b>LO3 and LO4</b>  <b>D2</b> Present a portfolio of final textile designs and development work that integrates creative practice with a critical evaluation of market research.
<b>P6</b> Develop initial design proposals using textile production processes.  <b>P7</b> Present design proposals to a given audience, in order to gather feedback.  <b>P8</b> Evaluate feedback to define areas for further development in the design process.	<b>M3</b> Analyse the way that initial textile design proposals respond to existing and future trends within the market for a specific end use.	
<b>LO4</b> Present a portfolio of finished textile designs, for a specified end use.		
<b>P9</b> Compile a portfolio of finished textile designs.  <b>P10</b> Present a portfolio of finished textile designs, supported by development work, for a specified end use.	<b>M4</b> Evaluate finished textile designs, for a specific end use, based on their production quality and alignment with current and future market trends.	

## Unit 38: Advanced Photography Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>38 Advanced Photography Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Instamatic</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in four parts: <ol style="list-style-type: none"><li>1. Project plan – 1500 words approx.</li><li>2. Development showreel – 8-10 mins</li><li>3. Production diary – 1500 words approx.</li><li>4. Production photos</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore historical and contemporary precedents to support the development of photographic work.	
<b>L02</b> Apply project management processes in order to realise photographic work, in response to a brief.	
<b>L03</b> Present photographic work that illustrates the development of a personal style.	
<b>L04</b> Evaluate the success of photographic work by reviewing response of intended audience.	

## Assignment Brief and Guidance

You are employed as the resident photographer at *DV8 Theatre Company* and are working on a new production: *Instamatic*, which explores the impact of technology on society. Lloyd Newson, the company director, would like you to produce visuals for the production. He has had some initial ideas that include sequences between performances, projections in and around performers, a theatrical title sequence to introduce the production or backdrops for the stage instead of a set. There is no constraint in format of images, which can be static, sequential, animated or potentially interact with objects such as projection mapping. Newson is also looking for some contextual background on the *image cult* our culture seems to be moving towards to understand the rationale behind your ideas.

For the production, you should submit:

- **Project plan:** Explore the development of creative strategies used in theatre, with contextual research into photographers that have explored similar themes. Use the information to evaluate the creative strategy opportunities in relation to intended audience and establish the project priorities.
- **Development showreel (8-10 mins):** Series of photographic tests using standard techniques and processes. Select and present these to appropriate audiences to collect feedback.
- **Production diary:** Support the showreel with a record of analysis of photographic presentation methods in meeting the needs of the intended audience and outline of refinements. Analyse the project management strategy and adapt it to improve the project where required. Note the critical evaluation and appraisal of development work, using personal analysis and feedback from testing, to comment on the success of the tests and identify improvements.
- **Production photos:** record the performance production with final photographic work that communicates in a personal style and reflect a creative strategy that is based on critical analysis of context, precedent and audience.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time frame of the presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore historical and contemporary precedents to support the development of photographic work.		<b>L01 and LO2</b> <b>D1</b> Produce photographic work in support of a creative strategy, based on critical analysis of context, precedent and audience.
<b>P1</b> Explore the development of creative strategies through precedent studies. <b>P2</b> Develop a creative strategy, based on research and experimentation.	<b>M1</b> Evaluate a creative strategy in relation to intended audience.	
<b>L02</b> Apply project management processes in order to realise photographic work, in response to a brief.		
<b>P3</b> Establish project priorities in response to a given brief. <b>P4</b> Use project management techniques and processes to meet the requirements of a given brief.	<b>M2</b> Analyse project management processes to support the development of photographic work.	
<b>L03</b> Present photographic work that illustrates the development of a personal style.		<b>D2</b> Present photographic work, which responds to critical analysis of intended audience and communicates a personal style.
<b>P5</b> Prepare photographic work using standard techniques and processes. <b>P6</b> Present photographic work to communicate a personal style.	<b>M3</b> Analyse photographic presentation/publication methods in meeting the needs of the intended audience.	



Pass	Merit	Distinction
<b>L04</b> Evaluate the success of photographic work by reviewing response of intended audience.		<b>D3</b> Critically evaluate the success of photographic work through feedback and reflection.
<b>P7</b> Choose appropriate methods of feedback to appraise outcome of the photographic work.  <b>P8</b> Evaluate the success of photographic work based on feedback.	<b>M4</b> Analyse sources of feedback to identify potential improvements in photographic practice.	

## Unit 39: Advanced Graphic Design Studies

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>38 Advanced Graphic Design Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Augmented News</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
A 2500-word newspaper proposal in pdf.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Investigate the relationship between design development, final output and use.	
<b>L02</b> Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief.	
<b>L03</b> Produce graphic design prototypes, based on research and analysis, in support of a design strategy.	
<b>L04</b> Present a graphic design solution and production portfolio to a client in response to a brief.	

## Assignment Brief and Guidance

You work as an editor/lead designer at a major children's book publishing company. You have been asked to produce a proposal for a newspaper targeted at 14-18 year olds, composed of a physical weekly newspaper and augmented reality add-ons that can be accessed through the audience's mobiles.

In order to move into production, you should present a 2500-word proposal to the client that includes:

1. **Market research:** Investigation into materials in existing newspapers and relevant digital and augmented reality work, considering content and ideas that would be suitable for the target audience.
2. **Project plans:** Resources, schedule and costs, including a comparison of changes in phases for the newspaper and augmented reality elements. Supported by an Illustrated schedule with all phases, including an explanation of project life-cycle and post-launch actions for both newspaper and augmented reality elements.
3. **Development portfolio:** Showing an iterative graphic design process and experimentation in response to market research. Followed by audience testing and client feedback with an outline of evaluated actions. The development portfolio culminates in graphic design outputs for selected content of physical and augmented reality elements that illustrate an integration of layout, image making, typography and interface, based on critical evaluation of feedback and design iteration. Support this with a design statement and rationale, assessing and discussing the proposal and launch plan in relation to the requirements of the target market.

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### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the time frame of the presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Investigate the relationship between design development, final output and use.		<b>L01 and L02</b> <b>D1</b> Produce a graphic design proposal, based on a critical analysis of the relationship between client requirements and target market.
<b>P1</b> Illustrate the phases of a graphic design project. <b>P2</b> Explain a graphic design project life-cycle, including post-launch actions. <b>P3</b> Discuss the different roles that are involved in the full cycle of a graphic design project.	<b>M1</b> Compare the changes in the phases in a graphic design process, for different types of project.	
<b>L02</b> Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief.		
<b>P4</b> Define a project brief, by exploring client requirements and design constraints. <b>P5</b> Evaluate the resources required to meet the needs of a project brief.	<b>M2</b> Evaluate the time and costs required for a graphic design project.	

Pass	Merit	Distinction
<b>L03</b> Produce graphic design prototypes, based on research and analysis, in support of a design strategy.		<b>L03 and L04</b>  <b>D2</b> Create graphic design outputs that illustrate an integrated creative practice, combining a critical evaluation of client feedback and design iteration.
<b>P6</b> Produce initial graphic design proposals, resulting from an iterative process involving research, experiment and analysis.  <b>P7</b> Justify a graphic design strategy through a design statement.	<b>M3</b> Evaluate client feedback in order to refine design proposals.	
<b>L04</b> Present a graphic design solution and production portfolio to a client in response to a brief.		
<b>P8</b> Present a final graphic design proposal to a client.  <b>P9</b> Discuss how a final graphic design proposal meets the requirements of the target market.	<b>M4</b> Assess a graphic design proposal and launch plan, in relation to the requirements of a target market.	

## Unit 40: Advanced Art Practice Studies

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>40 Advanced Art Practice Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>School collaboration</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in two parts: <ol style="list-style-type: none"><li>1. Blog posts combining exploration and research</li><li>2. Final exhibition</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse the use of art practices as a means of communication through contextual research.	
<b>L02</b> Develop an individual approach to art practice, through an iterative process of experimentation.	
<b>L03</b> Present work as a means of communication aimed at engaging a specific audience.	
<b>L04</b> Evaluate art practices as a means of socio-political critique or commercial promotion.	

## Assignment Brief and Guidance

You have a scholarship to work as the artist in residence at a major gallery. The gallery has an education room they use for supporting local schools and you have been asked to work with one of these to create work for the space on the theme of exploration/discovery. The gallery would like you to record the development process in a series of blog posts and to produce the final exhibition in situ. The gallery director has suggested the following options, to support the school making artwork about learning and discovery, such as:

1. Developing ideas of collaborative work that you can do with the students.
2. Allowing the students to respond to your practice and then responding to their work in turn.
3. Teaching the students about your ideas and then all making individual pieces that can be exhibited together as a group exhibition.

The blog posts should describe similar themes explored by selected contemporary practitioners, discussing the role of art practices through historical and contemporary precedents and evaluating the role of art practices within a broader social context.

They should also show your production of exploratory work that responds to critical analysis of precedent context, covering different art practices in a range of works accompanied by discussion of own approach. Analyse exploration to determine direction, drawing conclusions about how to work with learners on the theme for the exhibition.

With ideas further developed, the blog posts should show an evaluation of a given context to identify the audience you want to focus your work towards, developing presentation techniques and methods to address them. You should justify your approach to the presentation method as it relates to the audience, potentially using image examples from historical precedent or own visualisations.

Finally, you should show the development of work on the theme of exploration/discovery that reflects a critical evaluation of socio-political contexts relating to the theme and illustrates personal creative practice. You should show key stages of the development, discussing the role of art practice as socio-political critique and exploring the role as commercial promotion. Justify your own art practice approach as a form of socio-political critique in relation to the theme.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Analyse the use of art practices as a means of communication through contextual research.		<b>L01 and L02</b> <b>D1</b> Produce exploratory work, through a creative process, that responds to critical analysis of precedent and context.
<b>P1</b> Discuss the role of art practices through historical and contemporary precedents. <b>P2</b> Describe the art practice of selected contemporary practitioners.	<b>M1</b> Evaluate the role of art practices within a broader social and cultural context.	
<b>L02</b> Develop an individual approach to art practice, through an iterative process of experimentation.		
<b>P3</b> Explore different art practices through the development of a range of works. <b>P4</b> Discuss own approach to art practice through a range of work.	<b>M2</b> Analyse own work to determine an approach for future development.	



Pass	Merit	Distinction
<b>L03</b> Present work as a means of communication aimed at engaging a specific audience.		<b>L03 and L04</b>  <b>D2</b> Create a body of work that reflects a critical evaluation of contemporary socio-political or commercial contexts, and illustrates personal creative practice.
<b>P5</b> Evaluate a given context to identify a specific audience.  <b>P6</b> Develop a presentation technique or method to address a specific audience in support of own approach to art practice.	<b>M3</b> Justify art practice approach and presentation method as it relates to a specific audience.	
<b>L04</b> Evaluate art practices as a means of socio-political critique or commercial promotion.		
<b>P7</b> Discuss the role of art practice as socio-political critique.  <b>P8</b> Explore the role of art practice in commercial promotion.	<b>M4</b> Justify own art practice approach as a form of socio-political critique or commercial promotion.	

## Unit 41: Advanced Digital Design Studies

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>41 Advanced Digital Design Studies</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Fair.com</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 5. Digital content strategy (approx. 2500-words) in pdf 6. Functioning website, usable on mobile and desktop browsers	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse a client brief to inform the development of a digital design and content strategy. <b>L02</b> Develop a digital design product, based on client needs in relation to a digital design and content strategy. <b>L03</b> Evaluate user and market-testing, to refine a digital product towards final release. <b>L04</b> Present a finished digital design product, justifying the aesthetic and technical strategies.	

## Assignment Brief and Guidance

You are employed, as an assistant digital content developer, in a local design firm that specialises in the development of data-driven content delivery systems. Fair.com is an online retailer for groceries and small domestic goods. They have asked your company to develop a digital content strategy and delivery platform for their new online shopping service that specialises in fair trade goods. The lead designer on this project has asked you to develop a digital content strategy that should be *responsive* and available across multiple devices based on a common codebase.

