

Specification

BTEC Specialist qualifications

Edexcel BTEC Levels 1 and 2 Awards/Certificates/Diplomas
in Photography (QCF)

For first teaching September 2010

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BTEC Specialist qualification titles covered by this specification

Edexcel BTEC Level 1 Award in Photography

Edexcel BTEC Level 1 Certificate in Photography

Edexcel BTEC Level 1 Diploma in Photography

Edexcel BTEC Level 2 Award in Photography

Edexcel BTEC Level 2 Certificate in Photography

Edexcel BTEC Level 2 Diploma in Photography

These qualifications have been accredited to the Qualifications and Credit Framework (QCF) and are eligible for public funding as determined by the Department for Education (DfE) under Sections 96 and 97 of the Learning and Skills Act 2000.

The qualification titles listed above feature in the funding lists published annually by the DfE and the regularly updated website www.education.gov.uk/. The QCF Qualification Accreditation Number (QAN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a QCF unit code.

The QCF qualification and unit codes will appear on learners' final certification documentation.

The Qualification Accreditation Numbers for the qualifications in this publication are:

Edexcel BTEC Level 1 Award in Photography	501/0605/3
Edexcel BTEC Level 1 Certificate in Photography	501/0603/X
Edexcel BTEC Level 1 Diploma in Photography	501/0601/6
Edexcel BTEC Level 2 Award in Photography	501/0619/3
Edexcel BTEC Level 2 Certificate in Photography	501/0563/2
Edexcel BTEC Level 2 Diploma in Photography	501/0568/1

These qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel.

These qualifications are accredited by Ofqual as being Stand Alone/Additional and Specialist Learning within 14-19 Diplomas.

Welcome to BTEC Levels 1 and 2 Awards/ Certificates/Diplomas in Photography (QCF)

We are delighted to introduce our new qualifications, which will be available for teaching from September 2010. These qualifications have been revised and conform with the requirements of the new QCF (Qualifications and Credit Framework).

Focusing on the BTEC Levels 1 and 2 Awards/Certificates/Diplomas in Photography (QCF)

This document contains the units and associated guidance for the Edexcel BTEC Levels 1 and 2 Awards, Certificates and Diplomas in Photography as revised for the Qualifications Credit Framework (QCF). This issue retains the previous content for the Levels 1 and 2 Awards, Certificates and Diplomas in Photography. The associated Level 3 Award, Certificate and Diploma in Photography are published separately as Additional and Specialist Learning for the Advanced Diploma in Creative and Media.

These qualifications are designed to meet a range of different needs. They offer:

- maximum flexibility with programmes of 60, 180 or 360 hours
- the opportunity to certificate smaller blocks of learning, which are designed to motivate learners and encourage widening participation in education and training
- courses that relate to the particular training and employment patterns in the photography industry
- the opportunity to use a range of teaching methods
- opportunities for learners to develop skills that support career and professional development
- programmes that can enable progression either to higher levels of study or to other courses at the same level of study.

Straightforward to implement, teach and assess

Implementing BTECs couldn't be easier. They are designed to easily fit into your curriculum and can be studied independently or alongside existing qualifications, to suit the interests and aspirations of learners. The clarity of assessment makes grading learner attainment simpler.

Engaging for everyone

Learners of all abilities flourish when they can apply their own knowledge, skills and enthusiasm to a subject. BTEC qualifications make explicit the link between theoretical learning and the world of work by giving learners the opportunity to apply their research, skills and knowledge to work-related contexts and case studies. These applied and practical BTEC approaches give all learners the impetus they need to achieve and the skills they require for workplace or education progression.

Recognition

BTECs are understood and recognised by a large number of organisations in a wide range of sectors. BTEC qualifications are developed with key industry representatives and Sector Skills Councils (SSC) to ensure that they meet employer and learner needs — in this case Creative and Cultural Skills, the Sector Skills Council for crafts, cultural heritage, design, literature, music, performing, and visual arts, the Design Council, and Skillset, the Sector Skills Council for the creative media industries. Many industry and professional bodies offer successful BTEC learners exemptions for their own accredited qualifications.

All you need to get started

To help you off to a flying start, we've developed an enhanced specification that gives you all the information you need to start teaching BTEC. This includes:

- a framework of equivalencies, so you can see how this qualification compares with other Edexcel vocational qualifications
- information on rules of combination, structures and quality assurance, so you can deliver the qualification with confidence
- explanations of the content's relationship with the learning outcomes
- guidance on assessment, and what the learner must produce to achieve the unit.

Don't forget that we're always here to offer curriculum and qualification updates, local training and network opportunities, advice, guidance and support.

Contents

What are BTEC Levels 1 and 2 Specialist qualifications?	1
Edexcel BTEC Levels 1 and 2 Awards	2
Edexcel BTEC Levels 1 and 2 Certificates	2
Edexcel BTEC Levels 1 and 2 Diplomas	2
Key features of the Edexcel BTEC Levels 1 and 2 in Photography	2
National Occupational Standards	3
Rules of combination	4
Rules of combination for the Edexcel BTEC Levels 1 and 2 qualifications in Photography	4
Edexcel BTEC Level 1 Award in Photography	5
Edexcel BTEC Level 1 Certificate in Photography	5
Edexcel BTEC Level 1 Diploma in Photography	6
Edexcel BTEC Level 2 Award in Photography	7
Edexcel BTEC Level 2 Certificate in Photography	7
Edexcel BTEC Level 2 Diploma in Photography	8
Assessment	9
Quality assurance of centres	10
Approval	11
Quality Assurance Guidance	11
Programme design and delivery	11
Mode of delivery	11
Resources	12
Delivery approach	12
Additional and specialist learning	12
Access and recruitment	12
Restrictions on learner entry	13
Access arrangements and special considerations	13
Recognition of Prior Learning	13

Unit format	14
Unit title	14
Unit code	14
QCF level	14
Credit value	14
Guided learning hours	14
Unit aim	14
Unit introduction	15
Learning outcomes	15
Assessment criteria and grading grid	15
Unit content	15
Essential guidance	16
Units	17
Level 1 units	19
Unit 1: Photographic Equipment, Processes and Techniques	21
Unit 2: Creative Camera Techniques	27
Unit 3: Photographic Images for Presentation	33
Unit 4: Experimental Photographic Images	39
Unit 5: Lighting for Photography	45
Unit 6: Working to Photography Briefs	51
Unit 7: Video Production, Processes and Techniques	57
Unit 8: Animation Processes and Techniques	63
Level 2 units	69
Unit 1: Photographic Techniques and Applications	71
Unit 2: Working with Photography Briefs	77
Unit 3: Studio Photography	85
Unit 4: Experimental Photography	91
Unit 5: Creative Camera Techniques	97
Unit 6: Location Photography	103
Unit 7: Vocational Contexts in Art and Design	109
Unit 8: Working with Moving Image Briefs	115

Unit 9: Working with Digital Art and Design Briefs	121
Unit 10: Animation Techniques	131
Further information	139
Useful publications	139
How to obtain National Occupational Standards	139
Professional development and training	140
Annexe A	141
The Edexcel/BTEC qualification framework for the Art and Design sector	141
Annexe B	145
Wider curriculum mapping	145
Annexe C	147
National Occupational Standards mapping	147
Level 1	147
Level 2	147
Annexe D	149
Glossary of accreditation terminology	149
Annexe E	151
BTEC Specialist and Professional qualifications	151

What are BTEC Levels 1 and 2 Specialist qualifications?

BTEC Specialist qualifications are qualifications at Entry Level to Level 3 in the Qualifications and Credit Framework (QCF) and are designed to provide specialist work-related qualifications in a range of sectors. They give learners the knowledge, understanding and skills that they need to prepare for employment. The qualifications also provide career development opportunities for those already in work. Consequently they provide a course of study for full-time or part-time learners in schools, colleges and training centres.

BTEC Specialist qualifications provide much of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). A number of BTEC Specialist qualifications are recognised as the knowledge components of Apprenticeships Frameworks. They attract achievement and attainment table points that equate to similar-sized general qualifications.

On successful completion of a BTEC Specialist qualification, learners can progress to or within employment and/or continue their study in the same, or related vocational area.

Care needs to be exercised when registering learners as the titling conventions and titles for the revised QCF versions of the BTEC Level 2 Firsts and BTEC Level 3 Nationals have changed.

The QCF is a framework which awards credit for qualifications and units and aims to present qualifications in a way that is easy to understand and measure. It enables learners to gain qualifications at their own pace along flexible routes.

There are three sizes of qualification in the QCF:

- Award (1 to 12 credits)
- Certificate (13 to 36 credits)
- Diploma (37 credits and above).

Every unit and qualification in the framework will have a credit value.

The credit value of a unit specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit.

The credit value of a unit is based on:

- one credit for those learning outcomes achievable in 10 hours of learning
- learning time – defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria.

The credit value of the unit will remain constant in all contexts, regardless of the assessment method used for the qualification(s) to which it contributes.

Learning time should address all learning (including assessment) relevant to the learning outcomes, regardless of where, when and how the learning has taken place.

Edexcel BTEC Levels 1 and 2 Awards

The Edexcel BTEC Levels 1 and 2 Awards provide an introduction to the skills, qualities and knowledge that may be required for employment in a particular vocational sector.

Edexcel BTEC Levels 1 and 2 Certificates

The Edexcel BTEC Levels 1 and 2 Certificates extend the work-related focus from the Edexcel BTEC Levels 1 and 2 Awards and cover some of the knowledge and practical skills required for a particular vocational sector.

The Edexcel BTEC Levels 1 and 2 Certificates offer an engaging programme for those who are clear about the vocational area they want to learn more about. These learners may wish to extend their programme through the study of a related GCSE, a complementary NVQ or other related vocational or personal and social development qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the Edexcel BTEC Levels 1 and 2 Certificates can extend their knowledge and understanding of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

Edexcel BTEC Levels 1 and 2 Diplomas

The Edexcel BTEC Levels 1 and 2 Diplomas extend the work-related focus from the Edexcel BTEC Levels 1 and 2 Certificates. There is potential for the qualifications to give learners a good grounding in professional and employment practices and they are suitable for those who have decided that they wish to enter a specific area of work.

Key features of the Edexcel BTEC Levels 1 and 2 in Photography

At Level 1 the focus is on the basic skills and knowledge required to work as a photographer. At Level 2 learners will build on and develop their skills, and begin to extend their knowledge into understanding.

Obviously a learner following a Diploma, whether at Level 1 or Level 2, will develop a wider range of skills, knowledge and understanding than a learner following a Certificate or Award.

The Edexcel BTEC Levels 1 and 2 in Photography have been developed to give learners the opportunity to:

- engage in learning that is relevant to them and which will provide opportunities to develop a range of skills and techniques in photography, and the personal skills and attributes essential for successful performance in working life
- achieve a nationally recognised Level 1 or 2 vocationally related qualification in photography
- possibly progress to employment in a photography-related job
- progress to related general and/or vocational qualifications.

National Occupational Standards

Where relevant, Edexcel BTEC Levels 1 and 2 qualifications are designed to provide some of the underpinning knowledge and understanding for the National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). Edexcel BTEC Levels 1 and 2 (QCF) qualifications do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS in *Annexe C*.

The Edexcel BTEC Levels 1 and 2 Awards, Certificates and Diplomas in Photography relate to the following National Occupational Standards:

Skillset

- Animation
- Camera
- Design for the Moving Image
- Interactive Media and Computer Games
- Photo Imaging

Creative and Cultural Skills

- Crafts
- Design
- Jewellery.

Rules of combination

The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded. All accredited qualifications within the QCF have rules of combination.

Rules of combination for the Edexcel BTEC Levels 1 and 2 qualifications in Photography

When combining units for Edexcel BTEC Levels 1 and 2 in Photography, it is the centre's responsibility to ensure that the following rules of combination are adhered to.

Edexcel BTEC Levels 1 and 2 Award in Photography

- 1 Qualification credit value: a minimum of 10 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 10 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Levels 1 and 2 Certificate in Photography

- 1 Qualification credit value: a minimum of 30 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 30 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Levels 1 and 2 Diploma in Photography

- 1 Qualification credit value: a minimum of 60 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 60 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Level 1 Award in Photography

The Edexcel BTEC Level 1 Award in Photography is a 10-credit and 60-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **10 credits** from the following specialist optional units.

Edexcel BTEC Level 1 Award in Photography			
Unit	Specialist optional units	Credit	Level
1	Photographic Equipment, Processes and Techniques	10	1
2	Creative Camera Techniques	10	1
3	Photographic Images for Presentation	10	1
4	Experimental Photographic Images	10	1
5	Lighting for Photography	10	1
6	Working to Photography Briefs	10	1

Edexcel BTEC Level 1 Certificate in Photography

The Edexcel BTEC Level 1 Certificate in Photography is a 30-credit and 180-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **30 credits** from the following specialist optional units. A minimum of **20 credits** must come from Group A.

Edexcel BTEC Level 1 Certificate in Photography			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Photographic Equipment, Processes and Techniques	10	1
2	Creative Camera Techniques	10	1
3	Photographic Images for Presentation	10	1
4	Experimental Photographic Images	10	1
5	Lighting for Photography	10	1
6	Working to Photography Briefs	10	1
Unit	Specialist optional units - Group B (no minimum credit)		
7	Video Production, Processes and Techniques	10	1
8	Animation Processes and Techniques	10	1

Edexcel BTEC Level 1 Diploma in Photography

The Edexcel BTEC Level 1 Diploma in Photography is a 60-credit and 360-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **60 credits** from the following specialist optional units. A minimum of **40 credits** must come from Group A.

Edexcel BTEC Level 1 Diploma in Photography			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Photographic Equipment, Processes and Techniques	10	1
2	Creative Camera Techniques	10	1
3	Photographic Images for Presentation	10	1
4	Experimental Photographic Images	10	1
5	Lighting for Photography	10	1
6	Working to Photography Briefs	10	1
Unit	Specialist optional units – Group B (no minimum credit)		
7	Video Production, Processes and Techniques	10	1
8	Animation Processes and Techniques	10	1

Edexcel BTEC Level 2 Award in Photography

The Edexcel BTEC Level 2 Award in Photography is a 10-credit and 60-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **10 credits** from the following specialist optional units.

Edexcel BTEC Level 2 Award in Photography			
Unit	Specialist optional units	Credit	Level
1	Photographic Techniques and Applications	10	2
2	Working with Photography Briefs	10	2
3	Studio Photography	10	2
4	Experimental Photography	10	2
5	Creative Camera Techniques	10	2
6	Location Photography	10	2

Edexcel BTEC Level 2 Certificate in Photography

The Edexcel BTEC Level 2 Certificate in Photography is a 30-credit and 180-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **30 credits** from the following specialist optional units. A minimum of **20 credits** must come from Group A.

Edexcel BTEC Level 2 Certificate in Photography			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Photographic Techniques and Applications	10	2
2	Working with Photography Briefs	10	2
3	Studio Photography	10	2
4	Experimental Photography	10	2
5	Creative Camera Techniques	10	2
6	Location Photography	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
7	Vocational Contexts in Art and Design	10	2
8	Working with Moving Image Briefs	10	2
9	Working with Digital Art and Design Briefs	10	2
10	Animation Techniques	10	2

Edexcel BTEC Level 2 Diploma in Photography

The Edexcel BTEC Level 2 Diploma in Photography is a 60-credit and 360-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **60 credits** from the following specialist optional units. A minimum of **40 credits** must come from Group A.

Edexcel BTEC Level 2 Diploma in Photography			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Photographic Techniques and Applications	10	2
2	Working with Photography Briefs	10	2
3	Studio Photography	10	2
4	Experimental Photography	10	2
5	Creative Camera Techniques	10	2
6	Location Photography	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
7	Vocational Contexts in Art and Design	10	2
8	Working with Moving Image Briefs	10	2
9	Working with Digital Art and Design Briefs	10	2
10	Animation Techniques	10	2

Assessment

All units within these qualifications are internally assessed. The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

Each unit within the qualifications has specified assessment criteria and grading criteria which must be used. A summative unit grade can be awarded at pass, merit or distinction:

- To achieve a 'pass' a learner must have successfully completed **all** the assessment criteria
- To achieve a 'merit' a learner must **additionally** have successfully completed **all** the merit grading criteria
- To achieve a 'distinction' a learner must **additionally** have successfully completed **all** the distinction grading criteria.

Guidance

The purpose of assessment is to ensure that effective learning has taken place to give learners the opportunity to:

- meet the standard determined by the assessment criteria and
- achieve the learning outcomes.

All the assignments created by centres should be reliable and fit for purpose, and should be built on the unit assessment criteria. Assessment tasks and activities should enable learners to produce valid, sufficient and reliable evidence that relates directly to the specified criteria. Centres should enable learners to produce evidence in a variety of different forms, including performance observation, presentations and posters, along with projects, or time-constrained assessments.

Centres are encouraged to emphasise the practical application of the assessment criteria, providing a realistic scenario for learners to adopt, and making maximum use of practical activities. The creation of assignments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

The assessment criteria must be clearly indicated in the assignments briefs. This gives learners focus and helps with internal verification and standardisation processes. It will also help to ensure that learner feedback is specific to the assessment criteria.

