

# Unit 76: Design Drawing Development

<b>Unit code:</b>	<b>D/502/5622</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

In this unit learners will develop the skills to draw competently and to use drawing to communicate design ideas. Learners will do this through studying the skills required and by regular drawing practice.

## ● Unit introduction

Drawing is the most fundamental means of communication for the visual artist. This unit is about the development of drawing skills and using drawing to communicate design ideas. The use of primary sources and working from direct observations will form an essential part of this unit. Learners will be aware of the important relationship between the ability to work from observation and from research to present clear design information.

Learners will be able to develop this vocational skill in association with other design elements within the performing arts, such as set design, costume design, make-up and masks, offering them the opportunity to explore a variety of creative options.

The skills developed within this unit will provide learners with the experience and skills appropriate to progress either within the performing arts industry or to a higher education establishment.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Be able to produce work showing drawing skill from primary sources
- 2 Be able to develop observational studies from research material
- 3 Be able to use drawing to communicate specific information
- 4 Be able to produce experimental work using drawing to illustrate and expand information.

# Unit content

---

## 1 Be able to produce work showing drawing skill from primary sources

*Primary sources:* drawing skill development; the natural world eg human form, animals, insects, plant forms and structures, landscapes and seascapes; the constructed world eg built environments, architecture, townscapes, machinery, engineering, products, artefacts and objects

*Observational studies:* eg line, tone, colour, texture, shape, form, scale, proportion structure, perspective

## 2 Be able to develop observational studies from research material

*Visual representation of ideas:* eg representational work, abstraction, figures, interior and exterior architecture, portraits

*Materials:* eg charcoal graphite, pastels, conté crayons, oil pastels, crayons, coloured pencils, pens, fibre tipped pens, markers, paint, computer aided design

*Research sources:* eg exhibitions, galleries, museums, internet, libraries, film, video, real-life scenarios

## 3 Be able to use drawing to communicate specific information

*Investigation of specialist pathway:* eg set design, costume design, make-up design, interior design, exhibition design, fashion design, illustration, textile design

*Use drawing to convey specific information:* eg spatial information, proportion, composition, figure, character, physiognomy, anatomy, shape, form, colour, texture, pattern, period, style

*Communication methods:* design ideas/concepts; sketches; final designs; pattern drawing; illustration; construction drawing

## 4 Be able to produce experimental work using drawing to illustrate and expand information

*Use drawing to convey:* design concepts; specific information; original ideas; abstractions; investigative work

*Illustrate information by:* supporting; augmenting; enhancing; clarifying; emphasising text

*Expand information via:* eg illustration, instructional drawings, pattern drawing, storyboards, diagrams, construction drawings, layouts, designs, ground plans

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<b>P1</b> produce work based on primary sources that shows a development of drawing skills [IE]	<b>M1</b> select appropriate primary sources and produce work that shows a clear development of drawing skills	<b>D1</b> select appropriate primary sources and produce a variety of work that shows a strong development in drawing skills and creative output
<b>P2</b> demonstrate skills in 2D drawing using sources [IE]	<b>M2</b> successfully demonstrate skills in 2D drawing using appropriate sources	<b>D2</b> demonstrate considered and technically proficient skills in 2D drawing using comprehensive sources
<b>P3</b> use drawing to communicate information appropriate to a specialist pathway [CT]	<b>M3</b> successfully use drawing to communicate specific information appropriate to a specialist pathway	<b>D3</b> successfully use detailed drawing to communicate specific information appropriate to a specialist pathway
<b>P4</b> use drawing to communicate original design ideas. [CT]	<b>M4</b> use drawing to communicate original design ideas in some detail.	<b>D4</b> use drawings to communicate thoroughly detailed and clearly produced original design ideas.

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

### Delivery

The unit will provide the opportunity to work with a range of processes and techniques using a variety of equipment, materials, technologies and methods. Centres may wish to deliver this unit in a conventional arts-based format, or by delivery with particular performing arts bias. In this context learners may incorporate elements of graphic design, technical drawing and technical/artistic authoring, in terms of script, eg cover, drawings, lists, charts and tables, or set, eg signage, paintings, newspapers, set decoration and publicity such as tickets, posters, flyers and advertising.