You are tasked with developing a **digital content strategy** that includes a comparison of competing companies' digital content strategies to inform aesthetic decisions for content strategy, discussing the benefits and drawbacks of data-driven content in relation to the client shopping service. To progress the strategy, you will need to define a clear set goals and objectives to share with the development team through critical evaluation of client needs and target audience.

Based on an *prototype* of the website (that is responsive and uses a common codebase across multiple devices/form factors) you will analyse the results of different forms of testing, including user and market testing; to iteratively refine and redeploy the development website. The use of a version control system will allow you to ensure that there is a clear record of development and revision.

In presenting the final website, that meets client needs, and digital content strategy, you will evaluate the ways in which client and user feedback informs the development process and analyse the impact of these on the final design; highlighting the ways these have enhanced the final outcome. Your final strategy will seek to show how you have combined aesthetic and technical requirements to meet client needs.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.ighernationals.com](http://www.ighernationals.com)

### Instructions and guidance to candidates

- While you will not be penalised for exceeding the word count, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Analyse a client brief to inform the development of a digital design and content strategy.		<b>D1</b> Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a content strategy.
<b>P1</b> Analyse a client brief to define goals and objectives for a digital design product.  <b>P2</b> Identify the target audience for a digital design product.	<b>M1</b> Compare competing companies' digital content strategy in relation to client brief.	

Pass	Merit	Distinction
<b>L02</b> Develop a digital design product, based on client needs in relation to a digital design and content strategy.		<b>L02 and L03</b> <b>D2</b> 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.
<b>P3</b> Develop prototypes for user interface and data-interaction, for testing, using industry standard tools and techniques. <b>P4</b> Discuss the benefits and drawbacks of data-driven content, in relation to a client brief. <b>P5</b> Manage web/app development using version control systems and tools.	<b>M2</b> Create a responsive digital content product, that can be used across multiple devices, based on a common codebase.	
<b>L03</b> Evaluate user- and market-testing, to refine a digital product toward final release.		
<b>P6</b> Undertake different forms of user and market testing of prototype digital design proposals. <b>P7</b> Evaluate testing results to define changes to a digital design product.	<b>M3</b> Refine and redeploy a digital design product in response to analysis of testing.	

Pass	Merit	Distinction
<b>L04</b> Present a finished digital design product, justifying the aesthetic and technical strategies.		<b>D3</b> Present a digital design strategy and final product that shows a command of the synthesis of aesthetic and technical requirements in digital design.
<b>P8</b> Evaluate the way in which user and client feedback has informed the development of a digital design product.  <b>P9</b> Present a finished digital design product that meets client needs through creative application of technology and assets.	<b>M4</b> 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.	

## Unit 42: Styling

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>42 Styling</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Models Own</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in three parts: 7. 20-minute presentation 8. Portfolio of images for use in a social media campaign 9. An A4 PDF Style Guide	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries. <b>L02</b> Analyse images to determine editorial, branding or marketing approach. <b>L03</b> Develop an editorial, branding or marketing strategy in relation to a given product. <b>L04</b> Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.	

## Assignment Brief and Guidance

You work for Almighty Brands, as a stylist, and have been tasked with developing a social media campaign for one of their main clients Models Own, who want to release a series of 5-10 posts across different social media platforms that present. The images and post information should not deviate from current branding, but enhance it through styling, backdrops, models, captions, cover lines and product staging.

You have been tasked with presenting a social media campaign and style guide, with:

- An analysis of the product to determine the marketing strategy, identifying the key target market and an outlining the styling direction for the product.
- Based on market research, you will discuss the development of styling through historic and contemporary examples, comparing the use of different types of styling through analysing images and editorial conventions. You should also evaluate cover lines and captions to determine the aims of editorial, branding or marketing campaigns in order to identify opportunities. Building upon your research, you will provide a critical analysis of the work of the stylist who works across different contexts and reflects opportunities for the brand to learn from.
- To support Models Own with their future campaigns, you will develop and present a styling guide that explains the role and responsibilities of the stylist in different professional contexts: pre-product launch, post-product launch, different platforms and for different target audiences.
- Provide a portfolio styled images, that illustrate and support your strategy, formatted for social media posts, with cover lines and captions, links, #tags and handles, to communicate key features of a marketing strategy. These should illustrate how they have built on learning from the market research and analysis and integrated this with a creative approach.
- Evaluation of the connection between cover lines and captions with styled images, with a justification of the selection of images as they apply to the target market and marketing strategy.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)



***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the length of presentation, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries.		<b>L01 and L02</b>  <b>D1</b> Critically analyse the work of a chosen stylist, in relation to their work in different contexts.
<b>P1</b> Explain the role and responsibilities of the stylist.  <b>P2</b> Discuss the development of styling through historic and contemporary examples.	<b>M1</b> Evaluate the different responsibilities of the stylist in different professional contexts.	
<b>L02</b> Analyse fashion images to determine the editorial, branding or marketing approach.		
<b>P3</b> Analyse images and identify editorial and advertising conventions.  <b>P4</b> Evaluate cover lines and captions to determine the aims of an editorial, branding or marketing campaign.	<b>M2</b> Compare the use of images for different types of styling.	

Pass	Merit	Distinction
<b>LO3</b> Develop an editorial, branding or marketing strategy in relation to a given product.		<b>LO3 and LO4</b>  <b>D2</b> Create a portfolio of styled images based on an editorial, branding or marking strategy that illustrates a creative approach to the integration of market research and analysis.
<b>P5</b> Analyse a given product to determine an editorial, branding or marketing strategy.  <b>P6</b> Identify the target market for an editorial, branding or marketing strategy of a given product.  <b>P7</b> Produce styled images in support of an editorial, branding or marketing strategy.	<b>M3</b> Justify selection of styled images as they apply to the target market for an editorial, branding or marketing strategy.	
<b>LO4</b> Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.		
<b>P8</b> Prepare a portfolio of styled images for an editorial, marketing or branding strategy  <b>P9</b> User cover lines and captions, related to styled images, to communicate key features of an editorial, marketing or branding strategy.	<b>M4</b> Evaluate the connection between cover lines and captions with styled images.	

## Unit 43: Digital Fabrication

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>43 Digital Fabrication</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Embody jewellery range</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
<p>The submission is in two parts:</p> <ol style="list-style-type: none"> <li>1. Fabrication report</li> <li>2. Collection of development and finished jewellery pieces.</li> </ol>	
<b>Unit Learning Outcomes</b>	
<p><b>L01</b> Explore the range of technologies used in digital fabrication and their application.</p> <p><b>L02</b> Develop digital models ready for printing or machining using scanning technology and CAD.</p> <p><b>L03</b> Evaluate the processes of machine set-up, material selection and material states, and their sustainability.</p> <p><b>L04</b> Present finished 3D objects, developed through print/machining, in response to a given brief.</p>	

## Assignment Brief and Guidance

You work as an assistant production manager at company called Embody, which is a jewellery retailer for the high street and has several high street stores. At present, the company mostly sells designs by other companies, but has had some success with small hand-made runs of jewellery products of their own. The product manager has asked you to investigate and report on the potential for using digital fabrication to improve efficiency and broaden the design opportunities available.

The report should include an evaluation of different forms of digital fabrication, highlighting the suitability for applications including different types of jewellery, making comparisons of cost, efficiency and sustainability. Discuss the role of CAD, 3D modelling and scanning and the preparatory process for digital fabrication, providing CAD drawings and models for use in digital fabrication.

Your report should include a materials and processes section with an evaluation of different materials used in digital fabrication, with examples of their use, comparing tolerances and build orientation across technologies. As the company is keen to celebrate their sustainability, you should also analyse the materials and processes in terms of sustainability with an assessment of the potential to use recycled materials, highlighting their suitability for different types of products and processes.

Use the evaluations to create a range of digital models and supporting technical information that facilitate digital manufacturing to provide realistic examples of the product potential. Accompany these with the evaluation of their suitability for jewellery on a larger scale, critically analysing the materials and processes and discussing the required quality assurance process relating to potential failures due to problems in data formatting or model construction.

Finally, you should produce a range of printed/machined jewellery that demonstrate the application of removal, post-processes, finishing and maintenance. You should collect focus group feedback on the outcomes and respond to the feedback and your own reflection, comparing the outcomes of post-processes and hand finishing across additive and subtractive fabrication methods. Concluding with a justification of the materials and production processes you think the company should use.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore the range of technologies used in digital fabrication and their application.		<b>LO1 and LO2</b>  <b>D1</b> Create digital models, and supporting technical information to facilitate digital manufacturing, reflecting critical analysis of materials and processes to be used.
<b>P1</b> Discuss the role of CAD, 3D modelling and scanning in the preparation of information for digital fabrication.  <b>P2</b> Evaluate different forms of digital fabrication, highlighting their suitability for different applications.	<b>M1</b> Compare forms of digital fabrication in terms of cost, efficiency and sustainability.	
<b>LO2</b> Develop digital models ready for printing or machining using scanning technology and CAD.		
<b>P3</b> Prepare CAD drawings and models for use in digital fabrication.  <b>P4</b> Evaluate a digital model in terms of its suitability for a given form of digital fabrication.	<b>M2</b> Discuss the potential failures in digital fabrication due to problems in data formatting or model construction.	

Pass	Merit	Distinction
<b>LO3</b> Evaluate the processes of machine set-up, material selection and material states, and their sustainability		<b>LO3 and LO4</b>  <b>D2</b> Justify the materials and production processes used to produce finished 3D objects, in response to a given brief.
<b>P5</b> Evaluate different materials used in digital fabrication with examples of techniques for use.  <b>P6</b> Compare tolerancing and build orientation across technologies.  <b>P7</b> Analyse different materials and processes in terms of their sustainability.	<b>M3</b> Assess the potential of recycled materials in digital fabrication, highlighting their suitability for different processes and their sustainability.	
<b>LO4</b> Present finished 3D objects, developed through print/machining, in response to a given brief.		
<b>P8</b> Print and/or machine 3D objects, in response to a given brief.  <b>P9</b> Apply techniques for removal, post-processing, finishing and maintenance.  <b>P10</b> Present work to an audience and document feedback.	<b>M4</b> Compare the outcomes of post-processing and hand finishing across additive and subtractive fabrication methods.	

## Unit 44: Scriptwriting for Design

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>44 Scriptwriting for Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>The Dunes</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
<p>The submission should be in the form of a link to an online script writing and storyboarding site that contains:</p> <ul style="list-style-type: none"><li>• Script (including previous revisions backed up)</li><li>• Background rational</li><li>• Outline storyboard.</li></ul>	
<b>Unit Learning Outcomes</b>	
<p><b>L01</b> Discuss the characteristics of linear and non-linear narratives in scriptwriting.</p> <p><b>L02</b> Justify the selection of a narrative structure for a specific form of distribution and target market, in response to a given design brief.</p> <p><b>L03</b> Develop a script, and supporting material, in response to a given design brief.</p> <p><b>L04</b> Present a completed script, in response to a given brief, highlighting how the narrative meets client needs for an identified target market.</p>	



## Assignment Brief and Guidance

You work for *Ustwo*, the creators of the mobile game *Monument Valley*, who are creating a new game called *The Dunes*. The premise is that a young girl has been left behind by her Bedouin family after they have relocated to feed their animals. The young girl is sad, but strong and determined to make it back to her family. The game will mostly rely on music and puzzles that show her struggles that she goes through in order to be reacquainted with her family. The game will need a narrative that pulls the puzzle levels together and two voices, one of the desert winds that encourage the little girl to keep going and another of the little girl that won't give up. As the assistant narrative designer on the game, you have been tasked with producing the background rationale, completed script and outline storyboard.

Your rationale for the script should include an explanation of the key features of the different forms of narrative you think are suitable to use for this type of game. You should discuss the application of narrative forms in scriptwriting, making comparisons of the types available and selecting the form of distribution for the game such a subscription, paid for levels, weekly update or ad-on in game. You should critically analyse the brief, to identify the creative potential for the narrative in support of the strategy, identifying the target market and justifying the selection of narrative structure.

