

Specification

Edexcel Diplomas

Edexcel Level 3 Principal Learning in Creative and Media

Issue 4

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Structure and aims of Principal Learning in Creative and Media

At the heart of the Principal Learning for the Diplomas in Creative and Media are four core themes:

- 1 creativity in context
- 2 thinking and working creatively
- 3 principles, processes and practice
- 4 creative businesses and enterprise.

Every unit, at all three levels, addresses all four of these themes, though the emphasis on each theme varies from one unit to another.

The purpose of theme 1 is to encourage an awareness of the wider context of creative production and of the activities of the creative and media sectors. Learners will be expected to develop a critical perspective appropriate to the level of learning. This will inform their own response to the work of others, and influence their own creative process as they learn to consider the influences and impact of the wider context.

The purpose of theme 2 is to develop expertise in the skills and attitudes that will develop and nurture creativity. The broad objectives will be reinforced over the course of the principal learning at each level, and between levels. Learners will generate evidence towards their progressive achievement; this achievement will be referenced in the planning and reviewing process and reviewed in the individual learning plan. The skills and attitudes will be developed through a range of tools within an environment that is conducive to strengthening creative problem solving and critical evaluation skills. This environment will equip learners with the confidence and tenacity to follow creative ideas through to resolution. Learners will be expected to address and revisit continually the content of this theme in order to develop a creative approach in the way that they think and work.

The purpose of theme 3 is to develop the practical skills and techniques that are at the heart of the creative production process. The development of these skills, and of the theoretical knowledge that underpins them, will equip learners with the tools they require to realise and communicate their ideas. Central to this theme is the focus on new and emerging technologies and platforms and the impact these are having on traditional practice. Learners will develop the skills and techniques that are at the cutting edge of creative and media production.

The purpose of theme 4 is to develop learners' knowledge of the business context of creative and media production and to equip them with the skills to support future sustainability as practitioners in a commercial market place. The content is designed to develop a fundamental appreciation of the creative and media industries and to also develop knowledge of the skills required to succeed in a highly competitive and demanding market. The skills developed in this theme are wholly transferable and support progression into a broad range of subject areas or employment opportunities outside of those related to the line of learning.

Progression through the three levels will focus on deepening and broadening knowledge, understanding and skills rather than repeating learning.

At all levels a practical and applied approach is critical to ensure effective learning.

The Edexcel Level 3 Diploma in Creative and Media aims to enable the learner to significantly *develop* their learning.

In relation to theme 1 learners will demonstrate development of a more sophisticated level of critical analysis and personal response. They will develop the ability to be more objective and to respond beyond a position of neutrality, communicated in a way that demonstrates the depth of their understanding and their ability to express their thoughts and ideas articulately and fluently. The integrated teaching of this theme should reflect the focus on the practical application of their learning.

In relation to theme 2 the focus will be on the development of a more critical perspective from which to develop ideas and analyse the ideas of others. Learners will be required to adopt an objective and critical perspective, and to be more confident in the way that they challenge ideas and apply their own innovative approach.

In relation to theme 3 the focus is the learner's development of skills and techniques beyond those expected at level 2, encouraging creativity, imagination and innovation in their application. Greater emphasis will also be placed on the impact and application of emerging technologies on traditional practices.

In relation to theme 4 the focus is on the development of key knowledge and skills that will support future employment, or self employment, in the creative and media industries (or in other unrelated industries, such as business, management, marketing and self promotion).

Edexcel Level 3 Principal Learning in Creative and Media

All units are compulsory.

Unit number	Title	GLH	Assessment
1	Capture	90	Internal
2	Show	90	Internal
3	Interaction	90	Internal
4	Commission	90	Internal
5	Evaluation	90	External
6	Investigation	90	External

Unit format

All units in Edexcel Principal Learning qualifications have a standard format which is designed to provide clear guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards.

Each unit is set out in the following way:

Unit title	The unit title is accredited by QCDA and this form of words will appear on the learner's Notification of Performance (NOP).
Level	This is the level of study of the qualification.
Internal/external assessment	Further details of the mode of assessment are given later in the unit.
Guided learning hours (GLH)	In the Principal Learning qualifications each unit consists of 30, 60 or 90 guided learning hours depending on the level. Guided learning hours is 'a notional measure of the substance of a unit'. It includes an estimate of time that might be allocated to direct teaching, instruction and assessment, together with other structured learning time such as directed assignments or supported individual study. It excludes learner-initiated private study. Centres are advised to consider this definition when planning the programme of study associated with this specification.
About this unit	This section is designed to give the reader an appreciation of the value of the unit in the vocational setting of the qualification as well as highlighting the focus of the unit. It provides the reader with a snapshot of the aims of the unit and the key knowledge, skills and understanding developed while studying the unit. The unit abstract also emphasises links to the sector by describing what the unit offers the sector.
Learning outcomes	Learning outcomes state exactly what a learner should 'know', 'understand' or 'be able to' do as a result of completing the unit.
What you need to cover	This section identifies the depth and breadth of knowledge, skills and understanding needed to achieve each of the learning outcomes. This is illustrated by the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement to the level required to comply with all mark bands. Each learning outcome is stated in full and then expanded with further detail on the right-hand side. Internally assessed units may contain 'egs' within this section. These are used to show indicative lists of content only.

Learning outcomes and assessment criteria	This section contains learning outcomes and assessment criteria for the externally assessed units. Learning outcomes and assessment criteria for internally assessed units can be found in <i>Annexe K</i> .
How you will be assessed	This section gives information about the assessment activities required for this unit.
Marking grid	Internally assessed units have a marking grid which contains a list of assessment foci, with statements ordered into three mark bands. When work is marked it is judged against these statements and an appropriate mark awarded.
Guidance for teaching this unit	This section is designed to give tutors additional guidance and amplification on the unit in order to provide a coherence of understanding and a consistency of delivery and assessment. This section includes guidance on: • <i>Delivery</i> – this could, for example, explain the relationship between the content and the learning outcomes or guidance about possible approaches to delivery. • <i>Assessment</i> – this could provide amplification about the nature and type of evidence that learners need to produce in order to pass the unit or achieve the higher marks. This section should be read in conjunction with the marking grid. <i>Personal, learning and thinking skills (PLTS)</i> – this section identifies where there may be opportunities within the unit for the generation of evidence to meet the requirements of PLTS. Assessors should take care to become familiar with PLTS and not to rely on the contents of this section when presenting evidence for moderation. The full PLTS framework is included in this document as <i>Annexe B</i>, but centres should refer to the QCDA website (www.qcda.gov.uk) for the latest version of the PLTS framework. <i>Functional skills</i> – this section identifies where there may be opportunities within the unit for the generation of evidence to meet the functional skill requirements. This section will also provide guidance relating to <i>Work experience</i>, <i>Specialist resources</i> and <i>Reference materials</i>.