When designing assignments briefs, centres are encouraged to identify common topics and themes. A central feature of vocational assessment is that it allows for assessment to be:

- current, ie to reflect the most recent developments and issues
- local, ie to reflect the employment context of the delivering centre
- flexible to reflect learner needs, ie at a time and in a way that matches the learner's requirements so that they can demonstrate achievement.

Qualification grade

Learners who achieve the minimum eligible credit value specified by the rule of combination will achieve the qualification at pass grade.

In the Edexcel BTEC Levels 1 and 2 Specialist qualifications each unit has a credit value which specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit. This has been based on:

- one credit for those learning outcomes achievable in 10 hours of learning time
- learning time being defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria
- the credit value of the unit remaining constant regardless of the method of assessment used or the qualification to which it contributes.

Quality assurance of centres

Edexcel BTEC Levels 1 and 2 qualifications provide a flexible structure for learners enabling programmes of varying credits and combining different levels. For the purposes of quality assurance, all individual qualifications and units are considered as a whole.

Centres delivering the Edexcel BTEC Levels 1 and 2 must be committed to ensuring the quality of the units and qualifications they deliver, through effective standardisation of assessors and verification of assessor decisions. Centre quality assurance and assessment is monitored and guaranteed by Edexcel.

The Edexcel quality assurance processes will involve:

- centre approval for those centres not already recognised as a centre for BTEC qualifications
- approval for the Edexcel BTEC Levels 1 and 2 qualifications and units
- **compulsory** Edexcel-provided training and standardisation for internal verifiers and assessors leading to the accreditation of lead internal verifiers via the OSCA system
- quality review of the centre verification practice
- centre risk assessment by Edexcel of overarching processes and quality standards
- remedial training and/or assessment sampling for centres identified through standardisation or risk assessment activities as having inadequate quality, assessment or internal verification processes.

Approval

Centres are required to declare their commitment to ensuring the quality of the programme of learning and providing appropriate assessment opportunities for learners that lead to valid and accurate assessment outcomes. In addition, centres will commit to undertaking defined training and online standardisation activities.

Centres already holding BTEC approval are able to gain qualification approval online. New centres must complete a centre approval application.

Quality Assurance Guidance

Details of quality assurance for Edexcel BTEC Levels 1 and 2 qualifications are set out in centre guidance which is published on our website (www.edexcel.com).

Programme design and delivery

Mode of delivery

Edexcel does not normally define the mode of delivery for Edexcel BTEC Entry to Level 3 qualifications. Centres are free to offer the qualifications using any mode of delivery (such as full-time, part-time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. The use of assessment evidence drawn from learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to ensure a course relevant to learners' specific needs
- accessing and using non-confidential data and documents from learners' workplaces
- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment
- linking with company-based/workplace training programmes
- making full use of the variety of experience of work and life that learners bring to the programme.

Resources

Edexcel BTEC Levels 1 and 2 qualifications are designed to give learners an understanding of the skills needed for specific vocational sectors. Physical resources need to support the delivery of the programme and the assessment of the learning outcomes, and should therefore normally be of industry standard. Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Edexcel.

Where specific resources are required these have been indicated in individual units in the *Essential resources* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the vocational nature of Edexcel BTEC Levels 1 and 2 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of learners' experience.

Additional and specialist learning

Additional and Specialist Learning (ASL) consists of accredited qualifications at the same level as, or one level above a 14-19 Diploma course of study, which have been approved under Section 96 of the Learning and Skills Act 2000. The ASL may include BTEC qualifications which are also available to learners not following a 14-19 Diploma course of study.

ASL qualifications are listed on the 14-19 Diploma Catalogue which is available on the Register of Regulated Qualifications (www.ofqual.gov.uk). The catalogue will expand over time as more qualifications are accredited and approved.

Centres undertaking, or preparing to undertake, ASL should refer regularly to the Edexcel website for information regarding additions and the 14-19 Diploma Catalogue for the latest information.

Access and recruitment

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

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

Centres are required to recruit learners to BTEC qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner within the centre during their programme of study and any specific support that might be necessary to allow the learner to access the assessment for the qualification. Centres should consult Edexcel's policy on learners with particular requirements.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification.

Restrictions on learner entry

The Edexcel BTEC Levels 1 and 2 in Photography are accredited on the QCF for learners aged 14 and above.

Access arrangements and special considerations

Edexcel's policy on access arrangements and special considerations for BTEC and Edexcel NVQ qualifications aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the 1995 Disability Discrimination Act and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Further details are given in the policy document *Access Arrangements and Special Considerations for BTEC and Edexcel NVQ Qualifications*, which can be found on the Edexcel website (www.edexcel.com). This policy replaces the previous Edexcel policy (*Assessment of Vocationally Related Qualifications: Regulations and Guidance Relating to Learners with Special Requirements, 2002*) concerning learners with particular requirements.

Recognition of Prior Learning

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

Edexcel encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Unit format

All units in the Edexcel BTEC Levels 1 and 2 Specialist qualifications have a standard format. The unit format is designed to give guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards.

Each unit has the following sections.

Unit title

The unit title is accredited on the QCF and this form of words will appear on the learner's Notification of Performance (NOP).

Unit code

Each unit is assigned a QCF unit code that appears with the unit title on the National Database of Accredited Qualifications.

QCF level

All units and qualifications within the QCF will have a level assigned to them, which represents the level of achievement. There are nine levels of achievement, from Entry Level to Level 8. The level of the unit has been informed by the QCF level descriptors and, where appropriate, the NOS and/or other sector/professional benchmarks.

Credit value

All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.

Guided learning hours

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.

Unit aim

The aim provides a clear summary of the purpose of the unit and is a succinct statement that summarises the learning outcomes of the unit.

Unit introduction

The unit introduction gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit introduction also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

Learning outcomes

The learning outcomes of a unit set out what a learner is expected to know, understand or be able to do as the result of a process of learning.

Assessment criteria and grading grid

The assessment criteria of a unit specify the standard a learner is expected to meet to demonstrate that a learning outcome, or set of learning outcomes, has been achieved. The learning outcomes and assessment criteria clearly articulate the learning achievement for which the credit will be awarded at the level assigned to the unit.

Unit content

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of the related National Occupational Standards (NOS), where relevant. The content provides the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement of the unit.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

Relationship between content and assessment criteria

The learner should have the opportunity to cover all of the unit content.

It is not a requirement of the unit specification that all of the content is assessed. However, the indicative content will need to be covered in a programme of learning in order for learners to be able to meet the standard determined in the assessment criteria.

Content structure and terminology

The information below shows the unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: this is shown in bold at the beginning of each section of content.
- Italicised sub-heading: it contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.

- Elements of content: the elements are in plain text and amplify the sub-heading. The elements must be covered in the delivery of the unit. Semi-colons mark the end of an element.
- Brackets contain amplification of content which must be covered in the delivery of the unit.
- 'eg' is a list of examples, used for indicative amplification of an element (that is, the content specified in this amplification could be covered or could be replaced by other, similar material).

Essential guidance

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. It is divided into the following sections.

- *Delivery* – explains the content's relationship to the learning outcomes and offers guidance about possible approaches to delivery. This section is based on the more usual delivery modes but is not intended to rule out alternative approaches.
- *Assessment* – gives amplification about the nature and type of evidence that learners need to produce in order to achieve the unit. This section should be read in conjunction with the assessment criteria.
- *Essential resources* – identifies any specialist resources needed to allow learners to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.
- *Indicative resources* – gives a list of learner resource material that benchmarks the level of study.

Units

Unit 1: Photographic Equipment, Processes and Techniques	21
Unit 2: Creative Camera Techniques	27
Unit 3: Photographic Images for Presentation	33
Unit 4: Experimental Photographic Images	39
Unit 5: Lighting for Photography	45
Unit 6: Working to Photography Briefs	51
Unit 7: Video Production, Processes and Techniques	57
Unit 8: Animation Processes and Techniques	63
Unit 1: Photographic Techniques and Applications	71
Unit 2: Working with Photography Briefs	77
Unit 3: Studio Photography	85
Unit 4: Experimental Photography	91
Unit 5: Creative Camera Techniques	97
Unit 6: Location Photography	103
Unit 7: Vocational Contexts in Art and Design	109
Unit 8: Working with Moving Image Briefs	115
Unit 9: Working with Digital Art and Design Briefs	121
Unit 10: Animation Techniques	131

Level 1 units

Unit 1: Photographic Equipment, Processes and Techniques

Unit code: D/602/1015

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' skills in using photographic equipment to create photographs and provide them with the opportunity to explore photographic processes and techniques.

Unit introduction

This unit is an introduction to photography. It should enable learners to explore basic techniques, equipment and materials used in the production of photographs, working with either film-based or digital photographic technologies, or both.

The work for this unit is primarily practical and about gaining direct experience of the equipment and processes used in photographic practice.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use photographic equipment, processes and techniques
- 2 Be able to explore ideas for photographs
- 3 Be able to produce photographs
- 4 Be able to comment on own photographic work.

Unit content

1 Be able to use photographic equipment, processes and techniques

Photographic equipment: camera eg film-based, digital; tripod; lighting eg available, artificial, studio

Film-based equipment: film stock; printing paper; processing equipment (spiral tank, changing bag, chemicals, thermometer, measuring cylinders); printing equipment (enlarger, frame, contact printer, timer, dishes, tongs, chemicals)

Digital equipment: memory card; computer; software; printing paper; printer; scanner

2 Be able to explore ideas for photographs

Applications: eg press, advertising, fashion, reportage, documentary, exhibition, gallery, fine art

Idea selection: exploration eg individual notes, group discussion, mindmapping, development exercises, sketches, drawings; limitations eg resources, time, permissions, restrictions, costs

3 Be able to produce photographs

Plan: eg shooting schedule, studio booking, location, props, costume

Produce: image control eg aperture, shutter, film speed, pixel count; post-capture eg developing, downloading to computer, printing, image manipulation

4 Be able to comment on own photographic work

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations

Work: eg strengths, weaknesses, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 use photographic equipment, processes and techniques</p> <p>P2 explore basic ideas for photographs</p> <p>P3 produce basic photographs</p> <p>P4 identify strengths and weaknesses of own photographic work.</p>	<p>M1 effectively use photographic equipment, processes and techniques</p> <p>M2 explore effective ideas for photographs</p> <p>M3 produce effective photographs</p> <p>M4 comment on the strengths and weaknesses of own photographic work.</p>	<p>D1 confidently use photographic equipment, processes and techniques</p> <p>D2 explore imaginative ideas for photographs</p> <p>D3 produce imaginative photographs</p> <p>D4 comment with some detail on the strengths and weaknesses of own photographic work.</p>

Essential guidance

Delivery

This unit requires a structured approach to the development of skills and the exploration of basic film-based and digital techniques for the production of photographs.

Any briefs set should provide information on requirements, limitations, and deadlines.

Learners must understand the health and safety issues associated with the use of specific photographic materials and equipment. Health and safety practices should therefore be demonstrated to learners as required by the type of work they are undertaking.

Learners should be encouraged to approach photography as a means of visual expression and communication. An introduction into understanding narrative imagery could be of benefit to the learner.

Assessment

Learners should use the appropriate traditional or digital resources to produce a small portfolio or folder of evidence. When producing their work they should consider aspects related to formal elements such as composition, editing, cropping and image manipulation, and record their thoughts about these as part of the submission. Examples of practical exploration should be submitted even if initially considered unsuccessful by learners as these can be used to provide evidence for the commentary required for learning outcome 4.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners should have access to film-based and digital equipment, in order to explore the characteristics of each. These will include some but not all from the following: basic cameras including 35 mm compact, basic 35 mm single lens reflex cameras, disposables, digital cameras and other facilities such as lighting, darkroom, computers and printers, and software for the manipulation of digital images.

Indicative resources**Textbooks**

Andrews P and Langford M — *Langford's Starting Photography: The Guide to Creating Great Images* (Focal Press, 2008) ISBN 978-0240521107

Badger G — *The Genius of Photography* (Quadrille Publishing Ltd, 2007) ISBN 978-1844003631

Collins Complete Photography Manual (Collins, 2007) ISBN 978-0007243945

Stepan P — *50 Photographers You Should Know* (Prestel, 2008) ISBN 978-3791340180

Szarkowski J — *The Photographer's Eye* (The Museum of Modern Art, 2006) ISBN 978-0870705274

Journals

Amateur Photographer

British Journal of Photography

Digital Photo

Digital Photographer Magazine

Websites

www.nationalmediamuseum.org.uk	National Media Museum, Photography Collection
www.photonet.org.uk	the Photographers' Gallery
www.vam.ac.uk/collections/photography	Victoria and Albert Museum, Photography Collection

Unit 2: Creative Camera Techniques

Unit code: F/602/1055

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to provide learners with the skills and visual language needed to explore the creative use of photography and to capture images using photographic technology.

Unit introduction

In this unit learners will be taught the skills and techniques of camera operation to enable them to produce creative images using either traditional or digital cameras. Learners will explore photography using appropriate visual language including composition and other formal elements.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use a camera
- 2 Understand the use of visual language in photography
- 3 Be able to produce photographs which demonstrate exploration of visual language
- 4 Be able to comment on outcomes of own photographic work.

Unit content

1 Be able to use a camera

Cameras: digital; film-based eg compact rangefinder, disposable cameras, SLR

Camera operation: focus; exposure; shutter speed; depth of field; types of film eg black and white, colour, film speed; lighting eg natural, artificial, flash

2 Understand the use of visual language in photography

Formal elements: eg shape, form, texture, pattern, line, tone, colour, composition, viewpoint

Composition: shot eg close-up, mid-shot, long shot; framing; structure; lighting

3 Be able to create photographs which demonstrate exploration of visual language

Exploration: eg of viewpoint, of form, of texture, of pattern, of line, of tone

4 Be able to comment on outcomes of own photographic work

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations

Work: eg strengths, weaknesses, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 operate a camera applying one function with care</p> <p>P2 outline examples to illustrate the use of visual language in photography</p> <p>P3 produce photographs which demonstrate some exploration of visual language</p> <p>P4 identify strengths and weaknesses of own photographic work.</p>	<p>M1 operate a camera applying two functions with care</p> <p>M2 describe a range of examples to illustrate the use of visual language in photography</p> <p>M3 create photographs which demonstrate an effective exploration of visual language</p> <p>M4 comment on the strengths and weaknesses of own photographic work.</p>	<p>D1 operate a camera applying more than two functions with care</p> <p>D2 describe with some detail a wide range of examples to illustrate the use of visual language in photography</p> <p>D3 create photographs which demonstrate an imaginative exploration of visual language</p> <p>D4 comment with some detail on the strengths and weaknesses of own photographic work.</p>

Essential guidance

Delivery

This unit has been designed for learners to discover and explore photography using basic cameras to produce creative images successfully. Learners may use film or digital cameras, or both.

It is anticipated that learners will be encouraged to explore the creative aspects of image making using a range of camera equipment such as compact rangefinder, disposable and SLR cameras. Where possible, learners should have access to SLR equipment for at least part of the unit. For film-based work, learners may use trade processing to process and produce their prints.

Learners will need assistance for downloading digital images and in using editing software to create contacts and prints.

Learners should be given projects that encourage the use of the formal elements of visual language. Discussion should revolve around the editing and cropping of images for suitability on the theme set.

Learners should be taught about the capabilities and limitations of the equipment they are using and, through looking at the work of others, make suggestions of images they might wish to explore themselves.

Assessment

Evidence for assessment should be provided through observation, critical feedback and submission of final photographic outcomes presented in an appropriate format. Learners should also keep a file that evidences the use of materials, techniques and equipment.

Evidence for outcomes 1 and 2 could be in the form of a workbook or sketchbook recording the photographic ideas and activity with examples, contacts etc. Comments on the processes used are expected to be concise and factual. Information and research notes on other artists and photographers are helpful where they have been an influence on the final work. Evidence for outcome 4 could be in the form of sketchbooks, mounted work, annotations, written notes, video diaries, and illustrated oral presentations.

Final outcomes should be appropriately presented and care should be evident in the appearance of all work.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will require access to an appropriate range of cameras, facilities and processing equipment and resources. Basic mounting materials and equipment should be available.

Indicative resources

Textbooks

Andrews P and Langford M — *Langford's Starting Photography: The Guide to Creating Great Images* (Focal Press, 2008) ISBN 978-0240521107

Badger G — *The Genius of Photography* (Quadrille Publishing Ltd, 2007) ISBN 978-1844003631

Collins Complete Photography Manual (Collins, 2007) ISBN 978-0007243945

Stepan P — *50 Photographers You Should Know* (Prestel, 2008) ISBN 978-3791340180

Szarkowski J — *The Photographer's Eye* (The Museum of Modern Art, 2006) ISBN 978-0870705274

Journals

Amateur Photographer

British Journal of Photography

Digital Photo

Digital Photographer Magazine

Websites

www.nationalmediamuseum.org.uk	National Media Museum, Photography Collection
www.photonet.org.uk	the Photographers' Gallery
www.vam.ac.uk/collections/photography	Victoria and Albert Museum, Photography Collection

Unit 3: Photographic Images for Presentation

Unit code: K/602/1020

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to acquire skills and techniques in photographic image making to produce final photographic outcomes in appropriate formats for presentation.