You should follow this with a script drafts (versions recorded on the software online), final script and an outline storyboard that reflect a critical evaluation of target market, user experience and distribution method. You should present the script and outline storyboard on a scriptwriting and storyboarding digital platform for the production team and include feedback from user experience testing that is also recorded on the system.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the characteristics of linear and non-linear narratives in scriptwriting.		<b>LO1 and LO2</b>  <b>D1</b> Critically analyse a design brief to identify the creative potential for a narrative to support a strategy to reach a target market.
<b>P1</b> Explain the key features of different narrative forms.  <b>P2</b> Discuss the application of narrative forms in scriptwriting for design.	<b>M1</b> Compare different forms of narrative structure, using examples from contemporary culture.	
<b>LO2</b> Justify the selection of a narrative structure for a specific form of distribution and target market, in response to a given design brief.		
<b>P3</b> Identify the target market for a product or service, based on a given brief.  <b>P4</b> Select a form of distribution for a product or service, based on a given brief.	<b>M2</b> Prepare and update a project management plan, using standard systems of time and resource tracking.	

Pass		Merit	Distinction
<b>LO3</b> Develop a script, and supporting material, in response to a given design brief.			<b>LO3 and LO4</b>  <b>D2</b> Create a script that reflects a critical evaluation of target market and intended user experience.
<b>P5</b> Prepare an outline, storyboard, or flowchart in support of a script.  <b>P6</b> Develop a draft script, for an identified distribution form and a target market.	<b>M3</b> Evaluate a draft script and supporting material, with regard to their relation to a target market.		
<b>LO4</b> Present a completed script, in response to a given brief, highlighting how the narrative meets client needs for an identified target market.			
<b>P7</b> Present a completed script, using a format appropriate to the identified form of distribution.  <b>P8</b> Discuss the way in which a narrative meets client needs for an identified target market.	<b>M4</b> Select forms of feedback, appropriate to the form of distribution, to gather user experience information.		

## Unit 45: Web Design

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>45 Web Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>The Meta Site</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
A functioning website, with clear structure and navigation	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the purposes of digital content systems and key UI features. <b>L02</b> Write code to create and style interactive digital content prototypes, in response to a brief. <b>L03</b> Optimise, validate and organise digital content for delivery via the Internet. <b>L04</b> Evaluate digital content presented through a web browser.	

## Assignment Brief and Guidance

The managing director of the web studio you work for has asked you to develop a new site as part of the endeavour to expand your client base. The concept behind this project is to help potential clients understand the web design and deployment process. The site will act as a case study, explaining the context of digital content and the process of development through the use of current technologies (HTML5, CSS, JavaScript and others that you may wish to feature), presenting this for the audience in an accessible way. The site must be served from a hosting system, and you will be responsible for ensuring that content is appropriately uploaded and optimised for this environment.

You must create an interactive digital content prototype that is hosted online, through the coordination of creative practice and coding, reflecting critical analysis of the development requirements and constraints for a responsive site that works across platforms. The site must include a landing page that presents the features of the web page, the purpose it serves and what the customer can gain from it. The menu should provide access to sections/pages with the following:

1. **Digital content systems and UI:** an explanation of the purpose of different digital content systems, discussing the role of different UI features and evaluating the relationship between these for different devices.
2. **Design for brief:** an overview of how your company evaluates briefs and determines suitable digital content delivery approaches, justifying the design of the user interface and user experience of the site in relation to purpose.
3. **Code:** the demonstration of dynamic content creation and use of HTML, CSS and Javascript, by showing how the site was built through several prototypes that functioned differently.
4. **Optimisation:** how your company optimises media, selects file types and codecs to achieve a balance between media quality and file size, based on a critical evaluation of the relationship between optimisation and user experience.
5. **Testing and feedback:** explain broad methods of gathering user experience data your company can offer and how this would inform ongoing content development. Demonstrate the critical evaluation of user feedback, analytics or UX testing, you used to identify the effectiveness of the digital content system in meeting user needs, with an assessment of further opportunities for development.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.ighnationals.com](http://www.ighnationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised on the basis of scale of the site, you should keep in mind that precision and clarity are features of professional presentation. Work that is not easily accessible reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the purposes of digital content systems and key UI features.		<b>L01 and L02</b> <b>D1</b> 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.
<b>P1</b> Explain the purpose of different digital content systems. <b>P2</b> Discuss the role of different UI features, using examples.	<b>M1</b> Evaluate the relationship between digital content systems and key UI elements, for different devices.	
<b>L02</b> Write code to create and style interactive digital content prototypes, in response to a brief.		
<b>P3</b> Evaluate a brief to determine a suitable digital content delivery approach. <b>P4</b> Use HTML, CSS, and JavaScript to create, style, and position interactive digital content, to produce functional prototypes. <b>P5</b> Demonstrate the use of dynamic content creation in a functional prototype.	<b>M2</b> Justify the design of a user interface and user experience, to meet the intended purpose, in response to a brief.	
<b>L03</b> Optimise, validate, and organise digital content for delivery via the Internet.		
<b>P6</b> Upload code and media to a live web host. <b>P7</b> Present a functional digital content system.	<b>M3</b> Optimise media, selecting file types and codecs, to achieve a balance between media quality and file size.	<b>D2</b> Present a functioning digital content system, based on a critical evaluation of the relationship between media optimisation and user experience.

Pass	Merit	Distinction
<b>L04</b> Evaluate digital content presented through a web browser.		<b>D3</b> Critically evaluate user feedback, analytics, or UX testing, to identify the effectiveness of a digital content system in meeting user needs.
<b>P8</b> Evaluate the user experience created through content and UI, and their applicability to the device.  <b>P9</b> Explain methods of gathering user experience data and how this informs ongoing content development.	<b>M4</b> Assess a digital content system, based on user feedback, highlighting areas for further development.	



## Unit 46: Technical Drawing

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>46 Technical Drawing</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Hornby toy technical drawings</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
<p>This submission is in two parts:</p> <ul style="list-style-type: none"><li>• 15-minute briefing of technical processes and requirements</li><li>• Technical information package; including:<ul style="list-style-type: none"><li>• Specification</li><li>• Schedules</li><li>• technical drawings and corrections.</li></ul></li></ul>	

## Unit Learning Outcomes

**L01** Evaluate different types of technical information in the context of diverse project types.

**L02** Develop a set of technical drawings, details, schedules and specifications in support of a given art and design project.

**L03** Interpret different types of technical information in order to explain an art and design project.

**L04** Assess ways in which art and design professionals collaborate in the production of technical information.

## Assignment Brief and Guidance

***Please note that assignment guidance is for reference only and should be more specific in detail to meet customised needs.***

You work for Hornby Model Railways as an assistant product developer in the research and development department. The company wants to overhaul the process of developing new toys by undertaking a review of the process of taking experimental research and development work into the prototype manufacturing stage. Your team has been asked to prepare technical drawings for prototyping of a new educational toy for the manufacturing team, using the process as a review. The company would also like an update on collaborative practice for the technical departments in research and design.

You should present a 15-minute briefing for the research and development and manufacturing department. This should cover the different types of technical drawing to identify their suitability for different aspects of the product and types of production. It should explain the use of technical information in the context of the project and describe different types of technical information in drawings for production. You should also discuss the types of information produced by the different participants in a product design project, examining the relationship between different bodies of information and how they work in conjunction. Conclude this research with an evaluation of the benefits of using cloud-based collaborative platforms for this type of project and process.

You should then prepare a specification with technical drawings and schedules for production of the toy with details of components, measurements, views and materials. These should be based on a critical evaluation of the fabrication requirements and visualisation needs for the fabrication team. Follow this with a set of corrections to the technical drawings, showing identification of clashes through critical analysis and evaluation.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate different types of technical information in the context of diverse project types.		<b>L01 and L02</b> <b>D1</b> Produce technical drawings, schedules and specifications, based on a critical evaluation of the context and requirements of a given project.
<b>P1</b> Explain the use of technical information in the context of a project. <b>P2</b> Describe the different types of technical information and their use.	<b>M1</b> Compare different types of technical information to identify their suitability in specific contexts.	
<b>L02</b> Develop a set of technical drawings, details, schedules and specifications in support of a given art & design project.		
<b>P3</b> Prepare a set of technical drawings, and selected details. <b>P4</b> Produce an outline specification.	<b>M2</b> Justify the use of specific types of technical information in support of a given project.	

Pass	Merit	Distinction
<b>L03</b> Interpret different types of technical information in order to explain an art & design project.		<b>L03 and L04</b>  <b>D2</b> 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.
<b>P5</b> Relate a set of technical drawings to a specification.  <b>P6</b> Evaluate technical drawings and details to identify 'clashes'.	<b>M3</b> Undertake a set of corrections to technical drawings and specifications.	
<b>L04</b> Assess ways in which art & design professionals collaborate in the production of technical information.		
<b>P7</b> Discuss the types of information produced by different participants in an art & design project.  <b>P8</b> Examine the relationship between different bodies of information and how they work in conjunction.	<b>M4</b> Evaluate the benefits and challenges of using cloud-based collaboration platforms for art & design projects.	

## Unit 47: Branding and Identity

Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>47 Branding and Identity</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. A pitch should include (15 minute approx.) 2. A style guide (1000 words approx.)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Discuss the role of branding and identity through historical and contemporary contextual research. <b>L02</b> Evaluate a given brand to determine core values, mission and audience. <b>L03</b> Develop a style guide/branding guidelines for a given brand. <b>L04</b> Present a range of promotional material, using branding guidelines, in support of a given brand.	

## Assignment Brief and Guidance

*Easyjet* are planning to revamp their logo and corporate livery. They want to stay accessible and must retain the orange company colour throughout, but want to update their logo along with the styling across all of their products including everything from airplane paintwork to the uniforms and ticket styling. Your design company will be one of the companies to pitch an identity proposal. *Easyjet* are accepting proposals for the contract through a pitch, style guide and mock-ups of what the products may look like.

The pitch should include (15 minute approx.):

An exploration of the development of historical and contemporary examples of travel industry competitors, analysing and evaluating the development of the *Easyjet* identity from a customer perspective.

Define the key features of the company that inform their current branding through a review of printed and visual material, illustrating the ways that core values and mission are expressed. Followed by a critical analysis of how the branding and identity respond to broader commercial and social contexts.

A critical analysis of audience and client needs, illustrating new branding/identity strategy, along with stationary and promotional material that you feel enables enhanced creative design solutions. These must follow your own guidelines and also recognise the role of social media in promoting brand identity.

The style guide (1000 words approx.) must enable creative solutions to communicate brand values and aesthetics through:

- Defined parameters for style and branding identifying media, context and format.
- Usage guidelines showing consistency of branding and identity in context with mock-ups of relevant examples.
- Justification of usage guidelines showing poor examples and non-adherence and the issues this may cause in relation to the clarity of communication required.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the length of pitch or style guide, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the role of branding and identity through historical and contemporary contextual research.		<b>L01 and L02</b> <b>D1</b> Critically analyse how branding and identity respond to broader commercial and social contexts.
<b>P1</b> Explore the development of branding through historical and contemporary examples. <b>P2</b> Analyse how a given organisation has developed their brand identity.	<b>M1</b> Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.	
<b>L02</b> Evaluate a given brand to determine core values, mission and audience.		
<b>P3</b> Review printed and visual material to determine core values. <b>P4</b> Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.	<b>M2</b> Illustrate the ways that core values and mission are expressed through visual material.	
<b>L03</b> Develop a style guide/branding guidelines for a given brand.		<b>D2</b> Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.
<b>P5</b> Define the usage parameters for style and branding, identifying media, context and format. <b>P6</b> Produce usage guidelines showing consistency of branding and identity, in context.	<b>M3</b> Justify usage guidelines in relation to clarity of communication and client needs.	