Assessment and grading of the Principal Learning

The purpose of assessment is to ensure that effective learning of each unit has taken place. Principal Learning units are assessed either internally by tutors or externally by Edexcel. Each unit is labelled clearly as internally or externally assessed.

It is essential that tutors familiarise themselves with and follow the guidelines set out in the document *Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking — for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development* (see *Annexe E*) when developing assignments for internally assessed units.

Internal assessment

Internal assessment will be used to facilitate assessment of generic and practical skills. It will be quality assured through internal and external moderation. It will be supervised and completed under controlled conditions.

Each unit is assessed through a single **assignment** which has an overall purpose that reflects the aim of the unit, and is described in the *How you will be assessed* section. An **assignment** may be broken down into a few separate **tasks**. Tasks may be further broken down into smaller activities. The *Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking — for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development* document details the nature of the controls that need to be applied to each type of task/activity and its outcome.

Where a unit is internally assessed, centres can use the sample assignments provided by Edexcel, or can design and quality assure suitable assignments. When designing assignments, centres are required to be aware of the following design principles (see relevant Tutor Support Materials for further guidance).

Assignments should be:

Fit for purpose	<i>They should consist of tasks which are related to the subject matter and content of the unit. For example, where a unit is centred on IT, the assessment will use IT at the core of the task.</i>
Manageable	<i>They should be designed to be manageable for both the learner and for the centre.</i>
Secure	<i>They should be delivered under controlled conditions, where centres can guarantee the work produced is truly that of the individual learner.</i>
Reliable	<i>They should produce judgements of a similar standard from occasion to occasion and between different assessors.</i>
Valid	<i>They should assess what they are intended to assess in terms of the learning outcomes.</i>
Transparent	<i>They should be expressed in ways that can be readily understood by learners, tutors and assessors.</i>
Balanced	<i>They should fairly reflect the content and associated learning outcomes, avoiding confusing learning with assessment and not adversely affecting teaching and learning.</i>
Flexible	<i>They should provide opportunities for learners to produce a variety of different forms of evidence.</i>

Centres are encouraged to use a variety of assessment methods, which might include, for example, the use of case studies, work-based assessments, projects, performance observation and time-constrained assessments. Centres are encouraged to place emphasis on practical application, providing a realistic scenario for learners to adopt, and making maximum use of practical activities and work experience.

The creation of assignments that are **fit for purpose** is vital to learners' achievement and its importance cannot be overemphasised.

When reading the marking grids and designing assignments, centres should note the following.

- Each internally assessed unit has 60 available marks in total.
- In some units the marking grid has been split into two grids – A and B. Marking grid A contains all of the marking criteria for the unit except those which assess a learner's performance in practical activities which are recorded as a witness testimony or observation record. These make up grid B.
- Centres must ensure that learners undertake appropriate assessment tasks to enable them to achieve the requirements of each unit's marking grid(s).
- The basic principle is that this is a 'best fit' grid – ie the assessor must match the overall standard of work for an assessment focus to a band. It is NOT a hurdle approach, whereby the assessor cannot award marks from the next mark band if one item for an assessment focus from a lower mark band has been omitted, regardless of the quality of the rest of the work for that assessment focus.
- If a learner completes all they are asked to do in a band for an assessment focus, they can be awarded the full marks for that mark band.
- If a learner has clearly done more on one aspect of work for an assessment focus required by a mark band, the assessor should consider whether the learner can be awarded marks from the bottom of the next mark band.
- If a learner has completed less than required in any aspect of work for an assessment focus, or indeed omitted an aspect, then the mark moves down within the mark band.
- Marking is completely separate for each assessment focus – ie a learner can get mark band 3 on one assessment focus, mark band 1 on another etc, then all marks are added together for the unit total. It may be possible, depending on weighting of an assessment focus for a learner to pass a unit even if 0 has been given in marks for one assessment focus in the unit.
- A 0 mark should be used only where a learner provides no valid evidence. Any work that starts to address the requirements of the grid should normally be awarded at least one mark.
- Evidence generated for marking grid A will be moderated. This must be in the form of hard evidence which a moderator can reassess, such as learner produced written documents (eg short question answers, multiple choice question answers, materials from presentations, research notes), videos (dated) of practical activities or artefacts.
- Marks gained from marking grid A will be reported separately from those gained from marking grid B.

External assessment

There is a requirement that some units in the Principal Learning will be externally assessed. These external assessments will be made available by Edexcel on agreed, published dates during the year.

For the Principal Learning in Creative and Media the following units will be externally assessed:

Level	Unit number(s)	Unit title(s)
Advanced	5	Evaluation
	6	Investigation

Calculation of the Principal Learning grade

Performance in each unit of Principal Learning will be assessed against criteria given in the marking grid, giving rise to unit **marks**.

Unit marks will be allocated according to marking criteria that do not bear a direct relationship to grading mark bands; that is, assessors will be clear that they are allocating **marks** and are not grading learners directly.

There will be no pre-published unit grade boundaries.

Once units have been completed by learners and marked, they will be graded by Edexcel through a separate process involving professional judgement of performance and of technical and statistical data. This will produce unit grade boundaries and hence unit grades which will be reported.

To permit the calculation of a Principal Learning qualification grade, Principal Learning unit marks will be converted to **points**. Points for all Principal Learning units will be added together to devise a Principal Learning score. Using published thresholds the Principal Learning score will be converted to a Principal Learning grade.