Unit introduction

This unit should enable learners to produce final photographic images either as paper prints or electronic files.

Learners should explore techniques and processes including cropping, editing and other image manipulation techniques either in the darkroom or on computer. They should learn how to select and prepare images for presentation, considering quality of image and technical issues.

Learners should learn about the techniques used when presenting work, and develop a presentation of images that displays their work to its full potential.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to select and prepare photographic images for presentation
- 2 Be able to use equipment and materials to create photographic images for presentation
- 3 Be able to present final photographic images
- 4 Be able to comment on own photographic image presentation.

Unit content

1 Be able to select and prepare photographic images for presentation

Select: images eg from contact sheets, from thumbnails; process eg mark up, identify quality, form digital files; considerations eg composition, contrast, subject, lighting

Prepare: film-based eg contact prints, testing, cleaning negatives, storage; digital eg thumbnail views, selecting files, basic image control, manipulation

2 Be able to use equipment and materials to create photographic images for presentation

Film-based equipment and materials: eg enlargers, masking easels, timers, contact printers, chemical trays; paper types; finishes eg resin coated, variable contrast, glossy, matt, pearl; chemicals (developer, stop-bath, fixer); safety equipment eg tongs, rubber gloves, aprons, footwear

Digital equipment and materials: computers eg Mac, PC; scanners; negative scanners; card readers; USB sticks; external hard drives; digital imaging software eg tools, filters, cropping, resizing (scaling), contrast, brightness; printers

3 Be able to present final photographic images

Format: eg slide shows, PowerPoint, projectors, websites, CD ROMs, mounted display, foamboard, exhibition

Present: select eg mount board colour, positioning, composition, borders; presentation skills eg window mount, flat mount, simple book; digital eg colour, accompanying text, sequence, PPT

4 Be able to comment on own photographic image presentation

Working processes: eg sketchbook annotations, written notes, verbal feedback, video recordings, witness statements, illustrated oral presentations, technical logs, personal reflection, ideas development, selection process

Comment: eg choices made, materials, equipment, techniques, final work, successes, strengths, weaknesses, future work, improvements, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
P1 select and prepare photographic images for presentation	M1 carefully select and prepare photographic images for presentation	D1 confidently select and prepare photographic images for presentation
P2 use appropriate equipment and materials to produce basic photographic images	M2 use appropriate equipment and materials to produce effective photographic images	D2 use appropriate equipment and materials to produce imaginative photographic images
P3 present final photographic images in an appropriate format	M3 present final photographic images in an effective format	D3 present final photographic images in an imaginative format
P4 identify strengths and weaknesses of own photographic presentation work.	M4 comment on the strengths and weaknesses of own photographic presentation work.	D4 comment with some detail on the strengths and weaknesses of own photographic presentation work.

Essential guidance

Delivery

Technical skills can be developed in practical workshop sessions giving learners the opportunity to explore a range of materials, techniques and equipment.

Demonstrations will be a fundamental aspect of such workshop activities with health and safety issues being consistently reinforced.

Tutors may offer any combination of film-based and digital photographic resources.

Learners should be taught how to keep a record of the materials, techniques and equipment they are using with personal observations on their work and working practices.

Assessment

Evidence for assessment should be provided through observation, critical feedback and submission of final photographic outcomes presented in an appropriate format. Learners should also keep a file that evidences the use of materials, techniques and equipment.

Evidence for outcome 4 could be in the form of sketchbooks, mounted work, annotations, written notes, video diaries, and illustrated oral presentations.

Final outcomes should be appropriately presented and care should be evident in the appearance of all work.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners should be provided with film-based and digital photographic facilities. Photographic studios and any darkroom facilities should be risk assessed. Digital studios should be equipped with image capture and manipulation software. A suitable studio space should be provided for preparing and mounting final images.

Indicative resources**Textbooks**

Andrews P and Langford M — *Langford's Starting Photography: The Guide to Creating Great Images* (Focal Press, 2008) ISBN 978-0240521107

Badger G — *The Genius of Photography* (Quadrille Publishing Ltd, 2007)
ISBN 978-1844003631

Collins Complete Photography Manual (Collins, 2007) ISBN 978-0007243945

Jeffrey I — *The Photography Book* (Phaidon, 2000) ISBN 978-0714839370

Stepan P — *50 Photographers You Should Know* (Prestel, 2008)
ISBN 978-3791340180

Szarkowski J — *The Photographer's Eye* (The Museum of Modern Art, 2006)
ISBN 978-0870705274

Journals

Amateur Photographer

British Journal of Photography

Digital Photo

Digital Photographer Magazine

Websites

www.nationalmediamuseum.org.uk

National Media Museum, Photography
Collection

www.photonet.org.uk

the Photographers' Gallery

www.vam.ac.uk/collections/photography

Victoria and Albert Museum,
Photography Collection

Unit 4: Experimental Photographic Images

Unit code: M/602/1021

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' creativity in producing photographic images through experimentation with materials, techniques and processes.

Unit introduction

This unit explores creative image manipulation using a range of either traditional or digital imagery, or a combination of both. Learners should explore the use of cameras and printing techniques to produce a range of experimental imagery. In doing this they may explore and recognise the creative and experimental potential of photography, and develop skills in photographic image production. They should develop awareness and understanding of specific photographic materials, techniques and processes, and review their approaches to generating experimental work through applying these.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to experiment with photographic materials, techniques and processes
- 2 Be able to present selected experimental photographic outcomes
- 3 Be able to comment on experimental photographic work.

Unit content

1 Be able to experiment with photographic materials, techniques and processes

Equipment: cameras eg film-based, digital, pinhole, instant, polaroid; scanners

Materials: eg film, memory cards, paper, mixed media, masks

Processes: capture eg exposure, filters; processing eg push processing, printing, manipulation, compression, photocopying

Techniques: eg hand-colouring, toning, tinting, baseboard print distortion, combination and sandwich printing, photograms, continuous tone, painting with developer, solarisation, altering scale, degeneration of image, colour changes, movement during copying, collage, montage, photographing results

2 Be able to present selected experimental photographic outcomes

Outcomes: eg series, sequenced images, narrative, abstract, prints, installation, mixed media piece, artwork

Format: eg paper-based, web-based, electronic, PowerPoint presentation, blog, exhibition

3 Be able to comment on experimental photographic work

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations, working prints, roughs, final prints

Work: eg strengths, weaknesses, characteristics of media, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 produce simple photographic outcomes through experimenting with photographic materials, techniques and processes</p> <p>P2 present selected experimental photographic outcomes in an appropriate format</p> <p>P3 identify strengths and weaknesses of own experimental photographic work.</p>	<p>M1 produce effective photographic outcomes through experimenting with a range of photographic materials, techniques and processes</p> <p>M2 effectively present experimental photographic outcomes in a considered format</p> <p>M3 comment on the strengths and weaknesses of own experimental photographic work.</p>	<p>D1 produce imaginative photographic outcomes through experimenting with a wide range of photographic materials, techniques and processes</p> <p>D2 confidently present experimental photographic outcomes in an imaginative format</p> <p>D3 comment with some detail on the strengths and weaknesses of own experimental photographic work.</p>

Essential guidance

Delivery

Learners should be given a range of techniques, processes and materials to explore depending on available resources, and demonstrations of more advanced techniques and processes could be given.

Learners may work individually to explore each technique, process or material on a roundabout basis. Alternatively, small groups may explore a particular technique, process or material and present findings to the other groups.

Learners should be encouraged to adapt and combine techniques, processes and materials. Emphasis should be placed on the potential for unexpected, exciting discoveries and outcomes offered by this unit.

Learners should be shown how to keep a work journal to record their experimentation and results.

Assessment

Evidence for assessment of learning outcomes 1 and 2 will be generated through the work journal and outcomes selected for presentation. Evidence may also be generated through the practical activities, discussion, question and answer sessions, group and individual presentations and research material. Work should be submitted even if initially considered unsuccessful by learners as this can be used to provide evidence for the commentary required for learning outcome 4.

Evidence for outcome 4 could be in the form of sketchbooks, mounted work, annotations, written notes, video diaries, and illustrated oral presentations.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a practising fine art photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will need access to a range of darkroom and digital imaging resources, possibly with relevant technical support, in order to develop practical skills. Learners will also require access to general purpose studios in order to explore mixed media work, and prepare work for presentation.

Indicative resources**Textbooks**

Ephraums E — *Creative Elements* (Amphoto, 1995) ISBN 978-0863433979

Frost L — *The A-Z of Creative Photography* (Watson-Guptill Publications, 2003) ISBN 978-0817433139

Renner E — *Pinhole Photography: Rediscovering a Historic Technique* (Focal Press, 1995) ISBN 978-0240802374

Journal

British Journal of Photography

Digital Photo

Pinhole Journal (available from www.pinholeresource.com)

Websites

www.nationalmediamuseum.org.uk	National Media Museum, Photography Collection
www.photonet.org.uk	The Photographers' Gallery
www.vam.ac.uk/collections/photography	Victoria and Albert Museum, Photography Collection

Unit 5: Lighting for Photography

Unit code: T/602/1022

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to acquire knowledge of photographic lighting effects and to develop the skills needed to apply this creatively to their own photographic work.

Unit introduction

This unit introduces learners to the effects that can be achieved through a range of lighting techniques both natural and artificial. Learners should have the opportunity to explore the use of lighting when producing photographic images.

Learners will gain knowledge and practical experience of the differences between natural and artificial lighting conditions, and the degree of control they need to exercise over lighting when taking photographs.

Learners will review the strengths and weaknesses in their work, and present final prints where lighting has been explored and exploited.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about photographic lighting equipment and techniques
- 2 Be able to produce photographs which demonstrate the use of lighting
- 3 Be able to present photographs which demonstrate the use of lighting
- 4 Be able to comment on photographic lighting work.

Unit content

1 Know about photographic lighting equipment and techniques

Light sources: natural light eg ambient light, daylight, sunsets, winter light, summer light; artificial light eg tungsten, flash, modelling light, room lights, torches; mixed light; reflected light; diffused light

Equipment: spots; floods; flashguns; stands; accessories eg reflectors, diffusers, barn doors, soft boxes, snoots; gels; light meters

Effects: high and low key; enhanced eg shape, form, texture, silhouettes; drawing with light eg torches, flash guns

2 Be able to produce photographs which demonstrate the use of lighting

Applications: eg still life, environmental portraiture, studio portraiture, close-up, abstraction, 3D objects, texture, manufactured forms, natural forms, landscapes, cityscapes

Lighting: type eg natural, artificial, mixed, available; qualities eg soft, diffused, hard, contrasty, directional, highlights, shadows

Health and safety: lifting equipment; hot surfaces; electrical connections; electrical cables

3 Be able to present photographs which demonstrate the use of lighting

Select: eg aesthetic quality, visual effects, visual language, impact, fitness for purpose, message

Present: eg mounted, website, PowerPoint, slide show

4 Be able to comment on photographic lighting work

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations, working prints, roughs, final prints

Work: eg strengths, weaknesses, characteristics of media, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 outline examples to illustrate how photographic lighting equipment is used to create different effects</p> <p>P2 produce photographs applying the basic principles of lighting</p> <p>P3 present photographs which demonstrate the use of lighting</p> <p>P4 identify strengths and weaknesses of own photographic lighting work.</p>	<p>M1 describe a range of examples to illustrate how photographic lighting equipment is used to create different effects</p> <p>M2 produce photographs which demonstrate an effective use of lighting</p> <p>M3 effectively present photographs which demonstrate the use of lighting</p> <p>M4 comment on the strengths and weaknesses of own photographic lighting work.</p>	<p>D1 describe with some detail a wide range of examples to illustrate how photographic lighting equipment is used to create different effects</p> <p>D2 produce photographs which demonstrate an imaginative use of lighting</p> <p>D3 confidently present photographs which demonstrate the use of lighting</p> <p>D4 comment with some detail on the strengths and weaknesses of own photographic lighting work.</p>

Essential guidance

Delivery

Teaching of this unit should focus on practical work and demonstration of techniques, though learners should also investigate the work of professional photographers in order to develop their understanding of the possibilities of lighting techniques. In their own work, sound technical skills should be demonstrated, as well as creative approaches such as handheld lighting and drawing with light.

Tutors should set assignments that are appropriate to the level of lighting equipment and resources within the centre.

At this level a high degree of support and guidance will need to be given to learners.

Assessment

To provide evidence of achievement of learning outcome 1 learners should comment on uses of lighting as used by others and as they occur in their own work.

Evidence for assessment of learning outcomes 2 and 3 should be provided primarily through final photographic outcomes presented in an appropriate format.

For assessment of achievement of learning outcome 4 learners should keep a technical log or file that clearly evidences their investigation of and commentary upon the techniques and equipment used.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

Learning and Skills Network – www.vocationallearning.org.uk

business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Centres offering this unit will need to have access to an appropriate studio space and lighting. Equipment should be kept as simple and straightforward as possible and centres may well find that tungsten lamps are the preferred choice for artificial light. Camera equipment should also be straightforward to operate. Centres may use trade processing or their own facilities to produce prints from film.

Indicative resources**Textbooks**

Andrews P and Langford M — *Langford's Starting Photography: The Guide to Creating Great Images* (Focal Press, 2008) ISBN 978-0240521107

Badger G — *The Genius of Photography* (Quadrille Publishing Ltd, 2007)
ISBN 978-1844003631

Collins Complete Photography Manual (Collins, 2007) ISBN 978-0007243945

Stepan P — *50 Photographers You Should Know* (Prestel, 2008)
ISBN 978-3791340180

Szarkowski J — *The Photographer's Eye* (The Museum of Modern Art, 2006)
ISBN 978-0870705274

Journals

Amateur Photographer

British Journal of Photography

Digital Photo

Digital Photographer Magazine

Websites

www.nationalmediamuseum.org.uk

National Media Museum, Photography
Collection

www.photonet.org.uk

the Photographers' Gallery

www.vam.ac.uk/collections/photography

Victoria and Albert Museum,
Photography Collection

Unit 6: Working to Photography Briefs

Unit code: F/602/1024

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop the skills required in order to work to a photographic brief.

Unit introduction

This unit provides the opportunity for learners to work to a photographic brief. Learners should gain an understanding of their role as photographer and will need to recognise and understand what the brief is asking them to do.

Learners should develop creative responses to a brief that demonstrate their abilities in selecting and using photographic equipment and resources. They should gain practical experience in addressing the brief through applied research and ideas generation, and manage the production of final prints.

They should present their work and gauge its effectiveness in meeting the brief through recording both their own responses and the feedback of others.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to research and generate ideas from primary and secondary sources in response to photographic briefs
- 2 Be able to produce and present final outcomes in response to photographic briefs
- 3 Be able to comment on own work produced in response to photographic briefs.

Unit content

1 Be able to research and generate ideas from primary and secondary sources in response to photographic briefs

Organise research: planning eg identify creative intention, sequence, targets, audience needs, requirements; techniques eg individual or group ideas generation, word and image associations, lists, thumbnail sketches, spider charts

Primary sources: eg exhibitions, museums, galleries, shows, collections

Secondary source: eg libraries, journals, online publications, audio-visual sources

Record: research process; research material; development work; alternative options; appropriate annotation

Select: ideas; techniques; materials; equipment

Format: eg sketchbooks, work journals, files, digital sketchbooks

2 Be able to produce and present final outcomes in response to photographic briefs

Produce: organise equipment eg cameras, lighting, accessories, lighting, props, location; use eg materials, techniques, processes; post shooting eg process images, output images, prints

Refine: eg select, crop, manipulate, adjust, save

Present: eg select, trim, mount; support eg written information, verbal presentation; format eg album, website, slide show, PowerPoint

3 Be able to comment on own work produced in response to photographic briefs

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations, working prints, roughs, final prints

Work: eg strengths, weaknesses, characteristics of media, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics, client feedback, audience response

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 generate and research ideas from primary and secondary sources to develop ideas in response to a photographic brief</p> <p>P2 produce and present final outcomes in response to photographic briefs using an appropriate format</p> <p>P3 identify strengths and weaknesses of own photographic work.</p>	<p>M1 generate and research effective ideas from primary and secondary sources to develop a range of ideas in response to a photographic brief</p> <p>M2 produce and present an effective final outcome in response to a photographic brief in a considered format</p> <p>M3 comment on the strengths and weaknesses of own photographic work.</p>	<p>D1 generate and research imaginative ideas from primary and secondary sources to develop a wide range of ideas in response to a photographic brief</p> <p>D2 produce and present an imaginative final outcome in response to a photographic brief in an imaginative format</p> <p>D3 comment with some detail on the strengths and weaknesses of own photographic work.</p>

Essential guidance

Delivery

Learners will need to be given a set brief, which provides reasonable constraints in order that they produce realistically achievable outcomes. Assignments based on set themes such as self-image, home, environment, community, and technology should encourage personal exploration and development.

Learners should be encouraged to discuss and clarify the requirements of the brief as a group or individual.

Sessions on how to compile and effectively present research and developmental work are also required.

Learners should be encouraged to record observations, reflections and descriptions to show chronological project development.

Technical skills should be taught through practical demonstrations.

Assessment

Learners' understanding of the requirements may be determined through question and answer sessions and developmental work. Evidence for assessment can be provided through ongoing workshop and classroom observation, critical feedback and the final photographic outcomes presented in an appropriate format.