Pass	Merit	Distinction
<b>L04</b> Present a range of promotional material, using branding guidelines, in support of a given brand.		<b>D3</b> Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.
<b>P7</b> Produce stationery and promotional material that communicate brand identity, based on guidelines.  <b>P8</b> Present stationery and promotional material to an identified audience.	<b>M4</b> Create visual material that recognises the role of social media in promoting brand identity.	

## Unit 48: Conceptual Practice

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>48 Conceptual Practice</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Portfolio of images presenting development and proposed work 2. Artist statement (1500-2000 words, PDF)	
<b>Unit Learning Outcomes</b>	
<b>LO1</b> Investigate conceptual approaches in art and design through contextual research. <b>LO2</b> Develop a conceptual approach within an art and design project through experimentation. <b>LO3</b> Present a conceptual work of art and design, based on research and experimentation. <b>LO4</b> Evaluate own work and the work of others in relation to historical and contemporary precedents.	

## Assignment Brief and Guidance

Somerset house have partnered with Amnesty International on an exhibition called Borders/lines. There are over 10 rooms in the West Wing of the gallery that will be dedicated to the exhibition. As a conceptual artist, you have been invited to submit proposals for work exploring the theme

Proposals must include:

- **Portfolio of images:** with a series of images showing an exploration of techniques materials and processes in conceptual practice in response to ideas about immigration and borders. Followed by final work that communicates a critical evaluation of the mode of presentation, context and audience. The work must recognise the role of the context/site at Somerset house and the audience.
- **Artist statement (1500-2000 words):**
  - The statement should introduce the ideas that inform your work through a discussion exploring the historic developments of conceptual practice that address ideas around borders and migration. You should also critically analyse differences in conceptual practice between art and design in addressing the themes.
  - You should evaluate your own work and historic and contemporary work that informs your practice, discussing the potential of conceptual approaches to provoke questions about the theme that challenge traditions in art and design. You should frame your work by critically commenting on it, clearly illustrating the relationship between process, conceptual practice and the context/site, evaluating the mode of commentary in the context of the theme.
  - Finally, you should justify your work and the physical presentation in the gallery in reference to audience and context.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the number of images or statement length, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Investigate conceptual approaches in art & design through contextual research.			<b>D1</b> Critically analyse differences in conceptual practice between art & design.
<b>P1</b> Discuss the historic development of conceptual practice in art & design.	<b>P2</b> Explore the ways in which conceptual practice addresses different contexts.	<b>M1</b> Evaluate the potential for a conceptual approach to challenge traditions of art & design.	
<b>LO2</b> Develop a conceptual approach within an art & design project through experimentation			<b>LO2 and LO3</b> <b>D2</b> Create conceptual work that communicates a critical evaluation of the mode of presentation, context and audience.
<b>P3</b> Explore conceptual ideas, through experimentation, in response to a given brief.	<b>P4</b> Develop a conceptual approach using techniques, materials and processes.	<b>M2</b> Evaluate conceptual ideas in relation to context and meaning.	
<b>LO3</b> Present a conceptual work of art & design, based on research and experimentation			
<b>P5</b> Develop a presentation for a conceptual work that recognises the role of context/site.	<b>P6</b> Present a conceptual work to an identified audience.	<b>M3</b> Justify the presentation technique for a conceptual work, in reference to audience and context.	

Pass	Merit	Distinction
<b>LO4</b> Evaluate own work and the work of others in relation to historical and contemporary precedents.		<b>D3</b> Present an artist statement that clearly illustrates the relationship between creative process and conceptual approach in the context of a specific art & design subject.
<b>P7</b> Develop an artist statement, articulating a conceptual approach. <b>P8</b> Prepare a critical commentary, justifying a conceptual work in relation to historic and contemporary contexts.	<b>M4</b> Evaluate the relationship between mode of commentary and conceptual approach.	

## Unit 49: Art Direction

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>49 Art Direction</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Dezeen – Off the Shelf</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. Pitch Outline (1000-1500 words) 2. 15-minute presentation	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore art direction within the creative industries. <b>L02</b> Analyse a client brief and target market to formulate an art direction strategy. <b>L03</b> Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial. <b>L04</b> Evaluate the collaborative process of art direction and own role in that process.	

## Assignment Brief and Guidance

You are employed by Dezeen an interior and architecture design magazine to develop a feature for an article about contemporary, low-cost interior designs. The aim of the articles is to show how students and young professionals can achieve stylish interiors using 'off-the-shelf' furniture and fixtures. You are tasked with art directing the production of the articles, including the visual presentation and image captions that communicate the aim.

The editor has asked you to:

- Pitch Outline (1000-1500 words) to define an overall concept for the design team before development, covering:
  - Review of the brief to identify opportunities and limitations related to the target market.
  - An examination of the development of art direction through relevant historic and contemporary examples, critically analysing the work of an art director, highlighting how their work has informed our awareness of a relevant company, brand or issue.
  - An art directed strategy for three online articles, using existing images and assets to indicate the look for the article that meets the client needs.
  - A briefing to the team of the conventions of the art director and an outline of your role, comparing the different types of project for the article, including initial sketches, sourcing materials and items, stage setting, photography, lighting, image processing, layout, copy writing and layout.
  - A defined set of assets and resources needed for the art direction strategy.
- Presentation (15 mins):
  - Three full articles of interiors that you have commissioned or created and that establish a unified visual direction based on critical evaluation of the needs of the client and audience of students and young professionals.
  - Discuss:
    - The collaborative process in the art direction, evaluating the different forms of relationship between professionals, working under art direction. Assessing the success of the art direction in relation to the collaborative process.
    - Justify the unified visual direction for the projects, based on response to client needs and target market, with an analysis of areas of good practice and areas for improvement in own role within collaboration as an art director.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the length of pitch/presentation, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore art direction within the creative industries.		<b>D1</b> Critically analyse the work of an art director; highlighting how their work has informed our awareness of a company, brand or issue.
<b>P1</b> Examine the development of art direction through historic and contemporary examples.  <b>P2</b> Discuss the role of an art director within the creative industries.	<b>M1</b> Compare different types of project in terms of the role of an art director.	

Pass	Merit	Distinction
<b>L02</b> Analyse a client brief and target market to formulate an art direction strategy.		<b>L02 and L03</b>  <b>D2</b> Create work that establishes a unified visual direction, based on the critical evaluation of client needs and target audience in an art direction strategy.
<b>P3</b> Review a client brief to identify opportunities and limitations related to the target market.  <b>P4</b> Evaluate client needs, in relation to a target market, to develop an art direction strategy.	<b>M2</b> Define the assets and resources needed for an art direction strategy.	
<b>L03</b> Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial.		
<b>P5</b> Commission, obtain or create visual assets for use in an art directed project, based on a strategy.  <b>P6</b> Present an advertising campaign, marketing campaign, fashion spread or editorial, using developed assets, based on an art direction strategy.	<b>M3</b> Justify the unified visual direction for a project, based on response to client needs and target market.	

Pass	Merit	Distinction
<b>L04</b> Evaluate the collaborative process of art direction and own role in that process.		<b>D3</b> Analyse areas of good practice and areas for improvement in own role, within a collaborative team, as an art director.
<b>P7</b> Discuss the collaborative process in art direction.  <b>P8</b> Evaluate the different forms of relationship, between professionals, working under art direction.  <b>P9</b> Examine own role, as art director, in managing the creative input of others.	<b>M4</b> Assess the success of art direction in relation to the collaborative process and overall outcome.	

## Unit 50: Material Selection and Specification

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>50 Material Selection and Specification</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in three parts: <ul style="list-style-type: none"><li>• Materials development proposal</li><li>• A3 development and final sample boards</li><li>• Material specification</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse a given brief to identify materials appropriate to the project needs.	
<b>L02</b> Evaluate material properties and behaviours, through experiment and testing.	
<b>L03</b> Develop specifications for materials to be used in a final outcome, based on a given brief.	
<b>L04</b> Present material samples, specifications and final outcomes, based on a given brief.	

## Assignment Brief and Guidance

You are employed as an assistant designer at a small shoe and apparel firm that has recently been awarded the contract to design a new range of sports trainers for an 'up-and-coming' lifestyle brand. The client wants the new range to make use of unusual materials not usually associated with sports trainers that a move towards natural and away from synthetic materials. Your employer has tasked you with preparing a series of alternative material combinations that would be appropriate for this project with a proposal, samples and specification.

Develop a materials development proposal, based on an examination of the brief to determine the client needs and target market constraints along with creative material opportunities. This proposal must identify the potential scope of materials, demonstrating what types of trainer, customer and activity they would suit, showing an analysis of the relationship between project and materials. Your materials development proposal must also discuss manufacturing and production processes for the final outcome, evaluating the way production/manufacturing processes may inform the type of specification produced.

Accompany the materials development proposal with two annotated A3 boards, including a sample board with experiments with different materials to determine their suitability, and, a sample board showing material performance and behaviour, evaluating the suitability for different types of activity. Include details of your selection, justifying this based on analysis of experimental results.

Create a sector specific material specification to support the making of the trainers, recording the development and critical analysis of material properties, manufacturing processes and project constraints. Present the material sample board(s) and specifications to a focus group for feedback and evaluate the presentation and response to the materials, including the evaluation in the specification.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Analyse a given brief to identify materials appropriate to the project needs		<b>L01 and L02</b> <b>D1</b> Justify the selection of materials, for a given project, based on analysis of experimental results, in relation to a given brief and context.
<b>P1</b> Examine a given brief to determine project needs, client needs, and target market.  <b>P2</b> Identify materials to meet a range of needs in relation to a given brief.	<b>M1</b> Analyse the relationship between project type, client needs and potential materials.	
<b>L02</b> Evaluate material properties and behaviours, through experiment and testing		
<b>P3</b> Carry out material experiments to determine suitability for a given project.  <b>P4</b> Experiment with different materials, through the production of samples and prototypes.	<b>M2</b> Evaluate material performance and behavior to ascertain suitability for a given project.	

Pass	Merit	Distinction
<b>L03</b> Develop specifications for materials to be used in a final outcome, based on a given brief		<b>L03 and L04</b>  <b>D2</b> Produce material specifications, samples and final outcomes, based on a brief, reflecting critical analysis of material properties, manufacturing processes and project constraints.
<b>P5</b> Discuss manufacturing or production processes required for the final outcome, in relation to a given brief.  <b>P6</b> Prepare sector-specific specifications in support of a final outcome, for a given project.	<b>M3</b> Evaluate the way that production/manufacturing processes may inform the type of specification produced.	
<b>L04</b> Present material samples, specifications and final outcomes, based on a given brief		
<b>P7</b> Produce a body of work to show the development of material selection and specification.  <b>P8</b> Present a final project outcome, based on a given brief, supported by material samples and specifications.	<b>M4</b> Evaluate the presentation and response to work undertaken.	

## Unit 51: Ceramic Design

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>51 Ceramic Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Wedgwood Coloured Clay</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: <ul style="list-style-type: none"><li>• 12-16 pages A5 brochure with a 500-word artist's statement.</li><li>• Collection of at least 3 ceramic artefacts.</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>LO1</b> Develop a design brief, based on evaluation of a target market and a conceptual approach to ceramic design.	
<b>LO2</b> Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts.	
<b>LO3</b> Present a collection of finished ceramic artefacts, designed to meet the needs of a target market.	
<b>LO4</b> Assess a conceptual approach to ceramic design, in meeting the needs of a target market.	



## Assignment Brief and Guidance

The use of coloured clays, as a way of defining form and surface, is historically significant but also a highly contemporary way of creating an exciting visual language. Since the 1700s, Josiah Wedgwood Ltd has used a coloured clay as the main body in Jasperware and using agateware techniques. To highlight the unique character of Wedgwood's use of coloured clays, they are developing a new collection that draws upon the traditional techniques, but challenges the contemporary audience. As the an assistant designer for this collection you are asked to develop a series of works that will bring coloured clay, jasperware and agateware techniques to a new audience.