Calculation of the Diploma grade

The overall grade for the Diploma will be based only on grades obtained from Principal Learning and the project. However, achievement of **all** components within the Diploma will be required in order to gain the Diploma qualification.

Points for Principal Learning units (weighted as appropriate) will be added to points for the project to derive a Diploma **score**. Using published thresholds the Diploma score will be converted into a Diploma grade.

Programme design and delivery

These Principal Learning qualifications consist of units of assessment. Each unit is 30, 60, or 90 guided learning hours in length depending on the level. The definition of guided learning hours is ‘a notional measure of the substance of a qualification’. It includes an estimate of time that might be allocated to direct teaching, instruction and assessment, together with other structured learning time such as directed assignments or supported individual study. It excludes learner-initiated private study. Centres are advised to consider this definition when planning the programme of study associated with this specification.

Mode of study

Edexcel does not define the mode of study for the Principal Learning of Diplomas but there is an explicit requirement that for at least 50 per cent of the time learners will be engaged in applied learning.

Applied learning

Acquiring and applying knowledge, skills and understanding through tasks set in sector contexts that have many of the characteristics of real work, or are set within the workplace. Most importantly, the purpose of the task in which learners apply their knowledge, skills and understanding must be relevant to real work in the sector.

Reference: *The Diploma* (Qualifications and Curriculum Authority, 2007)

Centres are free to offer the qualifications using any mode of delivery that meets the needs of their learners and the requirements of applied learning. For example this may be through a combination of traditional classroom teaching, open learning and distance learning. Whatever mode of delivery is used, centres must ensure that learners have appropriate access to the required resources (see individual units) and to the subject specialists delivering the units.

Assignments based on the work environment should be encouraged. Those planning the programme should aim to enhance the vocational nature of the Diploma by:

- liaising with employers to ensure a course relevant to the specific needs of the learners
- accessing and using non-confidential data and documents from 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.

Delivery of applied learning

It is important that centres develop an approach to teaching and learning that supports the applied learning requirement of the Diploma. The Principal Learning specifications contain 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 practice and that the knowledge base is applied to the sector. This will require 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.

Tutors are reminded that **experiential learning** techniques are required and that the opportunities for formative assessment where learners benefit from regular and structured feedback are a necessary requirement of a Diploma programme.

Where learners are performing an activity by practically applying their knowledge and skills, they are essentially behaving in the required applied nature of the Diploma. By then reviewing that learning and considering how improvements can be made and implemented, experiential learning will take place (see *Figure 1*).

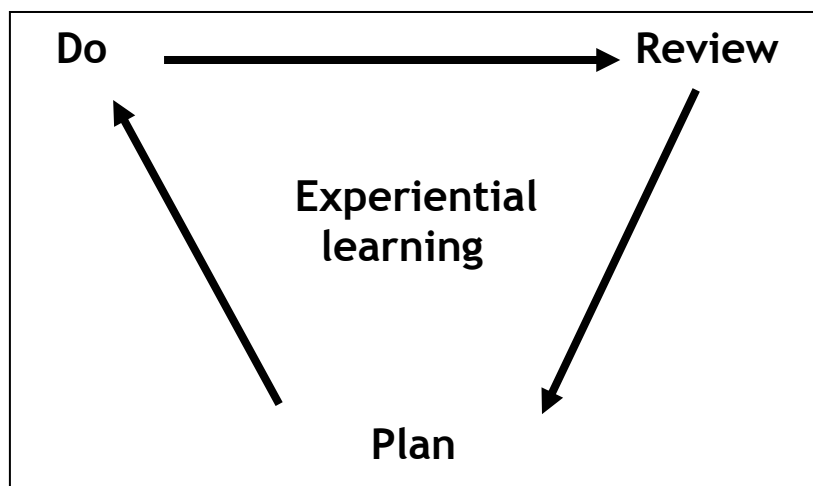


Figure 1: Experiential learning cycle

Resources

One aim of Diplomas is to prepare learners to progress to employment in specific sectors. Physical resources need to support the delivery of the programme and the proper assessment of the learning outcomes and therefore should normally be of industry standard.

Staff delivering programmes and conducting the assessments should be fully familiar with current practice and standards in the sector concerned.

Centres will need to meet any specialist resource requirements when they seek approval from Edexcel.

Assessment and learning

Summative assessment

Summative assessment serves to inform an overall judgement of achievement, which may be needed for reporting and review, perhaps on transfer between years in a school or on transfer between schools, perhaps for providing certificates at the end of schooling.

Although learners are working to satisfy a summative assessment (the marking grids reflect a final overall judgement) the benefit of formative assessment should be strongly emphasised throughout the learning.

Formative assessment

Formative assessment is concerned with the short-term collection and use of evidence as guidance of learning, mainly in day-to-day classroom practice.

In order for formative assessment to occur, the learner must understand what they have learnt, what they have yet to learn and what they need to do to learn it. The responsibility of helping learners through a process of planning and reviewing their learning lies with the tutor.

Personal, learning and thinking skills (PLTS)

Personal, learning and thinking skills are necessary for work and for general learning. Learners will have opportunities to develop, apply and assess all the personal, learning and thinking skills within Principal Learning. Personal, learning and thinking skills consist of the following six skills:

- independent enquiry
- creative thinking
- reflective learning
- team working
- self-management
- effective participation.

Annexe B contains detailed information relating to each of the six personal, learning and thinking skills.

Each unit requires learners to demonstrate personal, learning and thinking skills, which are a mandatory requirement and a key feature of the Diplomas. Personal, learning and thinking skills are to be used as both a guide on the delivery of each unit and also as a motivating formative indicator for the learner.

Coverage

All personal, learning and thinking skills are required to be covered and assessed during the delivery and assessment of the whole Diploma and provide the context for the delivery and assessment of the programme of learning. A final summary of the coverage is also provided in *Annexe B* which collates the coverage of personal, learning and thinking skills throughout the programme.

Personal, learning and thinking skills are an essential, embedded feature of the delivery and assessment of the Principal Learning. Learners may also develop and apply personal, learning and thinking skills within the other components of the Diploma.