Learners should also keep a sketchbook or work journal that clearly evidences their descriptions of how research has informed the final outcomes and materials, techniques and presentation methods used. Learners should be encouraged to make this evidence as visually stimulating as possible.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will require access to facilities that may include a black-and-white darkroom with enlargers, timers, masking easels etc if this approach is being used. Outside laboratories may also be used for the processing and printing of colour and monochrome film. Alternatively if a digital approach is taken, learners will need access to a computer facility with appropriate basic level image editing software.

Indicative resources**Textbooks**

Andrews P and Langford M — *Langford's Starting Photography: The Guide to Creating Great Images* (Focal Press, 2008) ISBN 978-0240521107

Badger G — *The Genius of Photography* (Quadrille Publishing Ltd, 2007) ISBN 978-1844003631

Collins Complete Photography Manual (Collins, 2007) ISBN 978-0007243945

Stepan P — *50 Photographers You Should Know* (Prestel, 2008) ISBN 978-3791340180

Szarkowski J — *The Photographer's Eye* (The Museum of Modern Art, 2006) ISBN 978-0870705274

Journals

Amateur Photographer

British Journal of Photography

Digital Photo

Digital Photographer Magazine

Websites

www.nationalmediamuseum.org.uk

National Media Museum, Photography Collection

www.photonet.org.uk

the Photographers' Gallery

www.vam.ac.uk/collections/photography

Victoria and Albert Museum, Photography Collection

Unit 7: Video Production, Processes and Techniques

Unit code: R/602/0427

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' skills in, and knowledge of, the processes involved in video production work.

Unit introduction

This unit introduces learners to the basic techniques and technology of video-based production work. After an initial investigation of video production techniques, learners should work through the three stages of pre-production, production and post-production to create a video production outcome.

Learners should be encouraged to explore creative approaches to using cameras, based on an understanding of technical requirements at a basic level.

Learners will review their application of the production processes and comment on the choices of equipment and techniques in relation to their creative intention.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about video production technology
- 2 Be able to apply video pre-production techniques
- 3 Be able to undertake video production and post-production work
- 4 Be able to comment on own video production work.

Unit content

1 Know about video production technology

Video and audio equipment: video eg digital video, HD, handy cams, mobile phones; audio eg handheld microphones, in-camera microphones, radio microphones, mini disc

Editing systems: video eg timelines, clips, projects, settings, project media, transitions, titles; audio eg soundtrack, voiceover, dubbing, synchronisation

2 Be able to apply video pre-production techniques

Research: applications eg advertising, news, drama, documentary; generate ideas eg visual references, drawings, thumbnail sketches

Pre-production: script; storyboard eg hand-drawn, digital photos; shot list; timelines; equipment lists; location recce; crew; talent

3 Be able to undertake video production and post-production work

Camera set-ups: eg tripod, camera microphones, white balance, iris settings, battery levels, boom microphones

Filming: eg framing, shot type (close-up, low angle, pan), shot length

Editing techniques: eg capture, editing, soundtrack, titles, in camera

Health and safety: work safely eg computers, video cameras, digital editing equipment, on location

4 Be able to comment on own video production work

Working processes: pre-production process; production process; post-production process; use of equipment; application of techniques; skills development; ideas development; team-work

Comment: format eg sketchbook annotations, written notes, blog, video diary, illustrations, presentations, technical logs; content eg strengths and weaknesses, improvements, future work

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
P1 outline video production technology	M1 describe video production techniques and technology	D1 describe video production techniques and technology with some detail
P2 use basic pre-production techniques	M2 use pre-production techniques effectively	D2 use pre-production techniques confidently
P3 undertake basic production and post-production work	M3 undertake production and post-production work effectively	D3 undertake production and post-production work confidently
P4 identify strengths and weaknesses of own video production work.	M4 comment on the strengths and weaknesses of own video production work.	D4 comment with some detail on the strengths and weaknesses of own video production work.

Essential guidance

Delivery

The learning programme for this unit should be balanced to allow for technical input, such as camera usage, compositional elements of the shot and editing time to give learners an opportunity to experiment with different techniques and technology.

Investigation into professional practice should include visual enquiry and practical exploration. Learners can then generate ideas for their own video material using their investigation into professional work as a starting point. For example, learners could be asked to explore a variety of camera angles or composition that they have seen in professional work to storyboard and shoot a simple one-scene script.

Owing to the nature of video production, some work for this unit can be team-based.

Assessment

Evidence for assessment of learning outcome 1 could be in the form of presentations, class notes, ideas generation in sketchbooks, storyboards and technical information such as shot lists. Pre-production, production and post-production work should be presented with all documentation and footage, and justification of editing decisions, though a full edit decision list is not required at this level. For assessment of learning outcome 4 learners could discuss their work through verbal presentations in addition to providing written evidence.

Employer engagement and vocational contexts

Centres should develop links with practising video workers in order to develop assignments for learners or to provide work experience. A lecture or visit by a camera operator or editor can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Resources should be available for learners to watch and evaluate video programmes either in a group or individual context. Appropriate filming equipment such as handy cams or semi-professional cameras should be a minimum requirement for the production and pre-production process. Digital editing facilities should be available for the completion of the post-production process.

Indicative resources

Textbooks

Millerson G and Owens J — *Video Production Handbook* (Focal Press, 2008)
ISBN 978-0240520803

Thurlow C — *Making Short Films: The Complete Guide from Script to Screen* (Berg Publishers, 2008) ISBN 978-1845208042

VideoMaker — *Guide to Video Production* (Focal Press, 2007)
ISBN 978-0240809687

Wells P — *Digital Camcorder Techniques: A User's Guide* (The Crowood Press Ltd, 2006) ISBN 978-1861268112

Websites

www.bfi.org.uk	the British Film Institute
www.mediauk.com	media features and industry news
www.nationalmediamuseum.org.uk	National Media Museum, film section

Unit 8: Animation Processes and Techniques

Unit code: R/602/0475

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to introduce learners to the practical processes of animation and to enable them to develop a basic understanding of animation techniques.

Unit introduction

This unit has been designed as a basic introduction to animation. Learners should be introduced to different examples of animation techniques and consider how these have been applied in fields such as advertising, film and animation itself. Learners should develop materials that are appropriate for a short animated sequence, including visual and sound. They may choose to focus on one specific technique for the production of an animation sequence. Within the framework of this unit it is not necessary for learners to produce a complete final animation.

Learning outcomes

To achieve this unit a learner must:

- 1 Know the work of selected animators and animation studios
- 2 Be able to develop initial ideas for an animated sequence
- 3 Be able to produce materials for an animated sequence
- 4 Be able to comment on own animation work.

Unit content

1 Know the work of selected animators and animation studios

Animators and animation studios: animators eg Svankmajer, Burton; studios eg Pixar, DreamWorks, Aardman, Disney; styles; content

Techniques: eg stop frame, flip book, filmstrip, time-lapse photography, sequential photographs, movement, drawing, collage, index cards, cut-out animation, cel animation, mark-making on film, collage

2 Be able to develop initial ideas for an animated sequence

Storyline: content eg plot, narrative, purpose, message, audience needs; genre eg comic, dramatic, children's, fairytale adaptation

Character: type eg human, non-human, animal; roles; behaviour; voice

Preparation: artwork eg cut-out shapes, designs, characters, backgrounds; storyboard; sources, references

3 Be able to produce materials for an animated sequence

Materials: visual eg cut-outs, drawings, paintings, mixed media, digital photography, photocopied; technology eg software, cameras, lighting, sound, music, voiceover, Chromakey

4 Be able to comment on own animation work

Format: eg sketchbook, mounted work, annotations, written notes, video diary, illustrated oral presentations

Work: eg strengths, weaknesses, processes, technical issues, skills development, future improvements, suitability for intended purpose, impact, aesthetics

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 outline examples of the work of others in the field of animation</p> <p>P2 develop simple initial ideas for an animated sequence</p> <p>P3 produce materials for an animated sequence</p> <p>P4 identify strengths and weaknesses of own animation work.</p>	<p>M1 describe a range of examples of the work of others in the field of animation</p> <p>M2 . effectively develop initial ideas for an animated sequence</p> <p>M3 produce effective materials for an animated sequence</p> <p>M4 comment on the strengths and weaknesses of own animation work.</p>	<p>D1 describe with some detail a wide range of the work of others in field of animation</p> <p>D2 develop imaginative ideas for an animated sequence</p> <p>D3 produce sophisticated creative materials for an animated sequence</p> <p>D4 comment with some detail on the strengths and weaknesses of own animation work.</p>

Essential guidance

Delivery

The unit is intended as an introduction to animation and to encourage creative expression. Short introductory practical exercises might include the production of storyboards, cut-outs and simple flip-books. Discussion of animation techniques can be supported with screenings of examples in advertising, music videos and from major studios such as Disney, Aardman and DreamWorks.

At this level it is not considered necessary for the learner to produce a fully animated sequence but rather materials in preparation for animation such as a storyboard or a series of digital photographs. However, simple animation could be achieved via software programs such as PowerPoint in which cells from a storyboard or a digital photographic sequence could be imported and sounds added.

Assessment

Evidence for assessment of learning outcome 1 could be in the form of presentations, or written reports. For learning outcomes 2 and 3 learners need to produce a range of outcomes for assessment. This may include sketchbooks with annotations, written notes, photographs, tape or video recordings, and witness statements. For learning outcome 4 they will need to be taught how to comment on their work and working processes.

Employer engagement and vocational contexts

Centres should develop links with practising animators in order to develop assignments for learners or to provide work experience. A lecture or visit by a practising animator can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners should have access to adequate production equipment. This may take the form of a traditional rostrum with film or video recording and suitable audio facility or of appropriate computer software packages. For this introductory unit it is not essential to offer professional levels of equipment.

Indicative resources**Textbooks**

Furniss M — *The Animation Bible: A Guide to Everything — from Flipbooks to Flash* (Laurence King, 2008) ISBN 978-1856695503

Lord P and Sibley B — *Cracking Animation: The Aardman Book of 3D Animation* (Thames & Hudson, 2004) ISBN 978-0500511909

Webster C — *Animation: The Mechanics of Motion — Focal Press Visual Effects and Animation* (Focal Press, 2005) ISBN 978-0240516660

Journals

Creative review

Design Week

Websites

www.aardman.com	Aardman Animations
www.awn.com	Animation World Network
www.pixar.com	Pixar
www.wbanimation.warnerbros.com	Warner Brothers

Level 2 units

Unit 1: Photographic Techniques and Applications

Unit code: H/602/0903

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to enable learners' to develop and apply photographic skills in order to produce photographs related to a specific vocational application.

Unit introduction

This unit will enable learners to explore the techniques and applications of photography. Learners will explore both film-based photographic methods and the processes involved in digital photography. Learners will develop ideas based on a specific technique or application for their own photographic work and create a range of photographic images.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to experiment with photographic techniques
- 2 Be able to develop ideas for specific photographic applications
- 3 Be able to produce photographs for specific applications
- 4 Be able to review own application of photographic techniques.

Unit content

1 Be able to experiment with photographic techniques

Photographic equipment: cameras; tripods; lights (flashguns, studio lighting); film equipment; darkroom equipment (developing tanks, developing dishes, measuring cylinders, thermometers, tongs, enlargers, frames); computers; image manipulation software; scanners; printers

Photographic materials: film stock; memory cards; printing paper (for darkroom, for electronic printers); chemicals (film processing, printing)

Techniques: eg depth of focus, capturing motion, colour manipulation, multiple imaging, collage, image distortion

2 Be able to develop ideas for specific photographic applications

Idea development: individual notes; group discussions; brainstorming; development exercises; constraints (equipment, time, money, logistics)

Stimuli: past and current photographic practice; other learners' work; personal interests

Applications: advertising; wildlife; fashion; architectural; scientific; journalism eg sport, news, documentary, celebrity; illustration eg books, magazines, brochures; specialisms eg, food, cars, portraiture, close-up

3 Be able to produce photographs for specific applications

Planning: shooting schedule; resources eg equipment, people, studios, locations; logistics

Shooting: film-based (selection of film stock, choice of aperture, choice of shutter speed, developing, printing); digital (image capture, memory, downloading to a computer, image manipulation, printing)

Presentation of final prints: eg exhibition mounting, presentation in a folder, titling

4 Be able to review own application of photographic techniques

Feedback: eg audience, peers, teachers

Photographic outcomes: technical qualities; aesthetic qualities; achievement of intentions

Process: skills development; self-organisation (time management, logistics)

Format: eg written, individual oral presentation, group oral presentation, audio, audio-visual

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 experiment with photographic techniques</p> <p>P2 develop straightforward ideas for a specific photographic application</p> <p>P3 produce straightforward photographic images for a specific application</p> <p>P4 review strengths and weaknesses of own application of photographic techniques.</p>	<p>M1 competently experiment with a range of photographic techniques</p> <p>M2 develop a range of effective ideas for a specific photographic application</p> <p>M3 produce competent photographic images for a specific application</p> <p>M4 discuss with some detail strengths and weaknesses of own application of photographic techniques.</p>	<p>D1 confidently experiment with a wide range of photographic techniques</p> <p>D2 develop a wide range of creative ideas for a specific photographic application</p> <p>D3 produce creative photographic images for a specific application</p> <p>D4 evaluate with substantial detail strengths and weaknesses of own application of photographic techniques.</p>

Essential guidance

Delivery

This unit requires a structured approach to the development of skills and the exploration of techniques for the production of photographs, whether film-based, digital, or both. Film-based methods will give learners experience of studio and darkroom practices for the production of black and white photographs. Digital photography can extend this experience to involve the production of colour images and creative manipulation of these images using computer software such as Adobe PhotoShop.

Though there is no need for them to practise both, learners should look at digital and traditional photographic techniques, technology and materials. Learners should be introduced to a range of camera equipment (for example, large format studio and other professional cameras as well as the compact digital and multi-media types of camera they will more than likely be familiar with). Where film-based photography is taught, learners should have access to digital cameras to allow them to experiment with ideas before using film.

It is essential that learners are aware of the work of professional photographers and develop a knowledge of the skills and techniques associated with traditional (film-based) methods and digital processes.

Health and safety is very important when working in a photographic studio, darkroom or on location. Learners must understand the health and safety issues associated with the use of photographic materials and equipment.

Learners should be encouraged to approach photography as a means of visual expression and communication. As such they should have access to a wide range of imagery.

Assessment

For learning outcome 1 learners should generate evidence by exploring a variety of techniques and processes using, ideally (but not necessarily) both film-based and digital equipment.

For learning outcome 2 learners should generate ideas that show that they have understood the technical aspects of photography and how they relate to image making. Learners must show evidence of having investigated past and current professional practice in photography. This should involve reviewing the work of professional photographers and the resources they used to undertake their work.

For learning outcome 3 learners must produce a range of photographic images. This could be presented as an exhibition of work, a photographic portfolio or a collection of images in a folder, on a computer or on a website.

Learners must be able to evaluate the photographic work they have produced and their processes for learning outcome 4. This might involve an individual oral or written report or a critical self-assessment of finished work through group presentations.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a professional photographer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Sufficient resources, work and storage space should be available for learners to explore the range of materials and techniques identified in this unit.

The following types of traditional equipment would be appropriate at this level:

- basic cameras – 35 mm compact, APS, basic 35 mm single lens reflex camera
- lighting equipment – tungsten halogen lamp units, electronic flash units, reflectors
- darkroom.
- The following digital equipment would be appropriate for this unit:
- moderately good quality, sturdy digital cameras
- computers and printers
- software for the manipulation of digital images
- flatbed scanners.

Indicative resources

Textbooks

Adobe Creative Team — *Adobe Photoshop Elements 8 Classroom in a Book* (Adobe Press, 2009) ISBN 978-0321660329

Burns-Millyard K — *Digital Photography Basics: A Beginner's Guide to getting Great Digital Photos* (Electronic Perceptions, 2009) ASIN: B002OSXLM0

Langford M, Fox A and Sawdon-Smith R — *Basic Photography, 9th Edition* (Focal Press, 2010) ISBN 978-0240521688

Langford M and Spieler M — *101 Essential Tips on Photography* (Dorling Kindersley, 2004) ISBN 978-0756602246

Lessing P — *The First Week with My New Digital Camera: A Very Basic Guide to Understanding, Editing and Saving Digital Photographs* (Capital Books, 2003) ISBN 978-1931868174

Unit 2: Working with Photography Briefs

Unit code: H/502/4858

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' knowledge and ability to use photographic techniques and processes, guided by the constraints and opportunities of a specific brief.

Unit introduction

Photographers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely – increasingly through the use of digital media – to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Photography involves capturing images in a studio or on location and producing prints using film-based and/or digital technology. It is essentially about learning to capture exciting visual qualities through a viewfinder. Professional photographers have to be able to analyse briefs accurately and identify which factors need to be taken into account when developing their response. Learners will study the work of contemporary and historical photographers to explore, experiment with and understand how to use specialist photography materials and techniques relevant to their brief.