To achieve this, you will need to create small brochure of your development process and an artist statement that accompanies any purchase of the work and a final collection of at least three artefacts. Your brochure should include your personal design brief based on an evaluation of the target market and a defined conceptual position from research and analysis. You should discuss the relationship between contextual research and a conceptual position informed by material and formal ceramic experiments that explore methods to communicate concepts. The brochure needs to show key points of critical evaluation at iterative stages.

From critical analysis of formal development, you should present a collection of at least three ceramic artefacts that clearly communicate conceptual ideas through coloured clay.

You will also need to include an artist statement in your brochure that evaluates your process and outcomes, highlighting conceptual development, how this approach meets the needs of the target market. Your statement should also show your conceptual approach addresses the broader social, cultural and environmental issues, justifying the range in terms of overall concept and target market for the company.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Develop a design brief, based on evaluation of a target market and a conceptual approach to ceramic design.		<b>L01 and L02</b>  <b>D1</b> Produce ceramic artefacts that reflect an experimental approach to material and form, based on critical evaluation of their ability to communicate conceptual ideas.
<b>P1</b> Evaluate a target market through research and trend analysis.  <b>P2</b> Define a conceptual position based on research and analysis.  <b>P3</b> Develop a design brief, in relation to a target market and conceptual position.	<b>M1</b> Discuss the relationship between contextual research and conceptual approach.	
<b>L02</b> Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts.		
<b>P4</b> Undertake material and formal experimentation to develop ceramic artefacts.  <b>P5</b> Explore methods to communicate concepts through physical artefacts.	<b>M2</b> Evaluate the development of ceramic artefacts through the documentation of an iterative process.	

Pass	Merit	Distinction
<b>L03</b> Present a collection of finished ceramic artefacts, designed to meet the needs of a target market.		<b>L03 and L04</b>  <b>D2</b> 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.
<b>P6</b> Communicate a concept through a collection of ceramic artefacts and portfolio.  <b>P7</b> Present a collection of ceramic artefacts, designed to meet the needs of a target market.	<b>M3</b> Justify the range of artefacts, within a collection, in terms of the overall concept and target market.	
<b>L04</b> Assess a conceptual approach, to ceramic design, in meeting the needs of a target market		
<b>P8</b> Review process and outcomes, in ceramic design, highlighting conceptual development.  <b>P9</b> Evaluate how a conceptual approach to ceramic design can meet the needs of a target market.	<b>M4</b> Analyse how a conceptual approach to ceramic design addresses broader social, cultural and environmental issues.	

## Unit 52: Moving Image

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>52 Moving Image</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Shelter</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1) Production report (1500 words approx.) 2) 5-minute broadcast quality film.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore theoretical frameworks to inform the creation of a moving image product. <b>L02</b> Devise and plan a moving image product, in response to a brief. <b>L03</b> Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief. <b>L04</b> Critically evaluate a moving image product, with regard to a brief and target audience.	

## Assignment Brief and Guidance

Shelter is commissioning a series of short films to use in their fund-raising seminars and conferences. These need to be high impacting and emotional, putting across some of the experiences and issues relating to homelessness in a powerful way. The films do not need to have a traditional narrative and can be drama based, documentary or experimental. Shelter are willing to explore artistic and experimental productions that exploit the moving image medium with a rationale and have approached the production company you work for as part of the production team.

Shelter would like you to provide a 5-minute, broadcast-ready, video along with a production report, including:

- Background research with an evaluation the way relevant theories, genres and forms create meaning in similar products representing homeless issues. Provide a critical evaluation of media products in relation to theoretical frameworks of audience and meaning through a discussion of moving image conventions and exploration of the relationship between audiences and media.
- Use research to produce a clear production strategy based on critical analysis of the investigations into context, purpose, audience and brief. The strategy must include a schedule, locations, shot lists and resources outline, with a justification of the elements of the production strategy in relation to the brief and audience. It should also evaluate you intend to create a specific meaning for the audience along with a discussion of how post-production processes can modify the meaning.
- Critical evaluation logs of interim stages. These should cover the undertaking of production using standard techniques for lighting and filing along with the application of post-production to finish and refine the film. You should also indicate how you tested the film on client and audience to make improvements.
- Provide a broadcast quality film outcome on homelessness that shows a clear command of tools and techniques in production and post-production to create an intended meaning.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the length of pitch and screening, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore theoretical frameworks to inform the creation of a moving image product.		<b>D1</b> Critically evaluate a media product in relation to theoretical frameworks of audience and meaning.
<b>P1</b> Discuss a range of moving image forms and their conventions.  <b>P2</b> Explore the relationship between audiences and media.	<b>M1</b> Evaluate the way in which theory, genre and form create meaning.	
<b>L02</b> Devise and plan a moving image product, in response to a brief.		<b>D2</b> Produce a clear production strategy for a moving image product based on critical analysis of a brief and intended audience.
<b>P3</b> Investigate the context, audience and purpose of a moving image product, in relation to a brief.  <b>P4</b> Develop a production strategy; including schedules, locations, shot lists and resources.	<b>M2</b> Justify the elements of a production strategy in relation to a brief and an intended audience.	

Pass	Merit	Distinction
<b>LO3</b> Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief.		<b>LO3 and LO4</b>  <b>D3</b> 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.
<b>P5</b> Undertake the production of a media product using standard techniques for lighting and filming.  <b>P6</b> Apply post-production techniques to finish a moving image product.	<b>M3</b> Critically evaluate interim stages of production and editing to refine a moving image product.	
<b>LO4</b> Critically evaluate a moving image product, with regard to a brief and target audience.		
<b>P7</b> Analyse a moving image product based on client and audience feedback.  <b>P8</b> Evaluate how a moving image product creates meaning for an intended audience.	<b>M4</b> Discuss how post-production processes can modify meaning for a moving image product.	

## Unit 53: Workflows and Management

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>53 Workflows and Management</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Crack supplement workflows</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Project Management folder with project records.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Examine methods of project and asset management suitable for art and design projects. <b>L02</b> Evaluate the relationship between project management approach and workflow strategy. <b>L03</b> Employ a workflow management system for a chosen project; monitoring progress throughout. <b>L04</b> Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.	



## Assignment Brief and Guidance

You work as an assistant project manager for the in-house design team at Crack magazine, a quarterly newspaper about music and the arts. The newspaper is doing well, but now needs to work on its expansion and efficiency potential to become sustainable. You have been asked by the editor to review and report on the workflows and management of the production process of a small test supplement that will be added to the next quarterly publication. You will need to compile a project management folder with all documents and schedules.

The folder should contain a communication to the project team, critically assessing the milestones for the project, where management of workflow and overall project process are in critical alignment. This should describe appropriate methods of management, identify the workflow stages required and illustrate the correlation between these including their similarities.

The folder will also include a workflow and project management strategy based on an evaluation of how these may work together. You should analyse the project management methodology in relation to a workflow process in order to critically evaluate instances where these may clash, providing contingency plans and workflow solutions in advance.

You will need to complete the project as the assistant project manager, integrating a workflow and project management system to ensure effective delivery of a high-quality supplement. You should do this by setting up a project management system, monitoring and evaluating the project stages, processes and milestones throughout the duration against Key Performance Indicators. You should record communications, actions from meetings and tracking documents in a logical way within the project management folder.

Finally, you should evaluate the workflow strategy and critically analyse the management and processes based on the success of the project and recorded feedback. This will include an examination of processes to identify good practice and areas for improvement, providing a critical analysis of which workflow and management can enhance the creative and design process for future supplements.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Examine methods of project and asset management suitable for art & design projects.		<b>D1</b> Critically assess milestones, in an art & design project, where management of workflow and overall project process are in critical alignment.
<b>P1</b> Describe methods of management appropriate to art & design projects.  <b>P2</b> Identify workflow stages necessary for specialist art & design projects.	<b>M1</b> Illustrate the correlation between project management stages and workflow stages	
<b>L02</b> Evaluate the relationship between project management approach and workflow strategy.		<b>D2</b> Critically evaluate instances where project management methodology may clash with workflow and identify potential solutions.
<b>P3</b> Discuss the similarities between workflow processes and project management processes.  <b>P4</b> Evaluate the way that workflows and project management may work together in support of project success.	<b>M2</b> Analyse a project management methodology in relation to a workflow process.	
<b>L03</b> Employ a workflow management system for a chosen project; monitoring progress throughout.		<b>D3</b> Complete an art & design project, integrating a workflow system to ensure effective delivery of high quality outcomes.
<b>P5</b> Setup an online workflow and project management system for use in an art & design project.  <b>P6</b> Monitor project stages, processes and milestones throughout the duration of a project.	<b>M3</b> Evaluate project progress against Key Performance Indicators to identify project status.	

Pass	Merit	Distinction
<b>LO4</b> Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.		<b>D4</b> Critically analyse the ways in which workflow and management can enhance the creative process in art & design projects.
<b>P7</b> Evaluate workflow strategies in relation to the achievement of successful project outcomes.  <b>P8</b> Critically analyse management strategies based on project success, in regard to client and user feedback.	<b>M4</b> Examine project management and workflow processes, identifying areas of good practice and areas for improvement.	

## Unit 54: Professional Model Making

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>54 Professional Model Making</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Macbeth – 20 Stories High</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Series of blog posts – 2000 (approx. words in total).	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore modelmaking processes, materials, techniques and technologies through historic precedents.	
<b>L02</b> Determine model purpose and parameters, responding to design constraints and requirements of a brief.	
<b>L03</b> Utilise materials, technologies and processes to achieve model outcomes, in response to a brief.	
<b>L04</b> Present a display of finished models to a defined audience.	

## Assignment Brief and Guidance

You work as the set designer for *20 Stories High*, a new theatre that works with young people from excluded communities that are staging a contemporary version of Macbeth set in a current urban community. They have asked you to design several models that show your ideas of what the scenes might look like. As part of the drive to generate interest in the work of 20 Stories High and to encourage young people to participate with the company, you have been asked to submit a series of blog posts about the background and development of the set design models.

The blog posts will:

Review the project brief for Macbeth to identify design constraints and requirements for the model. Include an initial exploration of the contemporary and historical practices in modelmaking for theatre design, determining types of model, materials and processes, used. Then show how your work is informed by critical analysis of historic and contemporary precedents in regard to materials and processes used to define the purposes, parameters and production processes.

Follow this with information on your development studies and final work that communicates the creative intention, based on critical analysis of purpose, materials and processes. Overall, you should show this through deployment of traditional and digital processes in the development. Show your use of 2D and 3D design software to develop drawings, materials, textures and lighting and explore traditional and digital fabrication processes. It is important you show the health and safety workshop procedures as the ethical standards expected of public blog posts.

Finally, post the final assembly of models that communicate concept, form and function for the performance, through the creative use of materials and techniques to achieve professional outcomes. Show how this took place through the evaluation of relationship between producing models for stage design, ideas relating to your display strategy and the audience you are presenting to. You should use physical and digital finishes for the models and collaborate with others to develop the display strategy.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the word count or numbers of sections, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore modelmaking processes, materials, techniques and technologies through historic precedents		<b>LO1 and LO2</b> <b>D1</b> Critically analyse historic and contemporary precedents to identify the purpose and parameters of a model.
<b>P1</b> Explore contemporary and historical practices in modelmaking through contextual research. <b>P2</b> Determine the types of model and the materials and processes used, in given examples.	<b>M1</b> Analyse historic and contemporary precedents, in modelmaking, in regard to materials and processes used.	
<b>LO2</b> Determine model purpose and parameters, responding to design constraints and requirements of a brief.		
<b>P3</b> Determine model parameters in response to a brief. <b>P4</b> Review a project brief to identify design constraints and requirements for model.	<b>M2</b> Define production processes that may be used to achieve a model for an identified purpose.	