Centres should design the programme of study so that approximately 60 GLH will be allowed to enable learners to develop, plan and review the application of their personal, learning and thinking skills across their learning programme. Personal, learning and thinking skills will not be separately assessed as part of the Diploma but all six personal, learning and thinking skills will be integrated into the assessment criteria for Principal Learning. Each learner's achievement of personal, learning and thinking skills will be recorded in the Diploma transcript.

How personal, learning and thinking skills are used to support formative feedback

Personal, learning and thinking skills provide an excellent structural guide for the tutor when providing formative feedback to the learner. Tutors will be able to structure assessment and learning opportunities around personal, learning and thinking skills and should use a pro forma sheet to indicate to the learner where progress has been made and where the learner needs to focus further development. A suggested sheet ('PLTS Performance Indicator') for this activity is provided in *Annexe B*.

The 'PLTS Performance Indicator' can be used by the assessor to feed back on work to the learner showing the level of success that has been demonstrated during each assignment. The indicator is filled in by the assessor or supervisor to record the learner's performance at regular intervals during the course and ideally after every assignment. This informs the learner of their strengths and weaknesses and illustrates graphically where the learner should concentrate their efforts in the future.

Access and recruitment

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

- the qualifications should be available to everyone who is capable of reaching the required standards
- the qualifications 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 Edexcel 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 also show regard for Edexcel's policy on learners with particular requirements.

Access arrangements and special considerations

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

Further information

For further information please call Customer Services on 0844 576 0028 (calls may be recorded for training purposes) or visit our website at www.edexcel.com.

Useful publications

Further copies of this document and related publications can be obtained from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467 467
Fax: 01623 450 481
Email: publication.orders@edexcel.com

Related information and publications include:

- *Accreditation of Prior Learning* available on our website: www.edexcel.com
- *Guidance for Centres Offering Edexcel/BTEC NQF Accredited Programmes* (Edexcel, distributed to centres annually)
- *Operating Rules for Component and Diploma Awarding Bodies* (QCA, 2007)
- *The Diploma Structure and Standards, Version 2* (QCA, 2007)
- *The Statutory Regulation of External Qualifications in England, Wales and Northern Ireland* (QCA, 2004)
- *What is a Diploma?* (DfES and QCA, 2007)
- the ASL catalogue on the National Database of Accredited Qualifications (NDAQ) website: www.ndaq.org.uk
- the current Edexcel publications catalogue and update catalogue
- the latest edition of the Joint Council for Qualifications document *GCSE, GCE, ELC, Functional Skills, Principal Learning in the Diploma and Project Qualifications – Instructions for conducting coursework*.
- the latest news on the Diploma from QCDA available on their website: www.qcda.gov.uk/diploma
- the latest news on Edexcel Diplomas available on our website: www.edexcel.com/quals/diploma

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

Professional development and training

Edexcel supports UK and international customers with training related to our 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 key 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:

The Diploma	0844 576 0028
BTEC and NVQs	0844 576 0026
GCSE	0844 576 0027
GCE	0844 576 0025
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.

Level 3 units

Unit 1: Capture

Principal Learning unit

Level 3

Guided Learning Hours: 90

Internally assessed

About this unit

You may be wondering why the word ‘capture’ has been used as the title of this unit. The word is used to mean ‘the process of recording in a permanent form in any medium.’

Taking a photograph of someone captures what that person looks like or is doing at a particular moment. Writing a poem might capture an idea or emotion, whilst a play or novel might capture ideas. Painting a landscape captures the scene, and perhaps the way light falls upon it at a particular time of day. Creating a costume design could capture some of the aspects of a character to an audience.

Capture can be done in a variety of ways and for all sorts of different purposes. Artists, for example, are sometimes employed to draw people appearing in court because cameras are not allowed there. Capture can be done mechanically through traditional methods, or electronically using modern digital technology. Capture may combine elements drawn from the full range of visual, live and media arts.

So, in this unit you will explore different ways in which ideas, events, objects, or people may be captured. You will need to consider appropriate methods of recording for your chosen purpose. This will involve exploring and experimenting with different techniques and approaches in media suited to your purpose. Your explorations will encompass the use of traditional and more contemporary processes and will involve investigations into current and past practice.

Capturing material of your own will involve planning the process and putting your concept into production. You will also constantly monitor your work and working practices and use that process to refine your work.

In this unit you may work in one discipline or bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Understand past and current practice of capture in a chosen medium or media
 - 2 Be able to plan capture in a chosen medium or media
 - 3 Be able to explore and experiment with different techniques of capture in a chosen medium or media
 - 4 Be able to complete capture in a chosen medium or media
 - 5 Understand how to monitor capture work and working processes in order to inform own practice.
-

What you need to cover

- | | |
|---|---|
| 1.1 Understand past and current practice of capture in a chosen medium or media | <p>You will investigate past and current work related to capture in a specific medium or media. This should be the medium or media you wish to work in for this unit.</p> <p>You will need to identify how practice has developed over time in relation to different practitioners, and explain the reasons for that development. You will also need to show how, and perhaps why, current practice differs from previous practice. You need to:</p> <ul style="list-style-type: none"> • explore past and current practice in the medium (or media) in which you wish to work • look at how factors such as historical developments have influenced current practice • explore approaches to capture by different practitioners. <p>You will be required to present the results of your investigation in some form – a written report or oral presentation, for example. You must also keep a research log of your investigations, and proper notes on any material you find.</p> |
| 1.2 Be able to plan capture in a chosen medium or media | <p>You will need to generate ideas and explore possibilities for capture in a chosen medium or media. You will need to select an idea and develop a plan for capture in your chosen medium or media. You need to:</p> <ul style="list-style-type: none"> • select an appropriate idea for capture in the chosen medium or media • research different possibilities for capture in the chosen medium or media using both primary and secondary research • submit a detailed plan for capture in the chosen medium or media. |
| 1.3 Be able to explore and experiment with different techniques of capture in a chosen medium or media | <p>You will try out various techniques and processes used for capture in your chosen medium or media. You need to:</p> <ul style="list-style-type: none"> • try out new or alternative solutions to those you have already pursued and identify ideas for development • critically consider and reflect on your use of different techniques for capture • make connections between your own and other practitioners' use of media, materials and techniques • follow good practice in health and safety at all times. |