Learners will develop their skills and understanding by exploring film-based and/or digital techniques in response to their brief. The extent to which learners can be instructed in the full range of traditional techniques will depend on the centre's access to darkroom facilities. However, it is expected that basic techniques and use of equipment will be taught as a foundation on which to build understanding and skills in new technology and processes. Learners will need to be made aware of the health and safety issues associated with both the traditional (film-based) and digital media and techniques they use.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use photographic processes
- 2 Be able to develop ideas to meet photography briefs
- 3 Understand the successful characteristics and quality of photographic work.

Unit content

1 Be able to use photographic processes

Techniques and equipment: preparing equipment eg care of equipment, loading and unloading a camera, camera settings, handling negatives, battery charge, available memory; taking pictures eg portraits, landscapes, townscapes, still life, photograms; controlling the image eg use of shutter and exposure, ISO settings, focus, depth of field; estimating distances; framing a subject and composing a picture; using natural and artificial light; selecting images eg scanning, editing, cropping; producing images for the brief eg contact sheets, 'proof' prints, inkjet, dye sublimation, screen-based

Health and safety: Health and Safety Act 1974; elimination of risk to self and others; thinking and working safely within a studio environment; following COSHH guidance on materials and workshop practice

2 Be able to develop ideas to meet photography briefs

Photography briefs: advertising; fashion events; social events eg weddings, funerals, births; editorial themes eg homelessness, frozen landscapes, the unexpected; recording eg reportage, scientific, technical, forensic, political, historical, fine art, social; information eg local events, news

Meeting the brief: questions eg image purpose, factors (available light, time, access, props, specialist equipment, other resources, budget, content); similar projects eg commercial, professional

Selecting suitable materials and processes: qualities eg technical, aesthetic, fitness for purpose; alternative options eg properties, characteristics, effects, uses, limitations, creative potential; suitability eg materials, techniques; constraints eg legal, ethical, resources, time

3 Understand the successful characteristics and quality of photographic work

Characteristics: analysis eg alternative options; exploring eg properties, effects, uses, limitations, creative potential; suitability eg image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality: eg comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement; own work, others' work

Photographic work: own work, others' work eg peers, professionals

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
P1 use photographic techniques	M1 explore photographic materials and processes effectively	D1 integrate diverse photographic materials and processes imaginatively
P2 use photographic equipment safely	M2 develop effective, coherent ideas and outcomes to meet photography briefs	D2 develop innovative, imaginative ideas and outcomes to meet photography briefs
P3 select appropriate materials and processes to meet photography briefs	M3 compare and contrast experimental, development and final creative works.	D3 evaluate experimental, development and final creative works.
P4 develop ideas and outcomes to meet photography briefs		
P5 discuss successful photographic work.		

Essential guidance

Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of photography. Typically this would be through briefs that reflect current professional practice. The balance between traditional (film-based) and digital work may vary but all learners need to develop some awareness of both approaches. Tutors should use as wide a range of techniques as possible to achieve this. Whichever methods are used, delivery should inspire enthusiasm, motivation and stimulation in the learner.

Depending on the choice of specialist units, briefs could combine work in different specialist areas such as graphic design, fine art, moving image or interactive media. For example a photography brief asking learners to research an area of their local environment for potential regeneration and development might involve them using their photographs for inspiring mural designs, or creating video clips and a series of photojournalist images to report on a problem. Some learners might use their photographs and video clips to produce a web design.

The importance of health and safety issues relating to workshop practice must be stressed. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. The appropriate COSHH guidance should be covered.

Learning outcome 1 covers the exploration of traditional and digital techniques, equipment and technology. The areas studied will vary according to the centre's resources, particularly in terms of darkroom and digital facilities. These outcomes can be integrated during visits to professional photographic studios. They will be delivered in part by discussion and demonstration but mainly through learners' practical exploration of the resources.

It would probably work more efficiently at first to give all learners the same brief to work on. They could work in small groups and come back to present their analysis and subsequent ideas to the group as a whole. Learners need to be able to select suitable materials, techniques and processes to realise their ideas and respond to briefs.

Learners will be informed and inspired in developing their own ideas through the study of relevant contemporary and historical photographers. The opportunity to visit a professional photographer will give learners vocational insight and promote a deeper understanding of a practitioner's working methods.

Learning outcome 2 covers the exploration and development of ideas in response to given briefs. Delivery techniques should be varied. Initially, learning outcome 2 is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides/images. Tutors should encourage learners to participate in analysing the brief through asking probing questions and developing learners' creative ability in generating exciting, innovative ideas. It could be helpful for a professional photographer to visit the centre to speak about their working methods and processes when responding to a brief. This would also add vocational relevance.

Learning outcome 3 requires learners to review and comment on the materials, techniques and processes used and their properties and characteristics, as well as the strengths and weaknesses of the outcomes. This continuous review is essential in developing learners' analytical skills and in understanding how to use the critical vocabulary of graphics effectively.

A successful brief should give learners sufficient opportunity to provide evidence for all the learning outcomes.

Assessment

Evidence for achievement of learning outcome 1 (P1 and P2) might be generated through informal presentations, witness statements or observation records, annotated work sheets or logbooks along with the final photographic outcomes. Learners will need to support their work with simple explanatory annotation.

Evidence for achievement of learning outcome 2 (P3 and P4) will be documentation showing the process of generating and developing ideas, and the final photographic outcomes.

For P4, learners are required to develop ideas in response to briefs. These can be gained through study of others' work and through their earlier explorations of photographic processes.

As evidence for achievement of learning outcome 3 (P5), learners could write a report or do a visual presentation showing how they have met the requirements of the brief, relating this to examples of others' work.

Evidence for the assessment of this unit can also be gained through work placements. If assessed during a placement, witness statements should be provided by a suitable representative and verified by the tutor. Guidance on the use of observation records and witness statements is provided on the Edexcel website.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.CCSkills.org.uk), the Sector Skills Council for design has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provide details on their photo pages (www.skillset.org/photo) about careers advice and industry information, plus a regularly updated news and events page.

Essential resources

For this unit learners should have access to appropriate resources such as cameras, digital equipment, darkrooms, books and the internet according to assignment briefs.

The opportunity to collect information from primary sources is also essential for the delivery of this unit.

The resources required will vary according to the specific technical and material demands of the photography projects chosen, but are likely to include:

- digital or 35 mm SLR cameras with a choice of lenses
- processing and enlarging equipment
- computers with appropriate software and hardware
- specialist journals and reference materials.

Indicative resources

Textbooks

Child J — *Studio Photography: Essential Skills* (Focal Press, 2008)
ISBN 978-0240520964

Davies A — *Digital Imaging for Photographers* (Focal Press, 2004)
ISBN 978-0240515908

Galer M — *Location Photography: Essential Skills* (Focal Press, 2002)
ISBN 978-0240516691

Galer M — *Photography Foundations for Art & Design* (Focal Press, 2007)
ISBN 978-0240520506

Langford M — *Langford's Basic Photography* (Focal Press, 2007)
ISBN 978-0240520353

Langford M — *Langford's Starting Photography* (Focal Press, 2008)
ISBN 978-0240521107

Vandome N — *Digital Photography in Easy Steps* (Computer Step, 2005)
ISBN 978-0760771426

Wills L — *Photography: A Critical Introduction* (Routledge, 2004)
ISBN 978-0415307048

Zakia R D — *Basic Photographic Materials and Processes* (Focal Press, 2000)
ISBN 978-0240804057

Websites

photo.net	resources for photographers
www.flickr.com	online photo sharing
www.lomography.com	website dedicated to film-based photography
www.myshutterspace.com	social network for digital photographers
www.photography.com	resources for photographers
www.photonet.org.uk	the Photographers' Gallery website
www.pinhole.org	website dedicated to pinhole photography
www.poppphoto.com	features and reviews of photographers and resources

Unit 3: Studio Photography

Unit code: M/602/0905

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' contextual knowledge of studio photography and provide them with the skills needed to produce photographic images in a studio.

Unit introduction

In this unit learners will develop the skills required to use studio cameras and equipment, and apply the visual language studio photographers employ to construct powerful and telling photographs in the studio environment. They will also research historical and contemporary influences associated with studio photography in order to inform and develop their own practical work.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about historical and contemporary influences on studio photography
- 2 Be able to use photographic studio equipment safely
- 3 Be able to apply visual language to produce studio photographs
- 4 Be able to review own studio photographs.

Unit content

1 Know about historical and contemporary influences on studio photography

Studio photography: advertising; portraiture; still life; close-up; commercial; fashion; fine art

Influential practitioners: fashion eg Cecil Beaton, David Bailey, Nick Knight; still life eg Irving Penn, Don McCullin; advertising eg Richard Avedon; fine art eg Robert Mapplethorpe, Man Ray; portraiture eg Yousuf Karsh, Howard Coster, Annie Leibovitz

2 Be able to use photographic studio equipment safely

Cameras: automated; manual; digital; SLR; medium format; cable release; tripods

Lenses: standard; telephoto; zoom; extension tubes; bellows

Studio lighting: tungsten; electronic flash; fill-in flash; mixed lighting; modelling lamps

Lighting accessories: diffusers; reflectors; barn doors; snoots; filters; stands; exposure meters (handheld, TTL)

Health and safety: of self; of subjects; handling eg heavy equipment, hot surfaces, glass light bulbs; setting up eg electrical connections, electrical cabling

3 Be able to apply visual language to produce studio photographs

Lighting techniques: mixed; high key; low key, tent lighting; reflected, incident; hand-held flash; drawing with light (shape, form, texture, silhouette)

Visual language: eg format, composition, formal elements (eg line, tone, pattern, shape, texture), viewpoints, vantage points

Controls: eg depth of field, depth of focus, fast and slow shutter speeds

4 Be able to review own studio photographs

Outcomes: technical qualities; aesthetic qualities; achievement of intentions

Process: what went well and why; what went badly and why; skills development; self-organisation

Format: eg sketchbook annotations, written notes, verbal feedback, tape recordings, video recordings, witness statements, illustrated oral presentations

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 describe examples of work by influential studio photographers both past and present</p> <p>P2 use photographic studio equipment responsibly and safely</p> <p>P3 apply elements of visual language in the production of studio photographs</p> <p>P4 review strengths and weaknesses of own studio photographs.</p>	<p>M1 describe in some detail a range of examples of work by influential studio photographers</p> <p>M2 competently use photographic studio equipment</p> <p>M3 effectively apply a range of elements of visual language in the production of studio photographs</p> <p>M4 discuss with some detail strengths and weaknesses of own studio photographs.</p>	<p>D1 describe with substantial detail a wide range of examples of work by influential studio photographers</p> <p>D2 creatively use photographic studio equipment</p> <p>D3 creatively apply a wide range of elements of visual language in the production of studio photographs</p> <p>D4 evaluate with substantial detail strengths and weaknesses of own studio photographs.</p>

Essential guidance

Delivery

Learners will need to investigate the work of other studio practitioners in a range of specialist areas so that this may influence their own work; they should therefore research studio photography and photographers, collecting examples of work and commenting on them. They should consider such matters as approaches to composition, lighting, subject and setting, presentation. Evidence for this may be presented in a range of ways (a folder, annotated presentation sheets, an oral illustrated presentation).

Learners will need to be taught how to produce photographic images in a studio environment. They will need to respond to a set brief (or briefs) which may cover any of the following: advertising, portraiture, still life, editorial, commercial or fashion.

Teaching should focus on practical work following demonstrations of techniques. This will enable learners to experience and understand the creative possibilities of studio-based photographic practice.

Early attention should be given to health and safety in the studio environment.

Learners will need to be taught how to describe the outcomes of their work. This should include descriptions of processes and techniques. The form of this may include:

- sketchbook annotations, written notes, verbal feedback, tape or video recordings, witness statements or illustrated oral presentations.

Learners should comment on the strengths and weaknesses of their work. This may involve answering questions such as:

- what went well and why
- what went badly and why
- what are the strengths of the work
- what would they improve in their work?

It is intended that the learner will produce a portfolio of evidence demonstrating their skills learned across the unit.

Supporting work could be presented in sketchbook or workbook form with brief notes to explain the processes used. This could act as a diary of progress throughout the course. Final pieces or the outcomes of projects should be mounted with care and be supported with evaluative statements on their visual qualities.

Assessment

For learning outcome 1 learners should present, in any appropriate format, evidence which demonstrates investigation into the work of studio photographers contextualised with examples of historical and contemporary images.

Learning outcomes 2 and 3 will most likely be evidenced through work produced for one or more practical set briefs. Time management and the effective use of resources are of key importance in learning outcomes 2 and 3, as are safe use of equipment and materials.

Evidence for learning outcome 4 might derive from an individual oral or written report or a critical self-assessment of finished work through a group presentation.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a professional photographer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will need access to appropriate studio cameras, lighting (tungsten halogen lamp units, electronic flash units, stands, reflectors, etc) and processing equipment.

Indicative resources

Textbooks

Langford M, Fox A and Sawdon-Smith R — *Basic Photography, 9th Edition* (Focal Press, 2010) ISBN 978-0240521688

Langford M and Spieler M — *101 Essential Tips on Photography* (Dorling Kindersley, 2004) ISBN 978-0756602246

Marr D — *Beginner's Guide to Photographic Lighting: Techniques for Success in the Studio or on Location* (Amherst Media, 2004) ISBN 978-1584281337

Unit 4: Experimental Photography

Unit code: F/602/0908

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' contextual knowledge of experimental photographic work and provide them with the skills to produce photographic images through post-camera image manipulation.

Unit introduction

In this unit learners will experiment with and exploit post-camera image manipulation to produce experimental photographic images. They will be taught the necessary darkroom techniques or computer software skills (or both) to produce a range of experimental images. Images originating from traditional or digital camera sources may be combined or developed separately for their creative potential.

This unit also requires learners to investigate the work of experimental photographers past and present. The results of this investigation will then inform their own work.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about past and contemporary experimental photography
- 2 Be able to experiment with techniques for post-camera image manipulation
- 3 Be able to produce experimental outcomes
- 4 Be able to present annotated outcomes.

Unit content

1 Know about past and contemporary experimental photography

Experimental photography: experimental photographers eg Man Ray, Laszlo Moholy-Nagy, Bragaglia, Schad, Cecil Beaton; experimental photographs (techniques, methods, materials, construction, contexts)

Report: examples; commentary; format eg illustrated essay, annotated notebook, audio-visual presentation, oral presentation, electronic presentation, website; references; acknowledgements

2 Be able to experiment with techniques for post-camera image manipulation

Darkroom techniques: alternative printing techniques eg image distortion, photograms, multiple printing; image manipulation eg use of screens and filters, bas relief, solarisation, masking

Workroom techniques: toning; montage; collage; hand colouring

Computer techniques: darkroom tools (choice, selection, navigation); special effects filters; layering; scanners; printers

3 Be able to produce experimental outcomes

Outcomes: eg paper-based, electronic, 2D, 3D, installation

4 Be able to present annotated outcomes

Feedback: eg audience, peers, teachers

Outcomes: technical qualities; aesthetic qualities; achievement of intentions

Process: skills development; self-organisation (time management, logistics)

Present: format eg sketchbook, workbook, exhibition, electronic file, website; annotations; evaluative statements

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 describe examples of past and contemporary experimental photography</p> <p>P2 experiment with different techniques for post-camera image manipulation</p> <p>P3 produce straightforward experimental outcomes</p> <p>P4 present annotated outcomes.</p>	<p>M1 describe in some detail a range of examples of past and contemporary experimental photography</p> <p>M2 effectively investigate experimental techniques for image manipulation</p> <p>M3 produce effective experimental outcomes</p> <p>M4 present outcomes effectively with some detail in the annotation.</p>	<p>D1 describe with substantial detail a wide range of examples of past and contemporary experimental photography</p> <p>D2 creatively investigate experimental techniques for image manipulation</p> <p>D3 produce creative experimental outcomes</p> <p>D4 present outcomes confidently with substantial detail in the annotation.</p>

Essential guidance

Delivery

This unit is designed to encourage learners to develop their visual awareness and technical skills by creating images based on free experimentation.

It is likely that learners will be conversant with basic photographic techniques but this is not a prerequisite for this unit as existing negatives and prints, magazine pictures, collages, montages and scanned images may be modified and adapted to produce individual creative work.

The teaching programme should be balanced to allow for creative production alongside technical instruction. Learners should experiment with techniques as they are taught.

Tutors may find it helpful to link investigative work thematically. This encourages sequential thinking and gives a focus to research when collecting images or investigating the work of other artists and photographers.

Integrating this unit with another may be more appropriate for some centres.

Assessment

For learning outcome 1 learners will present, in an appropriate format, evidence which demonstrates investigation into the work of experimental photography contextualised with examples of past and contemporary images.

Learning outcomes 2 and 3 will be evidenced by learners' experimental work presented in a way that is consistent with the experimental approach taken. Evidence might be produced through work undertaken for one or more practical set briefs. The effective use of resources is of key importance in learning outcomes 2 and 3, as is safe use of equipment and materials.

Evidence for learning outcome 4 might derive from an individual oral or written report or a critical self-assessment of finished work through a group presentation.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a fine art photographer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will require access to an appropriate range of workroom facilities, darkroom and processing facilities, computer equipment and resources.

Basic mounting and framing materials and equipment should be available.