When delivering the unit with particular performing arts bias learners will develop the skills to enable the clear communication of the final design. Before embarking on drawing for a specialist pathway learners will need a secure understanding of the role of the designer of that pathway and the purpose of the design drawings for that pathway before any drawing can be produced. This knowledge will enable learners to generate drawing ideas that will successfully promote and sell their design ideas and clearly communicate possible construction approaches.

Wherever possible, learners should apply the grading criteria to real projects that get used, rather than simulations and other non-essential products.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to unit and structure of the programme.
Introduction to drawing primary sources – lecture and practical demonstration.
Practical drawing workshops – drawing objects from the natural world and the constructed world.
<b>Assignment 1: Drawing from Primary Sources – P1, M1, D1</b>
Learner:
<ul style="list-style-type: none"><li>• selects primary sources from the natural world</li><li>• produces sketches and finished drawings</li><li>• selects primary sources from the constructed worlds</li><li>• produces sketches and finished drawings.</li></ul>
Research and observational drawing – lecture and practical demonstration.
Practical drawing workshops – observational drawing.
<b>Assignment 2: Observational Studies of the Human Face – P2, M2, D2</b>
Learner:
<ul style="list-style-type: none"><li>• carries out research</li><li>• produces observational drawings.</li></ul>
Drawing for a specialist pathway – lecture/discussion.
<b>Assignment 3: Designing Set/Costume/Make-up for The Wizard of Oz – P3, M3, D3</b>
Learner:
<ul style="list-style-type: none"><li>• carries out text analysis</li><li>• carries out research</li><li>• produces initial sketches that show a development of design ideas</li><li>• produces final drawings of set/costume/make-up.</li></ul>
Producing original design ideas – lecture/discussion.
<b>Assignment 4: Use Drawing to Communicate Original Design Ideas – P4 M4 D4</b>
Learner:
<ul style="list-style-type: none"><li>• carries out research to explore ideas</li><li>• produces initial ideas</li><li>• expands and illustrates ideas</li><li>• produces final designs</li><li>• presents final drawings.</li></ul>
Feedback and reviews.

## Assessment

Evidence for this unit will come from practical drawing activities associated with the drawing requirements of typical performing arts activity. Much of this will involve exploration through the use of formal elements and a variety of methods and materials.

Assessment will focus on the drawings developed in response to a set stimulus, to reflect the needs of the industry. The outcomes cover a large area and the criteria are designed to be used to enable accurate assessment of a large range of drawings produced by learners. It is suggested that learners build a portfolio of work but the nature of the unit may require careful storage of large artefacts, such as scenic items, that suggest prompt assessment.

It will be necessary to record any non-paper learner work on a visual medium to ensure longer-term access to evidence for national standards sampling. This is especially important if the artefact is used in a production and gets damaged before it is assessed.

Learning outcome 1, which relates to grading criterion 1, requires learners to demonstrate their ability to produce drawings based on primary sources. Differentiation between pass, merit and distinction will be apparent in the level of skill shown by the learners in selecting primary sources and drawing them.

At pass level, it will be apparent that limited thought has gone into the selection of primary sources. The objects from the natural and constructed world will be commonplace and little originality will be shown in the selection. Learners will produce drawings that display limited technical skill and will, on the whole, be simplistic. Little development of drawing skill will be shown.

At merit level, learners will select objects to draw from primary sources with some thought. Learners will choose objects from the natural and constructed world that will enable them to show a development of their drawing ability. Learners will produce drawings with care and they will show competent technical ability in their execution.

At distinction level, learners will select objects to draw from primary sources thoughtfully and intelligently. Learners will choose objects from the natural and constructed world that will enable them to develop their drawing skills creatively. Learners will produce detailed drawings skilfully and they will show a high level of technical ability in executing them.

Learning outcome 2, which relates to grading criterion 2, requires learners to carry out research and use it to produce 2D observational drawings. Differentiation between pass, merit and distinction will be shown in the degree of intelligence that the learners show in carrying out research and the level of skill that they show in producing observational drawings.

At pass level, learners will produce some basic research, which will be used in a simple way to inform the drawings. The drawings will be basic and although simplistic must be accurate as to show the artistic intentions of learners.