1.4	Be able to complete capture in a chosen medium or media	You will need to produce a finished capture product in your chosen medium or media. You need to: • use a range of appropriate approaches to capture • follow your plan to complete a capture, adapting ideas as necessary • manage your project effectively and work within time and budgetary constraints • follow professional working practices and industry protocols • follow good practice in health and safety at all times.
1.5	Understand how to monitor capture work and working processes in order to inform own practice	You will need to critically monitor and continually review your work throughout the process of creating it. You need to think about such matters as how you have worked, how external factors affected your work, how other people might respond to your work and how they are represented in it. This means: • keeping a log of work done • reflecting critically on each stage of the process • thinking about the reasons behind problems and successes • thinking about how cultural, economic, political or social factors influenced your work • thinking about matters such as diversity and representation. Throughout the working process you should be reflecting on these matters in relation to what you are producing and actively using your reflections to inform, shape or modify your work as might be appropriate. At the end of the process you should think about what you have learnt, and how you can put this learning to good use in your next project.

How you will be assessed

This unit will be assessed by your teachers.

You must:

- undertake an investigation into a form of capture, and present the results of your investigation (learning outcome 1)
- generate and explore ideas for your own capture project, and plan the project (learning outcome 2)
- explore and experiment with your idea (learning outcome 3)
- complete your project (learning outcome 4)
- monitor and reflect on the process and on the way your project relates to wider issues (learning outcome 5).

Whether you have worked on your own or in a group for this unit, you must produce an individual Process Portfolio which shows all the stages of your work – that is:

- all research
- all planning
- all production documentation
- the final piece of work
- the monitoring and review process.

This portfolio must clearly show your own contribution to the final outcome, and all group activity must be written up or recorded in some way individually by you.

Your teachers will give you further advice on how you should organise and present your Process Portfolio.

Marking grid

NB: there is only one marking grid for this unit.

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.1 Understand past and current practice of capture in a chosen medium or media 10	Describes past and current practice in capture in the chosen medium or media. Describes how factors such as historical developments have influenced current practice. Describes approaches to capture in the chosen medium or media by different practitioners. (0–4)	Discusses past and current practice in capture in the chosen medium or media. Discusses how factors such as historical developments have influenced current practice. Discusses approaches to capture in the chosen medium or media by different practitioners. (5–7)	Provides a well-evidenced critical explanation of past and current practice in capture in the chosen medium or media. Provides a well-evidenced critical explanation of how factors such as historical developments have influenced current practice. Provides a well-evidenced critical explanation of approaches to capture in the chosen medium or media by different practitioners. (8–10)
LO.2 Be able to plan capture in a chosen medium or media 10	Generates and considers some viable ideas. Undertakes restricted research into ideas. Produces a basic project plan. (0–4)	Generates and explores ideas which show some imagination. Undertakes research into ideas that shows some initiative and the use of a range of sources. Produces a detailed project plan. (5–7)	Generates and develops innovative ideas. Undertakes extensive and well-focused research into ideas. Produces a thorough and well-detailed project plan. (8–10)

Continued

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.3 Be able to explore and experiment with different techniques of capture in a chosen medium or media 15	Explores capture, and experiments using a small range of techniques/materials with limited proficiency and with partial success in achieving intentions. Makes limited connections between own and other practitioners' use of media, materials and techniques. Manages health and safety procedures with limited proficiency. (0–6)	Explores capture, and experiments in a purposeful way using a fair range of techniques/materials with proficiency and with a good degree of success in achieving intentions. Makes interesting connections between own and other practitioners' use of media, materials and techniques. Manages health and safety procedures with proficiency. (7–11)	Explores capture, and experiments in an imaginative way using a wide range of techniques/materials with high levels of consistency and precision, achieving successful outcomes. Makes imaginative connections between own and other practitioners' use of media, materials and techniques. Manages health and safety procedures with care and precision. (12–15)
LO.4 Be able to complete capture in a chosen medium or media 15	Produces a capture product, which partially fulfils intentions, using a range of techniques/materials with limited proficiency. Manages the project with limited proficiency showing some ability to modify ideas or plans when necessary. Produces generally accurate documentation with limited detail. Manages health and safety procedures and industry protocols with limited proficiency. (0–6)	Produces a technically proficient capture product, with a good degree of success in achieving intentions, and using a variety of techniques/materials with a sense of purpose and some imagination. Manages the project efficiently within time and other constraints, modifying ideas or plans when necessary. Produces detailed and carefully kept documentation. Manages health and safety procedures and industry protocols with proficiency. (7–11)	Produces an outstanding capture product which fulfils intentions to high standards, confidently using a wide range of techniques/materials with high levels of skill and imagination. Manages the project very efficiently within time and other constraints, showing inventiveness in modifying ideas or plans when necessary. Produces thorough and well-organised documentation. Manages health and safety procedures and industry protocols with care and precision. (12–15)

Continued

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.5 Understand how to monitor capture work and working processes in order to inform own practice 10	Provides an outline description of cultural, economic, political or social factors that might have influenced own work. Provides an outline description of strengths and weaknesses, making limited use of these observations to refine ideas and outcomes. (0–4)	Discusses cultural, economic, political or social factors that might have influenced own work. Discusses strengths and weaknesses, making some use of these observations to refine ideas and outcomes. (5–7)	Critically discusses and explains cultural, economic, political or social factors that might have influenced own work. Critically discusses and explains strengths and weaknesses, making full use of these observations to refine ideas and outcomes. (8–10)

Guidance for teaching this unit

NB: The work for this unit can be contextualised in relation to either one or more than one discipline. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Guidance on how disciplines can be combined is given below. Edexcel provides an exemplar assignment for this unit in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*. Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the same document.

Delivery guidance

This unit is 90 guided learning hours (GLH) in length. Centres should allocate this amount of time within the timetable for its delivery and assessment. Edexcel has identified that within this time learners will probably require 70 GLH in activities which generate evidence for assessment. This may, for example, include time spent in experiential learning, practising skills, research activities and undertaking summative assessment activities. (See sections relating to *Internal assessment* and *Programme design and delivery* in the generic introductory part of the *Guidance and units* document.)