Indicative resources

Textbooks

Harman D and Jones D — *The Digital Photograph Handbook* (Quercus Publishing, 2007) ISBN 978-1847244451

Langford M, Fox A and Sawdon-Smith R — *Basic Photography, 9th Edition* (Focal Press, 2010) ISBN 978-0240521688

Lhotka B — *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials* (O'Reilly Media, 2005) ISBN 978-0596008581

Marien M W — *Photography: A Cultural History* (Laurence King, 2010) ISBN 978-1856696661

Unit 5: Creative Camera Techniques

Unit code: F/602/0911

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learners' understanding of photography as an expressive medium, and provide them with the skills needed to produce photographic work through exploiting the creative potential of the camera.

Unit introduction

This unit requires the learner to explore and exploit creative camera techniques. Learners will study work by influential past and contemporary photographers. They will be taught the features and operational functions of film-based and digital cameras so that they are able to capture original images of their own. Learners should focus on the camera rather than on printing techniques for this unit.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about the work of past and contemporary photographers
- 2 Be able to operate a camera to capture images
- 3 Be able to produce creative photographic outcomes
- 4 Be able to present photographic outcomes with commentary.

Unit content

1 Know about the work of past and contemporary photographers

Past and contemporary photographers: inventors eg Niépce, Daguerre, Fox Talbot; pioneers eg Cameron, Hill and Adamson, Nadar, Muybridge; influential practitioners eg Stieglitz, Lange, Adams, Cartier-Bresson, Brassai, Bailey

Work: technical information eg camera used, techniques employed, technology available, complexity; purpose eg social, political, artistic, illustrative, documentary, reportage

2 Be able to operate a camera to capture images

Camera types: film-based; digital

Operate: shutter speed; aperture; focus; multiple exposures; filters; effects of light eg flash, low lighting, night shooting, external light sources

Capture: eg film speed, types of film, composition, viewpoint, mood, style, impact, message

3 Be able to produce creative photographic outcomes

Creative outcomes: using formal elements eg colour, tone, shape, line, pattern, texture, composition; movement eg frozen, blurred; lighting eg high key, low key, flash, drawing with light; viewpoints eg vantage points, perspective, close-up, scale; depth of field eg deep, shallow; multiple exposures; distortion; filters eg colour correction, polarising, special effects

4 Be able to present photographic outcomes with commentary

Present work: eg technical notebook, mounted prints, progress diary, sketchbook

Commentary: eg annotation, evaluation, technical information, technical notes

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
P1 describe the work of past and contemporary photographers	M1 describe with some detail a range of the work of past and contemporary photographers	D1 describe with substantial detail a wide range of the work of past and contemporary photographers
P2 operate a camera to capture images	M2 competently operate a camera to capture images	D2 creatively operate a camera to capture images
P3 produce straightforward photographic outcomes using creative camera techniques	M3 produce competent photographic outcomes using creative techniques	D3 produce creative photographic outcomes using creative techniques
P4 review strengths and weaknesses of own application of photographic outcomes.	M4 discuss with some detail strengths and weaknesses of own application of photographic outcomes.	D4 evaluate with substantial detail strengths and weaknesses of own application of photographic outcomes.

Essential guidance

Delivery

This unit is designed to encourage learners to extend their knowledge of the camera to use its operational functions to produce creative photographs. Images are to be created primarily by exploiting the functions of the camera as opposed to printing techniques. Learners should explore lighting and camera functions for a range of manual and digital cameras.

Assessment

Evidence will include sketchbooks, technical notebooks, experimental prints, annotation and final mounted prints.

For learning outcome 1 learners must show evidence of having investigated past and current professional practice in photography covering the technical aspects of photography and the possible meanings of photographic images.

For learning outcome 2 learners should generate evidence by exploring a variety of techniques and processes using, ideally (but not necessarily), both film-based and digital equipment.

For learning outcome 3 learners must produce a range of photographic images.

For learning outcome 4 learners must be able to present and comment on the photographic work they have produced. This could be through an exhibition of work with annotations, a photographic portfolio or a collection of images in a folder, on a computer or on a website.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

The resources needed for this unit include cameras, access to facilities for printing images, studio equipment, related journals and reference materials.

Indicative resources**Textbooks**

Frost L — *The A-Z of Creative Photography, Revised Edition* (Amphoto Books, 2010) ISBN 978-0817400088

Harman D and Jones D — *The Digital Photography Handbook* (Quercus Publishing Ltd, 2007) ISBN 978-1847244451

Präkel D — *The Fundamentals of Creative Photography* (AVA Publishing Ltd, 2010) ISBN 978-2940411139

Journals

Creative Review

Digital Photographer

Professional Photographer

Websites

www.artscouncil.org.uk	information, advice and opportunities for visual artists
www.flickr.com	photo sharing website, account only but useful for inspiration
www.professionalphotographer.co.uk	information, technical content, links and industry information

Unit 6: Location Photography

Unit code: J/602/0912

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop skills needed for producing and enhancing photographic images on location and to know about others' work in this field.

Unit introduction

This unit is intended to provide learners with the knowledge and skills needed to produce photographic images on location. Learners will need to learn about and research historical and contemporary influences associated with location photography. This research is intended to inform and develop the learners own practical work.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about the applications of location photography
- 2 Be able to use cameras and equipment for location photography
- 3 Be able to explore image qualities in own location photography
- 4 Be able to review own location photographs.

Unit content

1 Know about the applications of location photography

Location photography: eg architecture, interiors, landscapes, cityscapes, sport, documentary, reportage, travel, people in working environments, social photography, war photography; technical considerations eg composition, lighting, subject and setting, camera type

Historical and contemporary photographers: eg Julia Margaret Cameron, Eadweard Muybridge, William Fox Talbot, Ansell Adams, Henri Cartier-Bresson, Berenice Abbott, Bill Brandt, Edward Weston, Sebastiao Salgado, Imogen Cunningham, Alfred Stieglitz, Cindy Sherman, Weegee

2 Be able to use cameras and equipment for location photography

Cameras: eg digital, SLR, medium format

Lenses: eg standard, wide angle, telephoto, zoom

Equipment: eg tripods, handheld meters, cable release, track; filters eg polarising, graduated, colour correction; film type; lighting eg fill-in flash, reflectors, fixed

3 Be able to explore image qualities in own location photography

Visual language: eg format, composition, viewpoints, vantage points; formal elements eg line, tone, pattern, shape, texture

Controls: eg depth of field, depth of focus, fast and slow shutter speeds, panning

4 Be able to review own location photographs

Present: technical note book; print book; mounted prints

Review: learner comment eg annotations, written notes, verbal feedback, digital recordings, witness statements, illustrated oral presentations

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
P1 describe different applications of location photography	M1 describe with some detail a range of applications of location photography	D1 describe with substantial detail a wide range of applications of location photography
P2 use cameras and equipment to produce location photographs	M2 competently use cameras and equipment to produce a range of location photographs	D2 creatively use cameras and equipment to produce a wide range of location photographs
P3 explore image in own location photographs	M3 demonstrate competent use of image qualities in own location photographs	D3 demonstrate a creative use of image qualities in own location photographs
P4 review strengths and weaknesses of own location photographs.	M4 discuss with some detail strengths and weaknesses of own location photographs.	D4 evaluate with substantial detail strengths and weaknesses of own location photographs.

Essential guidance

Delivery

Delivery should focus on practical work with the provision of demonstrations of techniques. This will enable learners to experience and understand the creative possibilities of location-based photography. Learners will need to investigate the work of other location photographers in a range of specialist areas so that this may influence their own work.

Assessment

Evidence will include sketchbooks, technical notebooks, experimental prints, annotation and final mounted prints.

For learning outcome 1 learners must show evidence of having investigated past and current professional practice in location photography covering the technical and aesthetic aspects of the images.

For learning outcome 2 learners should generate evidence by exploring a variety of techniques and processes using, ideally (but not necessarily), both film-based and digital equipment.

For learning outcome 3 learners must produce a range of photographic images.

For learning outcome 4 learners must be able to present and comment on the photographic work they have produced. This could be through an exhibition of work with annotations, a photographic portfolio or a collection of images in a folder, on a computer or on a website.

Employer engagement and vocational contexts

Centres should develop links with practising photographers in order to develop assignments for learners or to provide work experience. A lecture or visit by a photographer can provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Access to appropriate locations, camera and associated equipment will be necessary to enable learners to gain practical knowledge and skills. Similarly, access to facilities enabling films to be processed or digital images to be manipulated will be essential in enabling learners to achieve the outcomes of this unit.

Indicative resources**Textbooks**

Frost L — *The A-Z of Creative Photography, Revised Edition* (Amphoto Books, 2010)

ISBN 978-0817400088

Harman D and Jones D — *The Digital Photography Handbook* (Quercus Publishing Ltd, 2007) ISBN 978-1847244451

Präkel D — *The Fundamentals of Creative Photography* (AVA Publishing Ltd, 2010) ISBN978-2940411139

Journals

Creative Review

Digital Photographer

Professional Photographer

Websites

www.artscouncil.org.uk	information, advice and opportunities for visual artists
www.flickr.com	photo sharing website, account only but useful for inspiration
www.professionalphotographer.co.uk	information, technical content, links and industry information

Unit 7: Vocational Contexts in Art and Design

Unit code: D/602/0737

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

In this unit learners will research and explore historical and cultural contexts relating to their art and design pathway. Learners should present their findings and their personal response.

Unit introduction

Designers need to keep up to date with creative and cultural events as well as being informed about what has happened in the past. This involves studying historical and contemporary art, craft and design as well as exploring the context surrounding when works were completed. This unit is about the development of the skills needed to seek out, organise, select and record relevant information and references that provide inspiration for originating ideas. Learners will develop their research and presentation skills by exploring others' work and developing their own responses.

Learning outcomes

To achieve this unit a learner must:

- 1 Know the influences of historical and contemporary design developments
- 2 Be able to explore historical and contemporary references to research and develop own response
- 3 Be able to present information about the work studied.

Unit content

1 Know the influences of historical and contemporary design developments

Historical and contemporary design developments: eg key movements, styles, schools, individuals, Western and non-Western cultures; influencing factors eg technology, social factors, environment, politics; trends, developments with materials

2 Be able to explore historical and contemporary references to research and develop own response

Explore references: sources eg museums, galleries, collections, archives, internet journals, websites, books, magazines, interviews, recorded information, literature; first-hand observation eg object handling sessions, observational drawing, visits, photographing, interviewing, sketching, annotation, note-taking

3 Be able to present information about the work studied

Presentation: eg case study, annotated images, notes, information sheets, technical file, PowerPoint presentation, illustrated talk, artists' book, sketchbook, presentation sheets, discussion, artefact, personal response; factual research on historical and contemporary design eg background information, biography, description, technical information, context, user, use of 2D and 3D visual language, meaning

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of 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:
<p>P1 identify the influences of different historical and contemporary design developments</p> <p>P2 explore different historical and contemporary references to research and produce own response</p> <p>P3 present information about the work studied.</p>	<p>M1 consistently identify the influences of different historical and contemporary design developments</p> <p>M2 consistently explore a range of historical and contemporary references to research and develop own response</p> <p>M3 consistently present well-organised and effective information about the work studied.</p>	<p>D1 imaginatively and independently identify the influences of different historical and contemporary design developments</p> <p>D2 imaginatively and independently explore a wide range of historical and contemporary references to research and develop own response</p> <p>D3 imaginatively and independently present complex information about the work studied.</p>

Essential guidance

Delivery

The aim of this unit is to enable learners to explore the diversity of historical and contemporary practice in design. When learners are exploring design developments they may focus their investigation on key individuals within a chosen area of specialism or undertake a more general overview. This may involve lectures as well as visits to galleries, exhibitions, sculpture parks, craft fairs, studios or workshops, and visiting speakers.

Assessment

A number of activities may be used to generate evidence for this unit. Assignments may demand written reports or verbal presentations. Learners should keep an illustrated record of their research notes to support their assignments.

Employer engagement and vocational contexts

Centres should develop links with practising artists, designers craftworkers, programmers etc in order to develop assignments for learners or to provide work experience. A lecture or visit by an artist, designer, craftworker, programmer or other type of practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

The resources needed for this unit must include digital media with associated hardware and software, studio tools and equipment and related journals and reference materials. This unit can be delivered in a classroom or drawing studio. Access to slide-shows and interactive PowerPoints can be used to show examples of artists' work but learners should be able to engage in active research and discussion around the themes covered.

Indicative resources

Textbooks

Graham-Dixon A — *Art: The Definitive Visual Guide* (Dorling Kindersley, 2008)
ISBN 978-1405322430

Phaidon Editors — *30,000 Years of Art: The Story of Human Creativity Across Time and Space* (Phaidon Ltd, 2007) ISBN 978-0714847894

Smith R— *The Artist's Handbook* (Dorling Kindersley, 2009)
ISBN 978-1405348775

Journals

Artists & Illustrators

Crafts

Creative Review

Websites

www.apollo-magazine.com	a broad online version of Apollo Magazine, giving an up-to-date view on contemporary arts
www.arthistory.about.com	a website offering links to useful sources of information on historical and contemporary artists
www.craftscouncil.org.uk	this website includes access to a list of current designers and makers and a searchable image bank called Photostore

Unit 8: Working with Moving Image Briefs

Unit code: L/502/4871

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

In this unit learners will be introduced to the field of the moving image. Through applied research they will develop a moving image piece based on a set assignment. Learners will gain skills and understanding in the pre-production, production and post-production phases of making a piece of film- or video-based artwork.

Unit introduction

The field of moving image covers areas including video and television. Artists have also used moving image as a vehicle for communicating a message or intention in video- or film-based artwork. Independent filmmakers have manipulated the genre to fulfil ideas that range from surrealism to documentary. Designers exploit television's ability to gain access to our homes through the use of moving images in advertising productions. Much of our contemporary communication involves moving image.

Learners will be taught how to plan and produce a piece of moving image-based work. This will involve them in learning how to plan and manage the production process, and to use technical equipment properly and safely.

Learners will be able to develop personal themes and ideas in their work for this unit. They will work with appropriate technology to produce their final piece. Finally, they will review their moving image outcome against the original ideas or intentions they set out to pursue in the brief.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use materials, techniques and technology for moving image briefs
- 2 Be able to plan and develop ideas for a moving image brief
- 3 Understand the successful characteristics and quality of moving image work.

Unit content

1 Be able to use materials, techniques and technology for moving image briefs

Materials: eg cels, drawing materials, plasticine, card, paper, paint, voice, script, storyboard, software, hardware

Techniques: eg hand-drawn, modelling, photographing, stop animation, importing, key framing, rotoscoping, time lapse, filming, videoing, foley sound, sound effects, voiceover

Technology: eg still cameras, movie cameras, computers, lighting, microphones

Briefs: eg genres, short films, ident, features, documentaries, animations

2 Be able to plan and develop ideas for a moving image brief

Plan a moving image project: planning eg storyboard, pre-production, production, post-production; intentions eg subject matter, theme, idea, documentary, narrative, text, advertising, fine art piece; resources eg location, studio, sets, costumes, props, actors, script, equipment; constraints; opportunities eg criteria for success, risk assessments, location filming permissions

Create a moving image project: production eg film, video, television, camera equipment, peripherals, safety, timescale, deadline, equipment, resources, image capture, in-camera editing, post-production editing, file saving protocols; presentation formats eg screen-based, handheld devices, projection, film, DVD, QuickTime movie, web streaming, download, Flash movie

3 Understand the successful characteristics and quality of moving image work

Development of own and others' work: compared with original intentions; technical qualities; aesthetic qualities; limitations, opportunities

Characteristics: analysis eg alternative options; exploring properties eg effects, uses, limitations, creative potential; suitability eg purpose, factors, opportunities, constraints (time, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

Production process: technical competencies; creative abilities; time management

Sources of information: self-evaluation; comments from others eg audience, peers, tutors, client; documentation eg notes from tutorials, annotation, notes from audience feedback, production diaries

Assessment criteria and grading grid

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:
P1 use materials, techniques and technology safely	M1 explore materials, techniques and technology effectively	D1 integrate materials, techniques and technology creatively and independently
P2 plan and develop ideas and outcomes for a moving image brief	M2 purposefully present coherent ideas for a moving image project	D2 independently present imaginative ideas for a moving image project
P3 select materials, techniques and processes for a moving image brief	M3 select materials, techniques and processes, using them effectively for a moving image brief	D3 integrate diverse materials, techniques and processes, using them creatively and independently for a moving image brief
P4 discuss successful moving image work.	M4 compare and contrast experimental, development and final creative work.	D4 evaluate experimental, development and final creative work.

Essential guidance

Delivery

Delivery of this unit will involve learners in researching the field of moving image and proposing ideas for an assignment that they produce. Delivery can take the form of the assignments shown in the outline learning plan, where learners are introduced to the subject through a tutor-led presentation. Learning outcome 1 can be taught through assignment 1: practical examples using moving image. In this assignment tutors should deliver a presentation that highlights the different applications of moving image-based work; areas studies could include documentary, short narrative pieces, visual responses to soundscapes and experimental videos. Tutors' presentations could include examples from current television series, such as *3 Minute Wonders* on Channel 4, work by artists such as Bill Viola, or work from the portfolio of LUX. Learners should develop their ideas and short pieces of moving image in areas in which they are considering working for their own extended practical piece. This process can be supported by learners independently undertaking research tasks, and discussing their conclusions. The activities address learning outcomes 1 and 2. For learning outcome 2, learners should use the understanding gained to plan and produce a completed moving image piece, based on their particular area of interest. The scope allowed for this will depend on the level of available resources in the centre, and the amount of technical and tutorial support tutors are able to offer. Tutors should review learners' plans to ensure the requirements of the unit are being fulfilled, and sign these plans off when agreed.