At merit level, learners will produce detailed research and will successfully use it to inform the drawings. The drawings will actively display and endorse the artistic intentions of the learners. The drawings will be accurate, competent and produced with care.

At distinction level, learners will produce detailed research and will use it intelligently and creatively to inform the drawings. The drawings will be wholly accurate, technically adept and produced with great care.

Learning outcome 3, which relates to grading criterion 3, requires learners to use drawing to communicate information appropriate to a specific pathway. Learners will produce designs for costumes, settings, make-up, props or puppets. Differentiation between pass, merit and distinction will be shown by the level of understanding shown by learners of the drawing needs of the specific pathway and the level of skill that they show in producing the drawings.

At pass level, learners' work will be basic. The drawings will be simplistic but will show some understanding of the of the specialist pathway. The drawings may not be wholly accurate but they will show the artistic intentions of learners.

At merit level, learners' work will be carefully executed and will display competent technical skill and will actively display and endorse the artistic intentions of learners. Aesthetic decisions will be based on some thought and the drawings will be fit for purpose and display an understanding of the chosen specialist area.

At distinction level, the drawings will be detailed and produced with care and confidence and endorse every detail of learners' artistic intentions. Drawing skills will be deployed creatively and will show a thoughtful understanding of the chosen specialist pathway.

Learning outcome 4, which relates to criterion 4, requires learners to use drawing to communicate original design ideas. Differentiation between pass, merit and distinction will be shown by the degree of originality show in the drawing work and the level of skill that they display in producing the drawings.

At pass level, learners' work will be basic. The original ideas for the drawings will be arrived at quickly and without a great deal of thought. The finished drawings will show little development of the original ideas. The drawings will be simplistic but will show the artistic intentions of learners. Limited technical skill will be shown in the execution of the drawings.

At merit level, learners' work will show that some thought has been given to the generation of the ideas and that they have been developed carefully. Aesthetic decisions will be imaginative and will, on the whole, be satisfying. The drawings will be creative and produced with care. The work will show a competent technical ability.

At distinction level, learners' work will be sophisticated. The original ideas for the drawings will show that learners have thought laterally and generated ideas that others might not have thought of. The drawings will show a creative development of the original ideas. The final drawings will be aesthetically pleasing and display a high level of technical skill.

## Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Drawing from Primary Sources	Learners have been approached by the editor of a monthly magazine called 'Drawing Made Simple'. The editor of the magazine is producing an article in which she asserts that observation drawing can be used as an analytical tool for gathering visual information. She wants learners to produce drawings from primary sources that she can use in her article to confirm this statement.	Portfolio of evidence: <ul style="list-style-type: none"> <li>a sketchbook of drawings based on primary sources that show a development of drawing skills across the natural and the constructed world.</li> </ul>
P2, M2, D2	Observational Studies of the Human Face	'South Midlands Television Company' is making a documentary entitled 'The Human Face Observed'. The producers of the company would like learners to create a portfolio of drawings that show the human face in a variety of guises that they can draw on to inform the programme. In particular, they would like to see drawings of faces that have been transformed unnaturally with prosthetics or make-up, eg clowns, science fiction monsters and the human face transformed to an animal face, or faces that have changed naturally through old age, injury or illness.	Portfolio of evidence: <ul style="list-style-type: none"> <li>research and observational drawings</li> <li>drawings that communicate and illustrate the human face in a variety of guises.</li> </ul>



Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3	Designing Set/ Costume/Make-up for The Wizard of Oz	Learners have been employed by 'Twenty-First Century Fox', a film company that specialises in the updating of classic films. The producer would like learners to design innovative and imaginative costumes for the four main characters (Dorothy, the Scarecrow, the Tin Man and the Lion) for a production of the 'Wizard of Oz'. Having studied the original film and other film/theatre productions and carried out research relating to the characteristics of the four major protagonists, learners produce detailed costume drawings, which are appropriate for the film industry. Learners will not be meeting the costume makers and therefore the designs must show in detail how the costumes should look in the film by annotating the drawings and attaching fabric samples to them.	A portfolio of evidence: <ul style="list-style-type: none"> <li>research material that shows a study of past productions of 'The Wizard of Oz'</li> <li>a character study of each of the four main characters in 'The Wizard of Oz'</li> <li>four detailed annotated costume drawings with attached fabric swatches.</li> </ul>
P4, M4, D4	Use Drawing to Communicate Original Design Ideas	Learners have been employed by 'Peacock', a company that illustrates children's books. The editor of the company would like the learners to read a given drama script and produce a minimum of six drawings that they think will enhance it. Learners must decide the appropriate place to insert the drawings into the text.	A portfolio of evidence that consists of: <ul style="list-style-type: none"> <li>at least six finished drawings</li> <li>the given drama script with at least six drawings inserted into the text at appropriate junctures.</li> </ul>

## Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Performing and Production Arts sector suite. This unit has particular links with the following unit titles in the BTEC Performing and Production Arts suite:

Level 1	Level 2	Level 3
	Design for Performance	Design Materials and Processes
	Make-up for Stage Performers	Design Method
		Stage Design for Performance
		Developing Costume Design
		Designing Costumes for Performance
		Puppet Design
		Make up Application Skills and Creative Uses

This unit also has links with the following National Occupational Standards:

Technical Theatre

- CPD1 – Improving your skills
- CPD2-TPb – Ensure that you and your team keep up to date with the technical and production areas of the live arts
- TP4a – Provide design information to enable drawings to be produced.

### Essential resources

Learners will need access to a learning resource centre, library, internet, specialist video, film, exhibitions, galleries and museums for research. For the design element, a basic design studio environment will be required with the appropriate drawing/designing materials and storage facilities for finished work.

### Employer engagement and vocational contexts

Learners should develop links with theatre, film and television studios that have design/drawing departments. Most of the large producing theatre companies such as The Royal Shakespeare Theatre and The National Theatre offer work placements to learners – [www.rsc.org.uk](http://www.rsc.org.uk) and [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk). Designers/art directors are usually willing to talk to learners about the processes involved in producing drawings for the performing arts industry.

Both Skillset, the Sector Skills Council for the audio-visual industries and the BBC have substantial sections of their websites dedicated to careers, including job descriptions – [www.skillset.org/careers](http://www.skillset.org/careers) and [www.bbc.co.uk/design/careers](http://www.bbc.co.uk/design/careers)

## Indicative reading for learners

### Textbooks

Cole A – *Perspective* (Dorling Kindersley, 1992) ISBN 9780863189340

Huaxiang T – *Character Costume Figure Drawing* (Focal Press, 2004) ISBN 9780240805344

Muybridge E – *The Human Figure in Motion* (Dover Publications, 2000) ISBN 9780486202044

Simpson I – *Drawing, Seeing and Observation* (A & C Black, 2003) ISBN 9780713668780

Simpson I – *Encyclopaedia of Drawing Techniques* (Headline Book Publishing, 1989) ISBN 9780747279945

Thorne G – *Designing Stage Costumes: A Practical Guide* (The Crowood Press, 2001) ISBN 9781861264169

### Website

[www.theatredesign.org.uk](http://www.theatredesign.org.uk)

British Society of Theatre Designers

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	planning and carrying out research into primary sources planning and carrying out research to produce 2D drawings
<b>Creative thinkers</b>	generating ideas and exploring possibilities when using drawing to communicate information to a specialist pathway generating ideas and exploring possibilities when using drawing to communicate original design ideas.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
<b>Independent enquirers</b>	analysing and evaluating research information, judging its relevance and value
<b>Creative thinkers</b>	trying out alternatives when using drawing as a vehicle to promote design ideas and following ideas through
<b>Reflective learners</b>	inviting feedback on design drawing work and dealing positively with praise, setbacks and criticism
<b>Team workers</b>	collaborating with other members of the production team when producing design drawings for a performance
<b>Self-managers</b>	working towards goals, showing initiative, commitment and perseverance
<b>Effective participators</b>	identifying improvements in drawing design work that would benefit others as well as themselves.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Use ICT systems</b>	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	carrying out research
<b>ICT – Develop, present and communicate information</b>	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> <li>• text and tables</li> <li>• images</li> <li>• numbers</li> <li>• records</li> </ul>	collating research
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting design drawings to the director, the actors and the costume construction team
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading text and producing appropriate text analysis carrying out research
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	reading text and producing appropriate written text/character analysis producing research findings.