Overview

This unit aims to develop learners' skills in recording appropriate material for the creative and media sectors in a permanent form. Capture may combine elements drawn from the full range of visual, live and media arts within interdisciplinary activities. This might entail the combination of, for example, media techniques with performance skills to capture a performing arts production. Alternatively, art and design techniques might be used to capture such a performance.

Consequently, there are opportunities within the unit for learners with a range of interests in creative and media forms to work collaboratively. Teachers might work together to design exciting interdisciplinary project work, allowing learners to develop their own strengths. For example, a performance which involves choreography, sound, set design, costume and so on can be captured for the benefit of future audiences in a range of different media. Often, different production and performance skills are required for television or for radio, as opposed to a theatre audience. A dance – perhaps created specifically for this purpose – might be captured by a painter, sculptor, film-maker or photographer. A graphic designer might capture stills from a rehearsal in order to generate publicity material for a forthcoming performance.

In such a collaborative project, learners must each be able to produce their own individual evidence of meeting the unit learning outcomes, in ways that are appropriate to their own specialist interests. Tutors might consider identifying appropriate opportunities for covering this unit at different stages in the Level 3 Diploma, integrating it at times with activities from other units, rather than teaching it discretely.

Teaching the unit

This unit represents 90 guided learning hours and, checking against the marking grid, tutors should strike an appropriate balance between investigative developmental work related to capture and the planning and production of a finished product. The level of challenge of each learner's work for this unit should reflect the 90 guided learning hours.

The unit allows learners to work with more than one medium. However, learners should be encouraged to be as adventurous as possible throughout this unit in combining disciplines to achieve their aims.

In order to meet learning outcome 1, learners will be expected to research contemporary and historical practice. These studies should then inform and inspire their own experimentation and practice. There are opportunities here for tutors to invite guest speakers from a relevant field to discuss and demonstrate how they work. Learners would also benefit from visits to studios, workshops, museums and galleries.

Learning outcomes 2, 3 and 4 require first the planning, then exploration and experimentation with different processes, and then the completion of a capture product as defined in the introduction to this unit.

To meet learning outcome 5, tutors will need to ensure that learners constantly review the progress of their work for learning outcomes 2, 3 and 4. Learners might provide such evidence in ways other than writing. This might include annotated storyboards or paper drafts, audio or video commentaries, podcasts or blogs. It will involve evaluating the processes used in capture as well as the product, so they should not leave the collection of relevant material until the end, but log work done from the very beginning of the planning stage.

It is vital that tutors fully integrate current health and safety working practice into the teaching of this unit.

Guidance on assessment of this unit

Designing assessment vehicles

All centre designed assessment vehicles must comply with the controls stated in *Annexe E* of this specification.

To a great extent the assessment vehicle for this unit is the unit itself. By following the requirements of the unit learners should automatically produce the necessary evidence for assessment.

A recommended procedure, therefore, would be to construct a skeleton assignment which begins with requiring learners to decide which form of capture they intend to employ and sets out a schedule which will ensure that they produce all the appropriate evidence to cover the assessment requirements of the unit.

The work for assessment focus 1 should be related to the form of capture the learner intends to employ and, in order to ensure that it is done in such a way as to form a solid basis for the later work, centres should require that learners produce a written report or oral presentation as evidence for that focus.

Centres must ensure that any project that learners set up or become involved in enables them to create the necessary evidence and to achieve the full range of marks.

Centres must also ensure that, in the case of group work, each learner produces identifiable individual work that relates to each of the assessment foci.

Evidence for assessment

As this unit might be externally moderated, centres must ensure that all learners' Process Portfolios contain evidence that will enable the moderator to properly evaluate the centre's mark. This means that, for example, assessment of a learner's punctuality or their contributions to group work must be supported by such evidence as attendance records and teacher annotations which authenticate (or otherwise) statements made in the learner's log or journal.

Centres must ensure that learners produce, as a minimum, evidence as follows:

- | | |
|---------|--|
| Focus 1 | research notes; research logs; the presentation of the results of the investigation in an appropriate form |
| Focus 2 | notes on ideas; notes on research; rough work (drafts, sketches, ideas boards etc); a production plan |
| Focus 3 | all experimentation work and notes; notes on other practitioners; the learner's unit log or journal |
| Focus 4 | the final product; all production documentation (including evidence of management of the production process, industry protocols and health and safety procedures); the learner's unit log or journal |
| Focus 5 | recorded evidence of the review process (this might be in the learner's unit log or journal). |

Storage of evidence

All assessment evidence kept in electronic form must be stored in a single folder labelled Process Portfolio/Level 3/Unit 1 – Capture/candidate's name.

All physical evidence must be kept in a clearly labelled and organised Process Portfolio.

Copies of teacher assessment records, whether paper or electronic, should be given to learners to put in their Process Portfolios.

An assessment record form is provided in *Annexe G* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Each Process Portfolio must contain an authentication sheet signed by the learner and the person(s) responsible for the assessment, declaring that all work submitted for assessment is the learner's own work, carried out under appropriate supervision. Electronic folders must contain an electronic copy of this form, and paper-based folders must contain a paper copy.

An authentication sheet is provided in *Annexe H* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Using the marking grid

When using this grid the 'best fit' principle should be adopted – that is, assessors should first match the work being assessed to the mark band for the relevant focus which best describes the work overall. Assessors should **not** adopt the 'hurdle' approach in which the assessor cannot award marks from a higher band if one requirement from a lower band has not been satisfied.

If the work matches a band overall but a requirement for that band has not been met then the mark awarded will be from the lower end of the band which is the best fit.

If one aspect of work for an assessment focus matches a requirement in the next band, but overall the work does not fit that higher band, then the mark awarded will be from the higher end of the band which is the best fit.

Assessors should also take into account the quality of the work in relation to expectations for that band at that level. If a learner completes all they are asked to do in a band to the highest quality that could be expected for that band at that level, they should be awarded the full marks for that band.

Grading is completely separate for each assessment focus – that is, a learner can get band 3 on one assessment focus, band 1 on another etc. All band marks are then added together for the unit total. It may be possible, depending on weighting of each assessment focus, for a learner to pass a unit even if no marks have been given for one assessment focus in the unit.