Learning outcome 2 involves learners in supporting their development work from the planning stage to a completed moving image piece through the evaluation and selection of appropriate resources. In doing this they will need technical support and access to appropriate physical resources, and technical areas and equipment. Introductions to specific equipment and processes should include briefings on relevant safe working guidelines, for example. using red-heads safely, cabling up cameras and lights correctly to avoid trip hazards, and so on. Learners should manage their time effectively to ensure all aspects of the production and post-production stages in their assignment are achievable within the timescale of the unit.

For learning outcome 3, on completion, learners should be given an opportunity to screen their outcomes and to gather audience feedback, from tutors, peers and any interested parties. This will assist them in being able to complete an in-depth and comprehensive evaluation of their project. They can weigh up their degree of success against their knowledge of others' work and identify opportunities for further development.

Assessment

Evidence for achievement of learning outcome 1 (P1) will most likely be production documentation and witness observation.

Evidence for achievement of learning outcome 2 (P2 and P3) will consist of pre-production, production and post-production documentation, footage, rough cuts and the final moving image piece.

Evidence for achievement of learning outcome 3 (P4) could take the form of written reports, oral presentations, video diaries, discussions, interviews and witness observation. This evidence might be integrated with the evidence for learning outcomes 1 and 2.

Visits to galleries, exhibitions, and especially visits from practitioners, will give learners opportunities to examine others' working processes in detail. The evidence may be presented in the form of a video diary, vlog or blog.

Employer engagement and vocational contexts

This unit can be delivered through a live project. Centres should aim to develop links with appropriate local organisations who would be willing to support learners in producing work for a specific aim. Local galleries/museums may be able to work in partnership to give learners video art or film-related workshops from visiting practitioners.

Links with employers are essential to the delivery of the programme and for work experience and employment. Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Delivery of this unit will involve an analysis and appraisal of examples of moving image. This experience will support learners in developing a personal practical project that builds a response to a set or self-generated brief.

Learners will need access to specialist equipment and studios for image development and capture, depending on the types of project being developed and the available resources. Learners should be given suitable technical support to be able to gather and use appropriate cameras and peripherals. Access to suitable post-production facilities, computer labs and software is essential. A venue for screening, installing or displaying final outcomes is desirable.

Indicative resources

Textbooks

Evans R — *Practical DV Film Making* (Focal Press, 2002) ISBN 978-0240807386

Hardy P — *Filming on a Microbudget* (Pocket Essentials, 2009)
ISBN 978-1842433010

Jones C and Jolliffe G — *The Guerrilla Film Makers Handbook* (Continuum, 2000)
ISBN 978-0826447135

Millerson G — *Video Production Handbook* (Focal Press, 2008)
ISBN 978-0240520803

Musburger R — *Single Camera Video Production* (Focal Press, 2005)
ISBN 978-0240807065

Roberts-Breslin J — *Making Media: Foundations of Sound and Image Production*
(Focal Press, 2007) ISBN 978-0240809076

Seeger L — *From Script to Screen* (Lone Eagle, 2003) ISBN 978-1580650540

Wohl M — *Apple Pro Training Series: Advanced Editing Techniques in Final Cut Pro 5* (Peachpit Press, 2005) ISBN 978-0321335494

Websites

www.bfi.org.uk the British Film Institute

www.lux.org.uk arts agency website for the moving image

Unit 9: Working with Digital Art and Design Briefs

Unit code: L/502/4868

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit introduces learners to working with digital technologies in art and design briefs. Learners will explore the possibilities of different digital technologies and processes and learn about the formulation, planning and production of digital art and design.

Unit introduction

Digital art and design encompasses different areas; artists use digital-based processes to produce digital fine art work, sometimes using photographic processes, installation and digitally manipulated imagery amongst others. Digital technologies are also harnessed to produce animated or time-based work. Illustrators can work with digital imagery, or any combination of traditional processes and digital-based production. Digital art and design offers exciting new opportunities to create new forms of work and to involve, interact and collaborate with audiences and participators.

Digital art and design briefs can also feature work that is closely related to the graphic communication or new media industries. From digital artists working independently or through digital communities, to companies exploring alternative methods through which to communicate a corporate identity, there is a wealth of outlets for digital art and design.

Learners will be taught how to select appropriate source materials, according to the intention of the brief. They will learn how to identify and use the necessary software, techniques, processes, equipment and peripherals to achieve the intended outcome. Learners will experience aspects of producing digital art and design, such as file management, file storage protocols, communication technologies, pre-production and production methods. They will review their outcomes against the original purpose or scope of the projects they work on.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to create visual material using digital technology
- 2 Be able to plan and develop ideas for a digital art and design brief
- 3 Understand the successful characteristics and quality of digital art and design work.

Unit content

1 Be able to create visual material using digital technology

Visual material: screen-based eg JPEGs, 3D, projections, movies, animations, sequences, prints, websites, galleries; artefacts eg 3D files

Digital technology: eg using digital photography, scanning, vector-based graphics software, animation software, editing software; recording eg sources, capture, downloads, imagery; use file saving conventions eg back-up digital files, transfer digital files using peripherals, importing and exporting digital files

Health and safety: Health and Safety Act 1974, elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials and techniques

2 Be able to plan and develop ideas for a digital art and design brief

Plan and develop ideas: primary sources eg direct observational drawing, painting, photography, video; secondary sources eg drawings, paintings, pictures, photocopies, postcards, paper-based and online publications, libraries and audio-visual sources; subject matter eg objects, places, people, galleries, exhibitions, museums; planning eg storyboards, layouts, working drawings, pre-production, production, post-production, deadlines, reviews, alternative ideas, drafts, sketches, emails, attachments, blogs, websites, animatics; communicating eg audiences, clients, colleagues, collaborators

Explore and use: eg experimentation, testing, test pieces, models, sketches, trial and error, handling, investigation, analysis

Materials, techniques and processes: materials eg traditional art and design materials, digital technology, hardware, software; techniques eg image manipulation, cloning, sampling, experimentation, interactive media, onscreen, site-specific; processes eg 2D, 3D, time-based

Outcomes: eg initial ideas, preliminary work, drawings, photographs, scanned imagery, found imagery, outline plan for production, identifying equipment, peripherals and software required for production

3 Understand the successful characteristics and quality of digital art and design work

Development of own and others' work: compared with original intentions; technical qualities; aesthetic qualities; impact, opportunities, limitations

Characteristics: analysis eg alternative options, exploring properties, effects, uses, limitations, creative potential; suitability eg purpose, factors, opportunities, constraints (time, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

Production process: technical competencies; creative abilities; time management

Sources of information: self-evaluation; comments from others eg audience, peers, collaborators, tutors, client; documentation eg notes, recordings, notes from feedback, production diaries

Assessment criteria and grading grid

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:
P1 create visual material using digital technology safely	M1 create effective and coherent visual material using digital technologies	D1 independently and imaginatively, create visual material using an assortment of digital technologies
P2 plan and develop ideas and outcomes for a digital art and design project	M2 purposefully present coherent ideas for a digital art and design project	D2 independently present imaginative ideas for a digital art and design project
P3 select materials, techniques and processes for a digital art and design brief	M3 select materials, techniques and processes, using them effectively for a digital art and design brief	D3 integrate diverse materials, techniques and processes, using them creatively and independently for a digital art and design brief
P4 discuss successful digital art and design work.	M4 compare and contrast experimental, development and final creative work.	D4 evaluate experimental, development and final creative work.

Essential guidance

Delivery

This unit can be delivered through a single art and design digital project, provided the assignment is broken down into suitable stages where learners can be given interim assessment and feedback.

Learners begin the unit by developing their responses to a brief. Learners may wish to work to a self-generated brief, and tutors should support this provided they are sure that it can fulfil the requirements of the unit. It may be possible to incorporate a client- or employer-led live project. For example, a company or organisation local to the centre may have a need for a digitally produced, marketing-related outcome. Such an opportunity should be supported by tutors and may make a vocationally relevant and interesting assignment. It is particularly rewarding for learners to experience working with a client as well as their tutors, as this experience gives them opportunities to develop communication and presentation skills.

Learning outcomes 1 and 2 require learners to identify their ideas and source materials, and incorporate them into a proposal for the brief. Tutors should refer learners to the scope and constraints of the brief at regular intervals at this stage, to ensure that learners' ideas and responses are fit for purpose and address the requirements of the brief.

Learners will require tutor and technical support in order to create visual materials using relevant digital-based technologies. The choice of production methods should be clearly linked to the scope of the assignment and the intended outcome. Learners should be taught how to use peripherals correctly, and to use aspects such as file-saving and file-naming protocols, as they will need to present the different stages of their assignment in an ordered format for assessment. Much of this material may be in digital formats; therefore learners should carefully name and save each file in an appropriate folder for retrieval at a later date. Learners should also consider the final format for their outcome, ie a DVD with supporting digital files; QuickTime movie or series of final JPEG files. If using short animated sequences, learners should present all preliminary work and their production file at assessment; this could include a synopsis, initial drawings, storyboards, animatics if available and final sequence. Learners should consider the effectiveness of this assignment in relation to the constraints of the brief; they might ask how well did they meet the brief? What did the client/tutor/peer feedback tell them? How could they have improved their project? This evaluation should be recorded in their work journal or sketchbook, and included as part of their submission on the unit.

Learning outcome 3 is an opportunity for learners to reflect on their work while drawing parallels with the work of others. Through visiting professionals and/or through contacting others through email or blogs, learners gain a better understanding of the working processes of others. Learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. When reviewing work in progress, learners need to take into account any technical or aesthetic problems. They will need to consider and document the development of their ideas, use of media and quality of final outcomes. If the

learner has produced a working prototype then, as part of the evaluation, it will be possible to carry out practical tests and this should allow a clear and objective assessment of the outcome. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be documented and the final outcome saved and backed up in an appropriate format. Learners will need to be taught how to present their work to suit the brief and the intended audience.

Assessment

Assessment for this unit can be staged in order to provide an interim assessment for learning outcomes 1 and 2, and to ensure that learners are supported through the assessment process to achieve their full potential in the project. By providing feedback on the suitability of their ideas and proposal, tutors will be able to direct learners in enhancing and refining their project. The assessment of learning outcome 1 can take the form of a presentation, supported by relevant preliminary work and research notes. After the interim assessment, learners may need to return to activities detailed through learning outcomes 1 and 2 in order to develop their ideas further, and as a result of feedback. This will necessitate the final grade for these outcomes being determined at the final assessment.

Evidence for achievement of learning outcomes 1 and 2 (P1, P2, and P3) will be documentation showing ideas generation and development (written notes, annotated sketchbooks, thumbnails, mood-boards, screen-grabs etc), and the finished work. Documentation will indicate research done and will include source material where relevant.

Evidence for achievement of learning outcome 3 (P4) could take the form of written reports, oral presentations, video diaries, discussions, interviews and witness observation. This evidence might be integrated with the evidence for learning outcomes 1 and 2.

Employer engagement and vocational contexts

This unit may be taught through a live project. Centres should aim to develop links with appropriate local organisations willing to support a project such as the digital art and design brief shown in the outline learning plan.

Links with employers are essential to the delivery of the programme and for work experience and employment.

Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

This unit will involve the delivery of an art and design brief that allows learners sufficient opportunity to investigate and explore using digital art and design techniques.

Learners will need access to specialist studios for image development and capture, depending on the types of project being developed and the available resources. Learners should be given suitable technical support to be able to gather and use appropriate peripherals. All aspects of health and safety should be covered by practical demonstrations led by tutors or technicians, for example the safe operation of portable lighting. Access to suitable post-production facilities, computer labs and software is essential. A venue for screening/installing or displaying final outcomes is desirable.

Indicative resources

Textbooks

Berger J — *100 Habits of Successful Graphic Designers: Insider Secrets from Top Designers on Working Smart and Staying Creative* (Rockport Publishers Inc, 2005) ISBN 978-1592531882

Blais J and Ippolito J — *At the Edge of Art* (Thames & Hudson, 2006) ISBN 978-0500238226

Caplin S and Banks A — *The Complete Guide to Digital Illustration* (Ilex, 2003) ISBN 978-1904705000

Davies A and Fennessy P — *Digital Imaging for Photographers* (Focal Press, 1998) ISBN 978-0240515908

Kerlow I — *The Art of 3D Computer Animation and Effects* (John Wiley, 2004) ISBN 978-0470084908

Klanten R — *Hidden Track: How Visual Culture is Going Places* (Die Gestalten Verlag, 2005) ISBN 978-3899550849

Klanten R — *Illusive: Contemporary Illustration and its Context* (Die Gestalten Verlag, 2007) ISBN 978-3899551914

Popper F — *Art of the Electronic Age* (Thames & Hudson, 1997) ISBN 978-0500279182

Wells L — *Photography: A Critical Introduction, 4th Edition* (Routledge, 2009) ISBN 978-0415460873

Zeegan L — *Digital Illustration: A Masterclass in Digital Image-Making* (RotoVision, 2005) ISBN 978-2880467975

Journals

British Journal of Photography

Computer Art magazine

Creative Review

Design magazine

Websites

creativecommons.org	Creative Commons website, dedicated to online sharing and collaboration of resources
www.adobe.com	art and design software
www.clickforart.com	paintings and prints commercial site
www.computerarts.co.uk	Computer Arts magazine website
www.dafont.com	online fonts
www.design-council.org.uk	the national strategic body for design
www.digitmag.co.uk	online digital arts
www.filmeducation.org	resources for film in education
www.flickr.com	photo sharing website
www.northkingdom.com	design agency showcase
www.otherthings.com/grafarc/about.html	graffiti archaeology
www.photojojo.com/content/tutorials/ultimate-guide-to-time-lapse-photography	time lapse photography website
www.saatchi-gallery.co.uk	the Saatchi Gallery online
www.tate.org.uk	the Tate Gallery website
www.zoomr.com/photos	video and photo sharing website

Unit 10: Animation Techniques

Unit code: M/600/6521

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to introduce learners to the practical processes of animation and to enable them to develop an understanding of historical and contemporary animation techniques. Learners will work on design, character, setting and narrative and will then focus on a specific technique for the production of an animation sequence.

Unit introduction

Animation production is a significant activity in the creative media sector, not only in high-profile television programmes such as *Wallace and Gromit*, but also in feature films, mobile phone content, the internet, television advertising and the computer games industry. Whilst there is still room for the traditional 'craft' techniques such as cel animation, computer-generated and aided animation is increasingly being used, and in ways that allow for as much creativity as traditional methods.

Learners will research the content and production techniques used in historical and contemporary examples of work. Learners will develop understanding in such things as persistence of vision, frame rates, stop-frame techniques and the production of cells. This background will inform planning and production of work using one of the traditional methods or a digital application for animation and provide a basis for exploring and experimenting with animation techniques and content.

A successful career in animation requires good visual awareness and attention to detail. It requires the ability to develop fresh ideas for content which will engage the chosen audience. A good animator will take into account at all stages the role of animation as communication, whether this be for entertainment or information. Learners should always aim to move beyond simply creating moving shapes on a screen.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about animation techniques
- 2 Be able to develop ideas for an animation sequence
- 3 Be able to create an animation sequence
- 4 Be able to review own animation production.

Unit content

1 Know about animation techniques

Techniques: zoetrope; kinoscope; flick book; cel animation; rotoscoping; drawn on film; digital applications; photographic stills; claymation; stop frame

Influential animation: eg Walt Disney, Hanna-Barbera, Warner Bros, Norman McLaren, Len Lye, Aardman Animations

Contemporary uses: eg music videos, advertising, television programmes, computer games, mobile phones, internet

2 Be able to develop ideas for an animation sequence

Considerations: audience; technique; style eg straight, comic, satirical, fantasy, anime

Genres: eg children's, music video, advertisement

Generation of ideas: visualisation; characters; backgrounds; storylines; audio; working within technical limitations

Development of ideas: designs; drawings; storyboarding; consideration of movement; continuity; frames per second; perspective; soundtrack design; point of view eg changes or extents of an action or movement

3 Be able to create an animation sequence

Pre-production: eg scripts, sketches, models, materials, storyboard, set, music, sound effects

Production: eg model making, set building, drafting, layout, point of view, key frames, copywriting, audio recording, filming

Post-production: eg editing (cuts, transitions, timing, frame numbers), special effects, sound mixing, soundtrack editing, soundtrack synchronisation

4 Be able to review own animation production

Finished product: compared with original intentions; appropriateness to audience; technical qualities; aesthetic qualities; content; style

Production process: pre-production eg research, planning; production eg time management, project management, technical competencies, creative ability, own work, teamwork; post-production eg time management, project management, technical competencies, creative ability, own work, teamwork

Sources of information: self-evaluation; documentation eg notes, sketches, storyboards, production logs; comments from others eg audience, peers, tutors, client

Assessment criteria and grading grid

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:
<p>P1 outline techniques employed in animation</p> <p>P2 present an idea for an animation sequence</p> <p>P3 use animation techniques to create an animation sequence that partially realises intentions</p> <p>P4 review strengths and weaknesses of own animation production work.</p>	<p>M1 describe techniques employed in animation with some detail and with reference to appropriate illustrative examples</p> <p>M2 present a developed idea for an animation sequence</p> <p>M3 use animation techniques competently to create an animation sequence that mainly realises intentions</p> <p>M4 describe strengths and weaknesses of own animation production work with some detail and with reference to appropriate illustrative examples.</p>	<p>D1 evaluate techniques employed in animation with reference to precise and detailed illustrative examples</p> <p>D2 present an imaginative idea for an animation sequence</p> <p>D3 use animation techniques skilfully to create an animation sequence that clearly realises intentions</p> <p>D4 evaluate strengths and weaknesses of own animation production work with reference to precise and detailed illustrative examples.</p>

Essential guidance

Delivery

The unit could be taught through a variety of activities. Short introductory practical exercises might include the production of flip books and zoetrope strips to demonstrate early development of the illusion of movement. Further practical experimentation with various animation techniques can be encouraged with screenings of professionally produced examples in advertising, music videos and experimental film. Discussion of these examples should concentrate on the animation method employed – they could, for example, be broken down frame by frame to demonstrate the way in which the animation has been constructed, whether it be claymation, pixilation, cel, cut-outs, mixed media or stop frame. Analysis of specific texts should therefore be given great emphasis, looking particularly at the strategies employed and the relationship of those strategies to the technique used and the audience. This understanding will then inform the production work.