Pass	Merit	Distinction
<b>L03</b> Utilise materials, technologies and processes to achieve model outcomes, in response to a brief.		<b>D2</b> Create development studies, and final models, that communicate the creative intention of the design, based on a critical analysis of purpose, materials and processes.
<b>P5</b> Use 2D & 3D design software to develop information required for modelmaking.  <b>P6</b> Explore the use of traditional and digital fabrication processes and techniques in modelmaking.  <b>P7</b> Record health and safety workshop procedures and their application to modelmaking practice.	<b>M3</b> Deploy traditional and digital processes to develop a model, in response to a brief.	
<b>L04</b> Present a display of finished models to a defined audience.		<b>D3</b> Assemble a display of finished models that communicate concept, form and function through the creative use of materials and techniques to achieve professional outcomes.
<b>P8</b> Use physical and digital processes in the finishing of models.  <b>P9</b> Evaluate a given audience to inform the development of a collaborative display strategy.  <b>P10</b> Collaborate with others to develop a display strategy for finished models.	<b>M4</b> Evaluate the relationship between model purpose and display strategy.	



## Unit 55: Jewellery Design

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>55 Jewellery Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Mind – “Invisible Issues Made Tangible”</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
This submission is in two parts: <ol style="list-style-type: none"><li>1. Visual and annotated research and development portfolio</li><li>2. Presentation of final pieces.</li></ol>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore jewellery design through historic and contemporary precedent. <b>L02</b> Develop conceptual designs, for a jewellery collection, based on market research and design experimentation. <b>L03</b> Produce prototype jewellery designs using a range of materials, processes and tools. <b>L04</b> Present a jewellery collection for an identified market.	

## Assignment Brief and Guidance

Mental health issues can be difficult to recognise because of the fact they are not visible externally. *Mind*, the mental health charity has contracted you as an artist to explore the potential of using your jewellery designs as a means to communicate mental health issues in a visual way as part of a campaign to raise awareness. You work as a freelance jewellery designer and have been commissioned by *Mind* to produce a range of experimental jewellery designs that reflect things like anxiety, depression and psychosis that can be displayed in their headquarters, to invite the public to learn more about mental health issues and *Mind*. They have asked you to provide a development portfolio and also to produce a series of final pieces, ready for display.

Your visual research and development portfolio must include a critical evaluation of contemporary jewellery design trends, highlighting the use of materials and processes, including their impact on sustainability. You should use this research to show how you inform your ideas by analysing the relationship between materials, processes and sustainability, discussing the historic development and using these to examine contemporary trends. This research should be combined with evaluation of market research and experimentation to develop and establish concept designs.

You should develop and produce prototype designs, and a final collection, that reflect an innovative approach to materials and techniques to communicate concepts of mental health issues through form. Create social media posts of these to collect feedback and raise awareness of your project and mental health for *Mind*. Evaluate the designs and feedback to select final prototypes for further development. Document the selection of materials and processes, discussing the application of safe working practices in your development folder.

Produce final jewellery collection for the mental health issues awareness strategy. Present the collection as a series of social media posts that support the conceptual approach, highlighting the material and formal strategy used in the collection. The images work and images should reflect the professional craftsmanship and critical evaluation of market influence.

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore jewellery design through historic and contemporary precedent.		<b>D1</b> Critically evaluate a contemporary jewellery design trends, highlighting the use of materials and processes and their impact on sustainability.
<b>P1</b> Discuss the historic development of jewellery using precedents. <b>P2</b> Examine contemporary jewellery trends and their relationship to historic precedents.	<b>M1</b> Analyse the relationship between materials, processes and sustainability in contemporary jewellery design.	
<b>L02</b> Develop conceptual designs, for a jewellery collection, based on market research and design experimentation.		<b>LO2 and LO3</b> <b>D2</b> Produce prototype jewellery designs, that make innovative use of materials and techniques to communicate concepts through form.
<b>P3</b> Undertake market research to define an audience. <b>P4</b> Establish a concept based on research and experimentation. <b>P5</b> Develop conceptual designs in response to market research.	<b>M2</b> Evaluate how conceptual designs address market needs.	
<b>L03</b> Produce prototype jewellery designs using a range of materials, processes and tools.		
<b>P6</b> Develop prototype jewellery designs. <b>P7</b> Select materials and processes in support of concept-based jewellery designs. <b>P8</b> Discuss the application of safe working practices for materials and processes.	<b>M3</b> Evaluate prototype designs to select final prototypes for further development.	

Pass	Merit	Distinction
<b>LO4</b> Present a jewellery collection for an identified market.		<b>D3</b> Present a finished jewellery collection that reflects professional skills in design and making, integrated with a critical evaluation of market and audience.
<b>P9</b> Produce finished jewellery pieces that communicate an overall collection strategy and concept.  <b>P10</b> Present a jewellery collection in a context that supports the conceptual approach.	<b>M4</b> Develop a display approach that highlights the material and formal strategy used in the design of a jewellery collection.	

## Unit 56: Project Management

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>56 Project management</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Plade</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
25-minute briefing.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Compare project management theories, practices and standards, identifying their appropriateness for different types of project.	
<b>L02</b> Discuss the roles of the major stakeholders in an art & design project and how their needs are managed by the project management team.	
<b>L03</b> Specify the attributes and competencies of a project manager leading a complex art & design project.	
<b>L04</b> Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project.	

## Assignment Brief and Guidance

You are employed as a project manager by *Plade*, a board game company that is working on a new board game design. Your responsibilities to the development team prior to the project implementation is to investigate the most suitable project management strategy to avoid inefficiency and issues that have arisen in the past. You should brief your team on your findings and provide a clear overview of your conclusions.

As the project manager, you are required to provide a 25-minute briefing, which should:

- Explain the need for professional recognition and standards within the project and issues that may arise without this, so the team are comfortable with the plan. You should discuss your role and key responsibilities in the context of the project, differentiating it from other projects, while outlining the team on their expectations of the project manager based on an assessment of the attributes, competencies and managerial skills required for the role.
- Assess the importance of stakeholder communications and collaboration for project success, and provide a review of the relationships and their influence on the decision-making processes.
- Share an analysis of the methodologies that underpin project management for different types of complex projects, based on an exploration of developments of project management in the creative industries. Use this to indicate the relevance of the project management strategy you have prepared, based on an examination of the key processes and critical evaluation of cloud-based systems, including:
  - Project scope, milestones, schedules, deliverables and priorities.
  - Human resource planning and responsibilities.
  - Notes on management of sustainability within the process

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the briefing time, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Compare project management theories, practices and standards, identifying their appropriateness for different types of project.		<b>LO1 and LO2</b> <b>D1</b> Analyse the methodologies that underpin project management for different types of complex art & design projects.
<b>P1</b> Discuss types of projects and project management in the context of art & design activities. <b>P2</b> Explain the need for professional recognition and standards for project management.	<b>M1</b> Explore the development of project management as a discipline within the creative industries.	
<b>LO2</b> Discuss the roles of the major stakeholders in an art & design project and how their needs are managed by the project management team.		
<b>P3</b> Review key stakeholder relationships and their influence on a complex art & design project. <b>P4</b> Assess the importance of stakeholder communications and collaboration to achieve project success.	<b>M2</b> Evaluate stakeholder decision-making processes in a complex art & design project.	

Pass	Merit	Distinction
<b>L03</b> Specify the attributes and competencies of a project manager leading a complex art & design project.		<b>L03 and L04</b>  <b>D2</b> Present a project management strategy that includes the project scope, objectives, human and resource planning, and key priorities for a complex art & design project.
<b>P5</b> Discuss the role and key responsibilities of an art & design project manager.  <b>P6</b> Assess the attributes, competencies and managerial skills of an art & design project manager.	<b>M3</b> Compare the responsibilities and qualities of a project manager for different types of complex art & design projects.	
<b>L04</b> Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project.		
<b>P7</b> Examine the key project management processes in a complex art & design project.  <b>P8</b> Prepare a project strategy plan, noting how sustainability will be managed.	<b>M4</b> Critically evaluate the adoption of a cloud-based project management system for a complex art & design project.	



## Unit 57: 3D Modelling and Rendering

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>57 3D Modelling and Rendering</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>BBC2 Digital Month Ident</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
20-minute broadcast quality video with commentary covering research, development, testing and outcomes	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse tools and techniques for 3D modelling and rendering through research and experimentation.	
<b>L02</b> Analyse an art and design project brief to develop a digital visualisation strategy.	
<b>L03</b> Develop a digital model and visualisations in support of a given art and design project.	
<b>L04</b> Critically evaluate a digital visualisation strategy, and outputs, in relation to an art and design project.	

## Assignment Brief and Guidance

You are employed as a digital modeller at Hacksaw Films. has commissioned your company to produce a range of idents with their iconic numeral 2. The idents will form part of their *Digital* month series of films celebrating technology and there should be at least three thirty second idents that are all different, but recognisably related through the type of imagery. To show their commitment to being forward thinking, BBC2 would like the idents to be experimental in nature and push the boundaries to reflect the dramatic changes in technology that are taking place in society. They would also like you to discuss how your idents build on the opportunities enabled through 3D graphics as part of the rationale.

As the lead on this project, you need to prepare a 20-minute video with commentary covering research, development, testing and outcomes, including:

Initial evaluation of the brief identifying project type and intended audience, with discussion and an analysis of the different 3D modelling systems in conjunction with different rendering systems in relevant historic and contemporary examples.

Development work showing the evaluation of a range of personal experimental responses to research using the numeral 2, identify some workable solutions. Your responses should explore model complexity, rendering times, and final intended use to identify suitable combinations of technologies, 3D models and scenes with an different shaders, lighting maps and material maps for rendering. Also use post-processing to finalise rendered visualisations of the numeral 2 and the use of rendering passes to achieve greater flexibility in post-processing, defining the scenes, materials, lighting, shot types and visualisation strategy to put across the digitisation of our society.

Review of client feedback to determine the effectiveness of final visualisation in communicating the intended strategy. Justifying the strategy in relation to the audience and client need highlighting how the scenes materials and lighting will communicate the intended message, based on an analysis of the audience and brief.

Include final outcomes of at least three thirty second idents outcomes showing a clear command of the use of tools and techniques to produce outputs that convey the concept and material properties of the technological change in society.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the pitch/presentation/showreel times, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Analyse tools and techniques for 3D modelling and rendering through research and experimentation.		<b>LO1 and LO2</b> <b>D1</b> Justify a visualisation strategy in relation to the intended audience and client need, highlighting how scenes, materials and lighting will communicate the intended message.
<b>P1</b> Discuss the different types of 3D modelling software for use in an art & design project. <b>P2</b> Explore different rendering processes and tools, and the types of output they produce. <b>P3</b> Analyse the use of different 3D modelling systems in conjunction with different rendering systems, to identify workable combinations.	<b>M1</b> Evaluate model complexity, rendering times and final intended use, to identify suitable combinations of technologies.	
<b>LO2</b> Analyse an art & design project brief to develop a digital visualisation strategy.		
<b>P4</b> Evaluate an art & design brief to identify project type and intended audience. <b>P5</b> Analyse the project type and intended audience, for an art & design project, to define a visualisation strategy.	<b>M2</b> Define scenes, materials and lighting for a visualisation strategy.	

Pass	Merit	Distinction
<b>L03</b> Develop a digital model and visualisations in support of a given art & design project		<b>L03 and L04</b> <b>D2</b> Produce a digital model and rendered visualisations, showing a clear command of the use of tools and techniques to produce outputs that convey the concept and material properties of an art & design project.
<b>P6</b> Create a 3D model and scenes in response to a given brief. <b>P7</b> Develop shaders, lighting maps, and material maps for rendering. <b>P8</b> Use post-processing to finalise rendered visualisations.	<b>M3</b> Use rendering passes to achieve greater flexibility in post-processing.	
<b>L04</b> Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project		
<b>P9</b> Analyse finished renders in relation to client needs and intended audience. <b>P10</b> Critically evaluate final visualisations in relation to a visualisation strategy.	<b>M4</b> Review client and user feedback to determine effectiveness of final visualisations in communicating intended message.	