It should be noted that mark band 1 has approximately 40 per cent of the total marks available for a unit and mark bands 2 and 3 together the remaining 60 per cent.

Guidance for allocating marks

At Level 3 learners will be expected to:

- apply knowledge and skills in a range of complex activities
- demonstrate comprehension of relevant theories
- select from a considerable choice of procedures, employing a range of responses to well-defined but often unfamiliar or unpredictable problems
- operate in a variety of familiar and unfamiliar contexts using a range of technical or learning skills
- access and evaluate information independently, analysing information and making reasoned judgements
- engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment
- achieve outcomes within time constraints.

Interpretation of comparative terms used within the marking grid should be contextualised within the limits implied by this level description. Terms such as ‘proficient’ and ‘creative’ must be understood in the context of the expectation of achievement at Level 3 as compared to other levels.

Owing to the number and variety of the disciplines covered by the Principal Learning in Creative and Media, it is not possible to give more than generic guidance on the application of the marking grids for each unit. Centres are strongly advised to attend INSET events run by Edexcel on this topic.

Please note that any examples given here of what a learner might say, write or do are not intended to represent complete evidence for the illustrated criterion; they are offered simply to indicate what might be an appropriate response within the mark band.

Assessment focus LO.1

Understand past and current practice of capture in a chosen medium or media

Mark band 1 (0-4)

Learners will describe accurately and with a little detail examples of past and current practice in capture in the chosen medium or media, referring to a small number of different practitioners who work or have worked in this form of capture.

They will give fairly brief attention to how factors such as historical developments have influenced current practice.

Work in this mark band will be limited to a very small range of examples. As much depends on the precise nature of the type of capture being described it is impossible to specify minimum or maximum numbers of examples, though clearly at least one is required for even the lowest mark to be awarded, and at the top end of this mark range it might be expected that three or four have been considered. However, the quality of the discussion of these examples must be the main objective of assessment for this focus, and a good description of one or two examples of past and present practice with clear reference to factors that have influenced practice should score more highly than half a dozen examples that are merely listed.

In this mark band, discussion will be more a matter of assertion than of detailed analysis.

Mark band 2 (5-7)

Descriptions of past and current practice in capture in the chosen medium or media offered by learners working in this mark band will be fuller and there will be wider reference to a range of practitioners – though again it has to be stressed that this is not merely a matter of greater numbers, but of an improvement in the quality of the discussion offered. This improvement will be evidenced by a shift from straight description to the clearer use of the examples to illustrate points made.

Discussion of how factors such as historical developments have influenced current practice will also be more detailed and more clearly linked to examples.

Mark band 3 (8-10)

Descriptions of past and current practice in capture in the chosen medium or media offered by learners working in this mark band will be thorough and well evidenced. There will not necessarily be a wider reference to a range of practitioners but there will be a more explanatory approach to the way the practitioners referred to are used in the discussion – examples being used, for example, to show how successful the practitioners have been in employing the techniques discussed.

Similarly discussion of how factors such as historical developments have influenced current practice will also be more focused on explaining how the factors referred to have affected the work of the practitioners discussed. Points made will be supported and justified.

**Assessment
focus LO.2****Be able to plan
capture in a
chosen medium
or media****Mark band 1 (0-4)**

Learners working in this band will generate a small number of relevant ideas that show limited imagination or are highly conventional. Ideas that are impracticable would place the learner at the very bottom end of the band.

They will think about these ideas, but not in a way that results in further development of the ideas. Care should be taken when considering the number of ideas, as mere quantity should not be the overriding consideration. One basic idea with a range of interesting variations upon the theme could be as creditworthy as an equal number of very indifferent ideas.

In research, learners will use a fair range of different sources but will restrict themselves to a narrow focus of enquiry, and will not often follow up leads from their initial results. They will gather and select a limited amount of relevant information from these sources and will begin to collate that information, albeit not very systematically. At the lower end of this mark band, learners might be able to identify what needs to be researched but produce minimal material. They may rely on a single technique or source for their information about each type of material they need to gather. At the top end of the band the learner will have made some attempt to use more than one method or technique (for example, both qualitative and quantitative research) and will have produced adequate material. Work within this band is likely to reveal that the learner's research findings have done little to inform development of the idea.

Learners will produce documents which provide a generally accurate outline plan of what is to be done but there will be limited detail.

Mark band 2 (5-7)

Learners working within this mark band will show some imagination even if working with what are basically conventional ideas. They will be able to generate practicable and credible ideas for a project. As before, mere quantity should not be the overriding consideration here.

Research carried out on these ideas will be careful, and will, albeit to a limited extent, be used as the basis for exploring the ideas further.

In their research, learners will use a good range of different techniques and sources and will have a broader scope of enquiry than learners working in mark band 1.

Learners will follow up leads obtained from initial results. They will gather, select and begin to evaluate relevant information from their sources and will collate it with some care.

At the top end of this band the learner may well begin to address more sophisticated questions such as, for instance, the technical viability of the proposed product.

Learners will produce detailed planning documentation.

Mark band 3 (8-10)

Learners working within this mark band will show a high level of imagination and considerable creativity, generating imaginative and sometimes innovative ideas. All ideas will be practicable and credible. As before, mere quantity should not be the overriding consideration.

Research done on these ideas will be thorough and will show initiative and persistence in following up leads. It will have produced plenty of relevant material which will be used to evaluate the ideas and support arguments for their possible further development.

Research will have been approached in a systematic manner and learners will have used a full range of techniques and sources. All research will be properly collated, well presented and clearly organised. Learners working in this mark band will more than likely address questions concerning the viability of the proposed product.

Learners will produce thorough, well-organised planning documentation.

**Assessment
focus LO.3****Be able to
explore and
experiment
with different
techniques of
capture in a
chosen medium
or media****Mark band 1 (0-6)**

There will be little sense of exploration of techniques or of creative possibilities, and there will be some unwillingness to rework material, experiment with alternative solutions or respond actively to suggestions. Techniques, and any materials used, will be employed with limited proficiency and with partial success in terms of achieving intentions.