Centres might opt to teach one form of animation to all their learners, in which case a series of demonstrations, workshops and exercises designed to develop the basic skills for that technique might be produced to take learners through a structured programme. Alternatively, centres may prefer to let learners follow their own interests, in which case the tutor's role will be more that of a facilitator, guiding learners towards sources of information and ensuring that they keep their ambitions related to the potential of the available facilities.

Animation is a time-consuming business so, whichever approach is adopted, tutors should guide learners carefully to ensure that they do not take on over-ambitious projects. In considering what length of production they might think appropriate, tutors should, of course, take into account the chosen method of production.

Initial ideas development and pre-production work can be broken down into specific tasks by the tutor, or learners can negotiate the ordering of their own work at this stage. Learners should be encouraged at this stage to concentrate on the process of animation itself, rather than getting too caught up in associated aspects of production such as set construction.

It is suggested that production and post-production tasks be monitored by the tutor during a series of workshop sessions, with more formal sessions, including group presentations, being used for evaluation of the production work.

Screenings of completed work should occur within the centre, possibly as part of an exhibition event to a wider audience. Completed productions might also be screened elsewhere in the locality, entered for festivals or uploaded to appropriate websites. Learners will require some input into the process of reviewing their own completed work.

Lectures and discussions should be incorporated into the teaching, along with a programme involving visiting speakers or visits to, for example, animation studios, festivals or cinema screenings.

Assessment

Evidence for achievement of learning outcome 1 could be a written report, video piece or a presentation by the learner. Presentations should be recorded for internal and external verification purposes. Learners could also hand in notes on animations they have watched.

Achievement of learning outcome 2 can be evidenced through various forms of recording of exercises or group development activities. Notes, ideas boards and spidergrams are all acceptable forms of evidence, along with sketches, photographs, designs and storyboards. These can also be supported by tutor observation.

Practical recording and editing activities that are monitored and notes by tutors would provide evidence for achievement of learning outcome 3 as would the final product. It is essential that for any group work all individual work is evidenced in order to award an individual learner a grade for the unit. This should be supported with initial minuted group discussions and role allocations, and final evaluation of own work and team activity.

Evidence for achievement of learning outcome 4 can be in the form of a presentation, a written report, or a structured statement in an audio or visual medium.

Employer engagement and vocational contexts

Centres should aim to develop relationships with local animation companies, freelancers and model makers to develop a programme which includes visiting speakers, workshops and work placements.

Animation is now widely commissioned by a range of organisations wishing to use this medium to convey messages on websites. Some live brief work with external clients will be valuable.

Publicly funded media centres will also provide a range of opportunities and collaboration and contact details for these will be available through regional screen agencies. These agencies exist to develop film and media in the UK. Their websites provide much material for research and many of them include clips of production work. They do not fund production work by students, but offer information about the production, distribution and exhibition initiatives taking place across the UK:

- www.bfi.org.uk — British Film Institute
- www.em-media.org.uk/pages/home — East Midlands Media
- www.filmagencywales.com — Film Agency for Wales
- www.filmlondon.org.uk — Film London
- www.firstlightmovies.com — First Light
- www.northernirelandscreen.co.uk — Northern Ireland Screen
- www.northernmedia.org — Northern Film and Media
- www.northwestvision.co.uk — North West Vision and Media
- www.scottishscreen.com — Scottish Screen
- www.screeneast.co.uk — Screen East

- www.screensouth.org — Screen South
- www.screenwm.co.uk — Screen West Midlands
- www.screenyorkshire.co.uk — Screen Yorkshire
- www.swscreen.co.uk — South West Screen
- www.ukfilmcouncil.org.uk — UK Film Council.

Skillset, the Sector Skills Council for creative media, has a substantial section of its website dedicated to careers, including job descriptions. Guidance about industry roles and careers in animation is on Skillset's website www.skillset.org/animation.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.businesslink.gov.uk – local, regional business links
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network
- www.warwick.ac.uk/wie/cei – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Essential resources

Access to a rostrum camera, an animation table and lighting will be required, as well as camera equipment capable of frame capture and remote shutter control. Many DV cameras come with animation modes and whilst some of these are less than frame accurate, their use can be combined with existing video editing applications.

Access to animation production software is required with domestic level applications being suitable.

Construction space will be required to enable learners to make sets or models, as well as sufficient studio space for a number of sets to be in place over the period of an assignment.

Recording, editing and post-production facilities for sound will be required.

Libraries should have DVD resources as well as relevant and current information on animation, filming techniques and digital animation and contemporary film-makers.

Indicative resources

Textbooks

Bendazzi G — *Cartoons: One Hundred Years of Cinema Animation* (John Libbey, 1995) ISBN 978-0861964454

Culhane S — *Animation: From Script to Screen* (Columbus Books, 1990) ISBN 978-0312050526

Grant J — *Masters of Animation* (Batsford, 2001) ISBN 978-0713486287

Hall K and Holmes P — *BTEC First in Media: A Practical Handbook* (Edexcel, 2007) ISBN 978-1846901980

Lord P — *Cracking Animation: The Aardman Book of 3-D Animation* (Thames & Hudson, 2004) ISBN 978-050051190X

McFarlane T and Beck J — *Outlaw Animation: Cutting-edge Cartoons from the Spike and Mike Festivals* (Harry N Abrams, 2003) ISBN 978-0810991519

Noake R — *Animation: The Guide to Animated Film Techniques* (McDonald and Co, 1988) ISBN 978-0356158721

Priebe K — *The Art of Stop-Motion Animation* (Delmar, 2006) ISBN 978-1598632442

Shaw S — *Stop Motion: Craft Skills for Model Animation* (Focal Press, 2008) ISBN 978-0240520556

Wells P — *Understanding Animation* (Routledge, 1998) ISBN 978-0415115973

White T — *Animation from Pencils to Pixels* (Focal Press, 2006) ISBN 9780-240806709

White T — *The Animator's Workbook* (Watson Guptill Publications, 1988) ISBN 978-0823002292

Wiedemann J — *Animation Now!* (Taschen, 2007) ISBN 978-382283789X

Williams R — *The Animator's Survival Kit* (Faber & Faber, 2002) ISBN 978-0571202284

Websites

www.aardman.com	the home of Wallace and Gromit, a tour of the studio and a showcase for Aardman's current offerings
www.anim8ed.org.uk	Anim8ed is an online animation resource aimed at young people
www.awn.com	an electronic monthly publication devoted to the art, craft and industry of animation, featuring intelligent news, reviews, commentary and opinion written by the leading minds in the field today
www.filmeducation.org/primary/animation/technique.html	the animation pages of Film Education
www.pixar.com	the company responsible for the films <i>Monsters, Inc.</i> and <i>Toy Story</i> . This site offers, amongst other things, information on the stages of production
www.wbanimation.warnerbros.com	Warner Bros

Further information

For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website (www.edexcel.com).

Useful publications

Related information and publications include:

- *Guidance for Centres Offering Edexcel/BTEC QCF Accredited Programmes* (Edexcel, distributed to centres annually)
- Functional skills publications – specifications, tutor support materials and question papers
- *Regulatory arrangements for the Qualification and Credit Framework* (published by Ofqual) August 2008
- the current Edexcel publications catalogue and update catalogue.

Edexcel publications concerning the Quality Assurance System and the internal and external verification of vocationally related programmes can be found on the Edexcel website and in the Edexcel publications catalogue.

NB: Some of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

How to obtain National Occupational Standards

Creative and Cultural Skills

Lafone House
The Leathermarket
Weston St
London
SE1 3HN

Telephone: 020 7015 1800
Fax: 020 7015 1847
Email: info@ccskills.org.uk
Website: www.ccskills.org.uk

Skillset

Focus Point
21 Caledonian Road
London
N1 9GB

Telephone: 020 7713 9800
Fax: 020 7713 9801
Email: info@skillset.org
Website: www.skillset.org

Professional development and training

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing student-centred learning and teaching approaches
- building functional skills into your programme
- building in effective and efficient quality assurance systems.

The national programme of training we offer can be viewed on our website (www.edexcel.com/training). You can request customised training through the website or by contacting one of our advisers in the Training from Edexcel team via Customer Services to discuss your training needs.

Our customer service numbers are:

BTEC and NVQ	0844 576 0026
GCSE	0844 576 0027
GCE	0844 576 0025
The Diploma	0844 576 0028
DiDA and other qualifications	0844 576 0031

Calls may be recorded for training purposes.

The training we provide:

- is active – ideas are developed and applied
- is designed to be supportive and thought provoking
- builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.

Annexe A

The Edexcel/BTEC qualification framework for the Art and Design sector

Progression opportunities within the framework.

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
8				
7				
6				
5		BTEC Level 5 HND Diploma in Art and Design/Fashion and Textiles/Fine Art/Graphic Design/ Interactive Media/ Photography/3D Design (QCF)		
4		BTEC Level 4 Foundation Diploma in Art and Design (QCF) BTEC Level 4 HNC Diploma in Art and Design/Fashion and Textiles/Fine Art/Graphic Design/Interactive Media/ Photography/3D Design (QCF)		Level 4 NVQ Design Management (QCF)

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
3	GCE AS in Art and Design GCE Advanced in Art and Design AS in Applied Art and Design Advanced in Applied Art and Design	BTEC Level 3 Foundation Diploma in Art and Design (QCF) BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Art and Design/Art and Design (Textiles)/Art and Design (Graphic Design)/Art and Design (3D Design)/Art and Design (Fine Art)/Art and Design (Design Crafts)/Art and Design (Fashion and Clothing)/Art and Design (Photography)/Art and Design (Interactive Media) (QCF)	BTEC Level 3 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Design Crafts/Textiles/Graphic Design/Photography/Fashion and Clothing/Fine Art (QCF)	Level 3 NVQ Design (QCF)
2	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 2 Certificate, Extended Certificate and Diploma in Art and Design (QCF)	BTEC Level 2 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Textiles/Graphics/ Photography/Fashion and Clothing/Fine Art (QCF) BTEC Level 2 Subsidiary Certificate, Certificate and Diploma in Design (QCF)	Level 2 NVQ Design Support (QCF)

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
1	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 1 Award/Certificate/Diploma in Art and Design (QCF)	BTEC Level 1 Award, Certificate and Diploma in Interactive Media/3D Design/Textiles/Graphic Design/Photography/Fashion and Clothing/Fine Art (QCF)	
Entry		BTEC Entry Level Award in Art and Design (Entry 3) (QCF)		

Annexe B

Wider curriculum mapping

Edexcel BTEC Levels 1 and 2 qualifications give learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

Spiritual, moral, ethical, social and cultural issues

Throughout the delivery of these qualifications learners will have the opportunity to actively participate in different kinds of decision making. They will have to consider fair and unfair situations and explore how to resolve conflict. Working in small groups they will learn how to respect and value others' beliefs, backgrounds and traditions.

Citizenship

Learners undertaking these qualifications will have the opportunity to develop their understanding of citizenship issues.

Environmental issues

Developing a responsible attitude towards the care of the environment is an integral part of this qualification. Learners are encouraged to minimise waste and discuss controversial issues.

European developments

Much of the content of the qualification applies throughout Europe, even though the delivery is in a UK context.

Health and safety considerations

Health and safety is embedded within many of the units in this qualification. Learners will consider their own health and safety at work, how to identify risks and hazards and how to minimise those risks.

Equal opportunities issues

There will be opportunities throughout this qualification to explore different kinds of rights and how these affect both individuals and communities, for example learners will consider their rights at work and the rights of employers and how these rights affect the work community.

Annexe C

National Occupational Standards mapping

The grid below maps the knowledge covered in the Edexcel BTEC Levels 1 and 2 Specialist qualifications in Photography against the general categories of the Skillset and Creative and Cultural Skills National Occupational Standards.

KEY

indicates partial coverage of the specified category of National Occupational Standards

a blank space indicates no coverage.

Level 1

National Occupational Standards	Units							
	1	2	3	4	5	6	7	8
Animation								#
Camera							#	
Interactive Media and Computer Games								#
Photo Imaging	#	#	#	#	#	#		#
Creative and Cultural Skills								
Design	#	#	#	#	#	#	#	#

Level 2

National Occupational Standards	Units									
	1	2	3	4	5	6	7	8	9	10
Animation								#	#	#
Design for the Moving Image								#	#	
Interactive Media and Computer Games								#	#	
Photo Imaging	#	#	#	#	#	#		#	#	
Creative and Cultural Skills										
Crafts							#			
Design		#					#			
Jewellery							#			

Annexe D

Glossary of accreditation terminology

The following information about these qualifications can also be found on the Edexcel website.

Accreditation start/end date	The first/last dates that Edexcel can register learners for a qualification.
Certification end date	The last date on which a certificate may be issued by Edexcel.
Credit value	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
Guided Learning Hours (GLH)	Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.
Learning Aims Database	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
Learning Aim Reference	Unique reference number given to the qualification by the funding authorities on accreditation.
Level	The level at which the qualification is positioned in the Qualifications and Credit Framework (QCF).
Performance tables	These qualifications are listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
Qualification Accreditation Number (QAN)	Unique reference number given to the qualification by the regulatory authorities on accreditation.
Register of Regulated Qualifications	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.

Section 96	Section 96 is a section of the Learning and Skills Act 2000. This shows for which age ranges the qualification is publicly funded for under-19 learners.
Section 97	Section 97 is a section of the Learning and Skills Act 2000. This shows whether the qualification is publicly funded for learners aged 19 and over.
Title	The accredited title of the qualification.

Annexe E

BTEC Specialist and Professional qualifications

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 7 Advanced Professional Qualifications BTEC Advanced Professional Award, Certificate and Diploma	7	BTEC Level 7 Professional Qualifications BTEC Level 7 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 6 Professional Qualifications BTEC Professional Award, Certificate and Diploma	6	BTEC Level 6 Professional Qualifications BTEC Level 6 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 5 Professional Qualifications BTEC Professional Award, Certificate and Diploma	5	BTEC Level 5 Professional Qualifications BTEC Level 5 Award, Certificate, Extended Certificate and Diploma	BTEC Level 5 Higher Nationals BTEC Level 5 HND Diploma
BTEC Level 4 Professional Qualifications BTEC Professional Award, Certificate and Diploma	4	BTEC Level 4 Professional Qualifications BTEC Level 4 Award, Certificate, Extended Certificate and Diploma	BTEC Level 4 Higher Nationals BTEC Level 4 HNC Diploma
BTEC Level 3 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	3	BTEC Level 3 Specialist Qualifications BTEC Level 3 Award, Certificate, Extended Certificate and Diploma	BTEC Level 3 Nationals BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 2 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	2	BTEC Level 2 Specialist Qualifications BTEC Level 2 Award, Certificate, Extended Certificate and Diploma	BTEC Level 2 Firsts BTEC Level 2 Certificate, Extended Certificate and Diploma
BTEC Level 1 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	1	BTEC Level 1 Specialist Qualifications BTEC Level 1 Award, Certificate, Extended Certificate and Diploma	BTEC Level 1 Qualifications BTEC Level 1 Award, Certificate and Diploma (vocational component of Foundation Learning)
	E	BTEC Entry Level Specialist Qualifications BTEC Entry Level Award, Certificate, Extended Certificate and Diploma	BTEC Entry Level Qualifications (E3) BTEC Entry Level 3 Award, Certificate and Diploma (vocational component of Foundation Learning)

NQF = National Qualifications Framework

QCF = Qualifications and Credit Framework

For most qualifications on the **NQF**, the accreditation end date is normally 31 August 2010 or 31 December 2010.

For qualifications on the **QCF**, the accreditation start date is usually 1 September 2010 or 1 January 2011.

QCF qualification sizes	
Award	1-12 credits
Certificate	13-36 credits
Diploma	37+ credits

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