## Unit 58: Creative Industries Placement

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>58 Creative Industries Placement</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Studio workshops placement</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
20-minute work experience presentation to the studio artists and tutor.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment.	
<b>L02</b> Plan and manage a work-based learning experience through consultation with employer/client and tutor.	
<b>L03</b> Assess the development of employability skills and professional attributes in relation to activities undertaken during work-based learning.	
<b>L04</b> Evaluate own development, based on personal experience and employer or client feedback, to plan for the future.	

## Assignment Brief and Guidance

A studio collective of artists has offered you an opportunity for work experience. The studio has a range of arts and crafts workshops and activities that the artists run in ceramics, lifedrawing, painting, jewellery and fashion. They would like to give you an opportunity to develop skills in their area of practice, but also assist with the workshops and studio activities to see how artists supplement their practice. They would like you to share your experience in order to encourage other students to participate in the work experience programme, sharing best practice for placements and work experience opportunities. The opportunity will allow learners to select from the different areas available and plan the work experience with the guidance of tutor and the studio artists working in that discipline.

You are required to provide a 20-minute work experience presentation to the studio artists and tutor, including:

Justification of the selection of work-based learning opportunity in terms of the skills and knowledge you intended to be gained and how this contributes to goals. This should include a discussion of how you devised development goals, considering the range of opportunities that were relevant to the goals and an evaluation of how the learning will contribute to your development and career goals. Explain how you used project management techniques to plan for an effective work-based learning opportunity.

Discuss how you carried-out the work-based learning opportunity to develop subject-specific and transferable skills. Include an overview of how you examined commercial and professional contexts and solutions to any problems you solved through evaluation.

Finally, evaluate overall development through reflection and comparison of feedback from employers and tutors, including subject specific, transferable and employability skills. Conclude with a critical analysis of areas of good practice and areas of improvement in order to refine own future plans.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### ***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the time frame for presentations, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment.		<b>LO1 and LO2</b>  <b>D1</b> 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.
<b>P1</b> Devise developmental goals in relation to work-based learning.  <b>P2</b> Consider a range of work-based learning opportunities relevant to own development goals.	<b>M1</b> Evaluate how work-based learning will contribute to own development and career goals.	
<b>LO2</b> Plan and manage a work-based learning experience through consultation with employer/client and tutor.		
<b>P3</b> Use project management techniques to plan an effective work-based learning opportunity.  <b>P4</b> Carry-out a work-based learning opportunity that develops both subject-specific and transferable skills.	<b>M2</b> Examine commercial and professional contexts during the course of a work-based learning experience.	

Pass	Merit	Distinction
<b>LO3</b> Assess the development of employability skills and professional attributes in relation to activities undertaken during work-based learning.		<b>LO3 and LO4</b> <b>D2</b> Critically analyse areas of good practice and areas for improvement, in order to refine own future plans.
<b>P5</b> Evaluate own development of subject-specific skills through work-based learning. <b>P6</b> Assess own development of transferable and employability skills through work-based learning.	<b>M3</b> Identify problems and propose solutions, based on evaluation of work-based learning.	
<b>LO4</b> Evaluate own development, based on personal experience and employer or client feedback, to plan for the future.		
<b>P7</b> Compare employer feedback and tutor feedback to identify areas of good practice and areas for improvement.	<b>M4</b> Evaluate own development through reflection and feedback.	



## Unit 59: User-testing for Design

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>59 User-testing for Design</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Access – Products for All</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts 1. User-testing report (approx. 1500 words, PDF) 2. Project team debriefing (15 mins)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explain the potential user-testing phases of a design project life cycle. <b>L02</b> Assess a user-testing strategy; confirming its suitability for a chosen design project. <b>L03</b> Implement a user-testing strategy for a chosen design project. <b>L04</b> Evaluate the success of an art and design project based on outcomes of user-testing.	

## Assignment Brief and Guidance

*Access – Products for All* are a company that specialise in designing common home and recreational devices and apparatus for anyone with disabilities. You are employed by *Access* as the lead for quality control and your main responsibility is to ensure that products are fit for market. You must support the team in developing the latest product, ensuring they are aware of the user-testing requirements and implement these throughout the project.

1. User-testing report (1500 words approx.) that includes information on:

Critical analysis of user-testing strategy for the project, highlighting specific ways testing should inform the creative design development. The strategy should show a developed and iterative process that identifies the user-testing phases and explain how these differ across stages of the project, based on an assessment of how it will provide appropriate information at each point. You should also highlight the streamlining opportunities you have enabled through evaluation of the potential for user-testing to streamline and achieve project success.

2. 20 minute de-briefing for the development team on the user-testing strategy implementation:

- Outline of the implementation and high-level view, discussing the different types of results and gained from moderated and un-moderated testing. Followed by an evaluation of user testing results and how it informed design development process.
- Assessment and evaluation of the success of the project, explaining the impact of user testing on the development schedule, including:
  - Highlights of how the process has been streamlined or delayed.
  - Highlights of how specific forms of user-testing have enhanced project outcomes.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### **Instructions and guidance to candidates**

- While you will not be penalised for exceeding the time frame for briefing/debriefing, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explain the potential user-testing phases of a design project lifecycle.		<b>L01 and L02</b> <b>D1</b> Critically analyse a user-testing strategy for an art & design project, highlighting specific ways in which results of testing will inform creative design development.
<b>P1</b> Identify the user-testing phases for a design project. <b>P2</b> Explain how user-testing differs for different phases of a project.	<b>M1</b> Evaluate the types of information required, from user testing at different stages of a project.	
<b>L02</b> Assess a user-testing strategy; confirming its suitability for a chosen design project.		
<b>P3</b> Develop an iterative user-testing strategy for an art & design project. <b>P4</b> Assess how a user-testing strategy will provide appropriate information for a chosen art & design project.	<b>M2</b> Evaluate the potential of a user-testing strategy to streamline development and achieve project success.	

Pass	Merit	Distinction
<b>L03</b> Implement a user-testing strategy for a chosen design project.		<b>L03 and L04</b> <b>D2</b> 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.
<b>P5</b> Outline the implementation of the user-testing strategy. <b>P6</b> Discuss the different types of results gained from moderated and un-moderated testing.	<b>M3</b> Evaluate results of user-testing to inform design development.	
<b>L04</b> Evaluate the success of an art & design project based on outcomes of a user-testing.		
<b>P7</b> Discuss the results of user-testing and how this has informed the development process. <b>P8</b> Evaluate the success of an art & design project.	<b>M4</b> Explain the impact of user-testing on the development schedule, highlighting areas where the process has been streamlined or delayed.	

## Unit 60: Digital Animation

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>60 Digital Animation</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Children's Media Conference: Animation UK – UK Screen Alliance</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Series of blog posts with embedded final animation.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore the development of digital animation and its application in different contexts.	
<b>L02</b> Plan a digital animation using storyboards, sketches and planning tools.	
<b>L03</b> Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience.	
<b>L04</b> Critically evaluate a digital animation based on viewer feedback and reflection.	

## Assignment Brief and Guidance

UK Screen Alliance partners with *Animation UK* to support the animation industry. Each year, they hold an event called *Children's Media Conference (CMC)*. The theme this year is 'Limitless', which explores ideas of curiosity, imagination and appetite for entertainment. As a freelance animator, you have been invited to produce a 3-minute animation that will introduce the conference, showing key digital animation concepts, developments and opportunities to the audience, which underpin the ideas of curiosity and the limitless possibilities digital animation has. Along with the animation, the organisers would like you to create blog posts that show its development.

The organisers would like you to include the following in your blog posts:

Use of background research to critically evaluate the role of digital animation and its application in the broader industries. Through the exploration and comparison of the development of traditional and digital forms of animation, including highlights of challenges and benefits of digital animation, discuss how audience expectations can be met in different contexts. Use this research to plan for the digital animation, along with identifying the target audience and context, supported by storyboards, sketches, animatics and prepared rig models.

Creation of animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of targets audience. To achieve this you should show how you have used industry standard tools and techniques for production and post-production for output.

You should also demonstrate how you have evaluated tests and critically analysed audience feedback you collected during the development, including in relation to meeting audience expectations, in order to identify areas for improvement. Finally, you should justify the approach to production and post-production for the given audience. The final post should have the embedded final animation.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

### Instructions and guidance to candidates

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## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore the development of digital animation and its application in different contexts.		<b>D1</b> Critically evaluate the role of digital animation and its application within the broader creative industries.
<b>P1</b> Explore the development of digital animation in relation to traditional forms of animation.  <b>P2</b> Discuss how forms of digital animation may meet audience expectation in different contexts.	<b>M1</b> Compare traditional and digital forms of animation, highlighting benefits or challenges of using digital forms.	
<b>LO2</b> Plan a digital animation using storyboards, sketches and planning tools.		
<b>P3</b> Identify a target audience and context for a digital animation.  <b>P4</b> Use storyboards, sketches and animatics to plan a digital animation.	<b>M2</b> Prepare and rig models for animation test in preparation for production.	<b>LO2 and LO3</b>  <b>D2</b> Create final animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of target audience.
<b>LO3</b> Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience.		
<b>P5</b> Use industry standard tools and techniques in the production of a rendered digital animation.  <b>P6</b> Carry out post-production processes to output digital animation for a given audience and context.	<b>M3</b> Justify the approach to production and post-production in developing a digital animation for a given audience.	

Pass	Merit	Distinction
<b>L04</b> Critically evaluate a digital animation based on viewer feedback and reflection		<b>D3</b> Critically analyse digital animation output in relation to viewer feedback, to identify areas for improvement in creative practice.
<b>P7</b> Analyse viewer feedback following presentation of a digital animation.  <b>P8</b> Evaluate a digital animation, reflecting on own process and practice.	<b>M4</b> Analyse digital animation output in meeting client needs and audience expectations.	



# Unit 61: Creative Entrepreneurship

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## Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>61 Creative Entrepreneurship</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Creative Business Planning</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission comprises two parts: <ul style="list-style-type: none"><li>• Market research report and business plan – 2000 word approx.</li><li>• A 20-minute presentation of the business plan and response to feedback.</li></ul>	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Explore a creative opportunity, based on own skills and knowledge. <b>L02</b> Assess the viability of a creative opportunity, through analysis of market research. <b>L03</b> Present a business plan, for a creative venture, to a panel of potential stakeholders. <b>L04</b> Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.	

## Assignment Brief and Guidance

***Please note that assignment guidance is for reference only and should be more specific in detail to meet customised needs.***

You work as a textile designer as part of a small studio producing textiles for clothing. You have been tasked with developing a business plan to expand the portfolio of products, such as creating garments or textiles for a wider range of products. You will need to find a potential opportunity for a creative business and define a rationale for why there is a viable business opportunity in this market sector.

You will need to:

1. Provide a 2000-word market research report and business plan, including:

- An executive summary with a synopsis of the business and the key points.
- Market research and competitor analysis:
  - Who are the competitors and how does the information you have found inform the development?
  - Evaluation of the potential for a creative venture to provide a USP.
- Rationale, including an outline of how the idea has been refined from the analysis of own creative work and opportunities and based on the evaluation of your own skills and knowledge.
- Mission statement with an overview of the goals of the business and core values, including the short/medium/long-term goals for the business?
- Organisation overview:
  - Critical evaluation of the importance and range of entrepreneurial skills in the context of this venture and broadly in the creative industries.
  - Discussion of the range of potential stakeholders and who will be responsible for what.
- Analysis of business using SWOT analysis – strengths, weaknesses, opportunities and threats in relation to market position.
- Plans including:
  - Product/service description the specifics of the business including specific provision.
  - Financial plan – start-up costs, running costs, investment required, cash flow.

2. You will also need to present the final business plan to stakeholders, including:

- How you have obtained feedback and made revisions to refine the plan through analysis of areas of development.
- Critical analysis of potential market and funding and how this informs creative practice to meet market needs.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the word count or time frames, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore a creative opportunity, based on own skills and knowledge.		<b>L01 and L02</b> <b>D1</b> Critically evaluate the importance of entrepreneurial skills in the context of employment, in the creative industries.
<b>P1</b> Evaluate own skills and knowledge. <b>P2</b> Explore creative opportunities related to own skills and knowledge within the field of practice.	<b>M1</b> Analyse own creative work to refine the scope of creative opportunities.	
<b>L02</b> Assess the viability of a creative opportunity, through analysis of market research		
<b>P3</b> Carry out market research related to a selected creative venture. <b>P4</b> Discuss how results of market research inform the development of a creative venture.	<b>M2</b> Evaluate the potential for a creative venture to provide a 'unique selling point', based on market research.	

Pass	Merit	Distinction
<b>LO3</b> Present a business plan, for a creative venture, to a panel of potential stakeholders.		<b>LO3 and LO4</b> <b>D2</b> Produce a business plan that reflects a critical analysis of potential market and funding, and how this informs creative practice to meet market needs.
<b>P5</b> Prepare a business, for a creative venture. <b>P6</b> Discuss the range of potential stakeholders for a creative venture. <b>P7</b> Present a business plan to potential stakeholders.	<b>M3</b> Justify a business plan in relation to financial potential and growth in market share.	
<b>LO4</b> Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.		
<b>P8</b> Assess the strengths of the business plan, in relation to market position. <b>P9</b> Evaluate stakeholder feedback, in order to refine a business plan for a creative venture.	<b>M4</b> Analyse stakeholder feedback to identify areas for further development or definition.	

## Unit 62: Trend Forecasting

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>62 Trend Forecasting</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Kai Collective Fashion Forecast</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
Presentation (20 minutes, with 5 minutes for Q&A)	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Evaluate current trends for a specific subject area, and consider possible future trends.	
<b>L02</b> Critically analyse existing trend/market research to develop a forecast.	
<b>L03</b> Develop a trend forecast for a given market, using standard methods of research and analysis.	
<b>L04</b> Present a trend forecast based on client needs and market research and analysis.	

## Assignment Brief and Guidance

You have recently been employed by Kai Collective, a growing fashion company that needs to identify and predict fashion trends in advance; to support their growth. As a junior fashion forecaster at the company, you have been asked to develop and present a trend forecast that will drive the direction for next season for the high-street consumer.

Your presentation will need to include visual market research and an evaluation of the way recognition of a current zeitgeist influences understanding of market trends. You should show different forms of research to provide information in regard to current trends including visual, data, observations, with primary and secondary research together. You should also include an evaluation of the brief, identifying the specific target market, client needs and market competition. The research should make comparisons of the relative impact of different aspects of a market on the way that trends are understood and identify current trends, evaluating the key features of the high street and discussing how past trends inform future trends. The market research should also make a critical analysis of key aspects of the timeline, cycles and patterns in trends for how the high street influences forecasting and your predictions.

Your presentation will also need to cover your proposed trend package with key information on the colour palette (with pantone references), giving proportions and of dominance of colours with highlights and accents. There should also be ideas for changes in materials and forms presented clearly as the culmination of research.

In Q&A, after the presentation, you should be prepared to provide a justification of how your trend forecast for the high street responds to client and market needs; based on critical analysis of the market and recognition of the influence of trends across related markets.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate current trends, for a specific subject area, and consider possible future trends		<b>D1</b> Critically analyse the way the timeline, cycles and patterns, in trends, influence forecasting.
<b>P1</b> Identify current trends for a specific market through visual research. <b>P2</b> Evaluate current trends, in respect of key features, for a specific market.	<b>M1</b> Discuss the ways that past trends inform future trends within a specific market.	
<b>L02</b> Critically analyse existing trend/market research to develop a forecast.		<b>LO2 and LO3</b> <b>D2</b> Produce a trend forecast, based on market research and client needs, reflecting the way in which creative practice responds to market trends.
<b>P3</b> Evaluate a brief to identify market sector. <b>P4</b> Analyse a brief to determine client needs and market competition.	<b>M2</b> Compare the relative impact of different aspects of a market on the way that trends are understood.	
<b>L03</b> Develop a trend forecast for a given market, using standard methods of research and analysis		
<b>P5</b> Undertake different forms of research to provide information in regard to current trends. <b>P6</b> Develop a trend forecast, making predictions for key features of a specific market.	<b>M3</b> Evaluate the way that the recognition of a 'zeitgeist' influences the understanding of market trends.	



Pass	Merit	Distinction
<b>L04</b> Present a trend forecast based on client needs and market research and analysis		<b>D3</b> Present a trend forecast based on a critical analysis of a specific market and recognising the influence of trends in other markets.
<b>P7</b> Develop a trend package, providing information about forecasts for key features of a specific market.  <b>P8</b> Present a trend forecast for a given audience, using visual and written formats.	<b>M4</b> Justify how a trend forecast for a specific market responds to client needs and market.	

## Unit 63: Principles of Lifedrawing

**Please note that this Example Assessment Brief is NOT an authorised assignment brief. It is provided as a reference only.**

Centres must develop assignments and assessment materials that meet the needs of their students and align with their curriculum planning. This Example Assessment Brief may be used as a starting point for the development of an assignment, however Centres are expected to modify and revise the Example Assessment Brief to meet the specific needs of their students and curriculum. All assessment briefs must be Internally Verified.

### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>63 Principles of Lifedrawing</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Boohoo</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
The submission is in two parts: 1. A 20-page portfolio. 2. 15-minute portfolio presentation.	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Illustrate the principles and practices of lifedrawing through historic and contemporary precedents <b>L02</b> Explore anatomy, structure and form through lifedrawing media and techniques. <b>L03</b> Develop lifedrawing work; applying principles of proportion, volume, and movement. <b>L04</b> Present a portfolio of lifedrawing work that reflects evaluation and reflection.	

## Assignment Brief and Guidance

You work as a fashion illustrator at Boohoo.com who are developing an ad campaign for next seasons swimwear targeted at 16-25-year-olds. This part of the campaign will be for static ads for online websites. To meet the trend for urban art influences on marketing, Boohoo.com would like to maintain photographic based swimwear, but have illustrated bodies wearing the clothing. The style has not yet been set and the clothing company are asking for a range of submissions showing different renderings across a range of media. There is potential to draw on graffiti, sticker art and fashion illustration to influence the work and meet the target market needs.

To decide on whether to progress further with the commission, Boohoo.com would like you to present the following:

A **20-page portfolio** including:

- Lifedrawing development work, which show an exploration of materials and techniques, and the application of static techniques for defined poses.
- Demonstration of reflective and critical evaluation and refinement of materials and techniques through iterative drawings that show development in the illustration of anatomical principles, movement, balance and form to show dynamic poses that will appeal to the target market.

The above is to be presented in a **portfolio presentation** (15-minutes) considering:

- Discuss how the work has been informed through references to historic and contemporary lifedrawing principles and practice that are relevant to the brief
- Illustrate the practices of lifedrawing through the work of a practitioner that has particularly informed your own practice, comparing approaches in the competition and critically analysing the work of different practitioners to inform the exploration of applied life drawing principles in your own work.
- Outline how contextual analysis has enabled a critical review of own life drawing development.
- Justify creative decisions and development process in response to interview feedback.
- Evaluate own portfolio to highlight areas of good practice and technique, reflecting on areas for development.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)

***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the portfolio page number or presentation time frame, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Illustrate the principles and practices of lifedrawing through historic and contemporary precedents.			<b>L01 and L02</b>  <b>D1</b> Critically analyse the work of others to inform the exploration of applied life drawing principles and practices
<b>P1</b> Discuss the development of principles of lifedrawing, through reference to historic and contemporary examples.  <b>P2</b> Illustrate the practices of lifedrawing through the work of a contemporary practitioner.	<b>M1</b> Compare the use of techniques used by a range of practitioners to develop illustrative outcomes		
<b>L02</b> Explore anatomy, structure and form through lifedrawing media and techniques.			
<b>P3</b> Explore life drawing materials and techniques.  <b>P4</b> Create work applying static anatomical principles to defined poses.	<b>M2</b> Evaluate materials and techniques to illustrate movement, balance and form.		

Pass	Merit	Distinction
<b>LO3</b> Develop lifedrawing work; applying principles of proportion, volume, and movement.		<b>LO3 and LO4</b>  <b>D2</b> Critically apply iterative development to own practice of life drawing principles, media and processes
<b>P5</b> Demonstrate refinement of materials and techniques within the development of life drawing work  <b>P6</b> Apply reflection and iterative development to life drawing practice	<b>M3</b> Critically review life drawing development processes in response to contextual analysis	
<b>LO4</b> Present a portfolio of lifedrawing work that reflects evaluation and reflection.		
<b>P7</b> Evaluate own portfolio of lifedrawing work, to highlight areas of good practice in technique.  <b>P10</b> Reflect upon own process of developing lifedrawing work, to highlight areas for further development.	<b>M4</b> Justify creative decisions and development process in response to feedback	

## Unit 63: Advanced Lifedrawing

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### Example Assessment Brief

Student Name/ID Number	
<b>Unit Number and Title</b>	<b>64 Advanced Lifedrawing</b>
Academic Year	
Unit Tutor	
<b>Assignment Title</b>	<b>Lifebot</b>
<b>Issue Date</b>	
Submission Date	
IV Name & Date	
<b>Submission Format</b>	
30-minute pitch with supporting materials	
<b>Unit Learning Outcomes</b>	
<b>L01</b> Analyse a creative brief to define a lifedrawing approach.	
<b>L02</b> Develop characters and contexts through the application of lifedrawing techniques.	
<b>L03</b> Use an iterative approach to refine composition, mood and form in lifedrawing work.	
<b>L04</b> Evaluate lifedrawing outcomes and process in support of a creative brief.	

## Assignment Brief and Guidance

You are working as a concept artist for Escape Studios who are at early stages of developing a third person shooter targeted at 10-14-year-olds, set in a hybrid of Earth and a robotic world. The concept being that characters will be able to evolve and assimilate programs to improve and advance throughout the stages. The player will be able to choose male or female characters and should be able to identify with them in terms of age and fashion sense. There will be at least six player-types available, all with different strengths and weaknesses. The studio is looking for a more illustrative approach focused toward the age of the audience that draws on observations of real life through lifedrawing. They have put out an open tender for character designers and illustrators to submit design proposals and will commission the winning entry to develop the full character set.

In order to be considered for the commission, Escape Studios requests that you pitch the following (30 minutes approx. including time for questions):

- A critical analysis of the brief, discussing illustrative opportunities for character and figurative development and comparison with competition.
- Research into different approaches. Comparative lifedrawing studies that show the development and definition of your lifedrawing approach to the brief.
- The application of lifedrawing techniques for iterative development process of your six characters, including:
  - Integration of different illustrations of props and poses to provide and explore narrative contexts for the characters.
  - The use of form, composition and mood in communicating character, dynamic poses and facial expressions.
  - Ongoing assessment and evaluation of the relationship between composition, mood and form in development work.
- A series of final character compositions with a critical analysis of how your final six characters respond to the brief, and how your approach to developing these from lifedrawing studies communicates this response.
- Justification of the approach based on client needs and the communication of character and mood.

\*Please access HN Global for additional resources support and reading for this unit. For further guidance and support on report writing please refer to the Study Skills Unit on HN Global [www.highernationals.com](http://www.highernationals.com)



***Instructions and guidance to candidates***

- While you will not be penalised for exceeding the word count or numbers of sections, you should keep in mind that precision and clarity are features of professional presentation. Work that is too long reflects a lack of professionalism.
- Particular attention should be paid to issues of equality and diversity of characters in relation to the age of the target audience.

**Note:** All information sources and resources, including websites used to complete this assignment must be stated and correctly referenced in the closing credits. No credit will be given for wholesale copying from information sources and checks for plagiarism may be made on your submitted work.

## Learning Outcomes and Assessment Criteria

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

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