Learners will make accurate, but not very extensive reference to a limited range of the work of other practitioners which has some correspondence to their own intentions, but will not develop discussions around the examples. The learner's finding in this respect will have done little to inform development of their ideas. However, learners working at the upper end of this mark band will have shown some curiosity and evidence of a willingness to look.

Learners will understand the relevant health and safety requirements but will need to be supervised in order to ensure that health and safety procedures are carried out properly.

Mark band 2 (7-11)

Learners working within this mark band will evidence purposeful exploration of a range of techniques and creative possibilities and there will be a willingness to rework material, experiment with alternative solutions and respond actively to suggestions. Techniques, and any materials used, will be employed with proficiency and with a good degree of success in achieving intentions.

Learners will provide good, relevant examples of the work of other practitioners which correspond to their own work, again in some detail at the top end of the band. Learners will develop some discussion around the examples, but will not always explicitly link them to their own practice.

Learners will be able to operate the relevant health and safety procedures with proficiency but may still need to be supervised in order to ensure that they are always carried out fully.

Mark band 3 (12-15)

Learners working within this band will demonstrate imaginative and inventive exploration of techniques and creative possibilities, almost constantly reworking material and experimenting with alternative solutions, including those suggested by others, which will always be given thoughtful consideration. Techniques, and any materials used, will be employed with high levels of consistency and precision, achieving successful outcomes.

The development of the project will be clearly and imaginatively linked to consideration of the work of other practitioners which will be well referenced through carefully chosen examples explicitly linked to the learner's own work.

All relevant health and safety procedures will be carried out with care and precision.

**Assessment
focus LO.4**

**Be able to
complete
capture in a
chosen medium
or media**

Mark band 1 (0-6)

Technology, materials and techniques will be applied in such a way that learners will only partially achieve their intentions. The product will show some attempt to employ the technology, materials and techniques as intended though it will do so in an obvious or clichéd manner. The work will, however, show some signs of formal organisation.

At the lower end of the scale for this mark band, the techniques and technology deployed may not always be appropriate to the intentions or the capabilities of the learner. At the higher end learners will have undertaken production with more confidence, using techniques more appropriate to their intentions and skills.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work with a limited degree of consistency and precision, but learners achieving within this mark band are likely to have difficulties in keeping to their schedules and maintaining their sense of direction.

Learners will produce records which provide a generally accurate outline of what was done but there will be limited detail and documentation is likely to have been collected in a haphazard way.

Learners will understand the relevant health and safety requirements and any appropriate industry protocols but will need to be supervised in order to ensure that health and safety procedures are carried out properly.

Mark band 2 (7-11)

A good range of technology, materials and techniques will be applied with a sense of purpose, confidence and some imagination, showing a competent level of skills, proficiency in execution and a good degree of success in achieving intentions.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work for the most part with consistency, modifying ideas or plans when necessary and demonstrating a confident – if not always entirely efficient – approach to planning. Schedules will be kept to on the whole and, when missed, not missed by large margins.

Detailed records documenting the work will be collected and presented in a consistent, organised way.

Learners will be able to operate the relevant health and safety procedures and any appropriate industry protocols with proficiency but may still need to be supervised in order to ensure that they are always carried out fully.

Mark band 3 (12-15)

As full a range of technology, materials and techniques as could be expected of a Level 3 learner will be applied with a precisely focused sense of purpose, confidence, and considerable imagination to creating a product which fulfils the learner's intentions to high standards. Learners will demonstrate a creative use of techniques, materials and technology to produce an engaging and individual product.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work with a high level of consistency and precision, demonstrating excellent project planning skills throughout the process. Deadlines set in schedules will be consistently met even when unforeseen circumstances have threatened, and learners will show inventiveness in modifying ideas or plans when necessary.

The paperwork (or other types of record) produced will be thorough, complete and very well-organised.

All relevant health and safety procedures and appropriate industry protocols will be carried out with care and precision.

Assessment focus LO.5**Understand how to monitor capture work and working processes in order to inform own practice****Mark band 1 (0-4)**

When reviewing and reflecting on their own work learners will be able to describe accurately aspects of the work considered and will identify some of the relevant factors (cultural, economic, political or social) that might have influenced that work, but they will not explore the connections between those factors and their work, or make explicit the links between them.

They will describe the way they dealt with given situations with reference to strengths and weaknesses and there will be some evidence that they have used these reflections to modify their work on at least one occasion.

Mark band 2 (5-7)

When reviewing and reflecting on their own work learners will be able to discuss aspects of the work considered, referring to relevant factors (cultural, economic, political or social) that might have influenced that work.

They will discuss their work in terms of its strengths and weaknesses and there will be evidence that they have used these reflections to modify their work on more than one occasion.

Mark band 3 (8-10)

Learners' discussions of their work will be critical in the full sense of that word, clearly relating the work to relevant factors (cultural, economic, political or social) that might have influenced it.

Learners will be able to critically evaluate their work in terms of its strengths and weaknesses and there will be clear evidence that they have consistently used these reflections to modify work as it developed.

Support and accountability

The degree of support given to individual learners and the extent of accountability they demonstrate is not simply a matter of level. Level 3 learners are likely to venture into unfamiliar territory – and indeed should be encouraged to do so. On such occasions they may need support. However, they should also show increasing responsibility for their own learning. The National Qualification Framework level description therefore expects them to ‘engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment.’

Learners following a Diploma in Creative and Media at Level 3 will develop the ability to act effectively with increasing autonomy. When determining their mark for certain criteria, the degree to which they require support, demonstrate accountability for their work and work within time constraints should be assessed within the general expectation that learners will still, under certain circumstances, need support at this level.

For further guidance about setting and running internal assessment, please see *Annexe E – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking – for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development*.

Personal, learning and thinking skills

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
1.2	Independent enquirers	4 analyse and evaluate information, judging its relevance and value
	Creative thinkers	2 ask questions to extend their thinking
		5 try out alternatives or new solutions and follow ideas through
1.3	Creative thinkers	6 adapt ideas as circumstances change
		4 question their own and others' assumptions
		6 adapt ideas as circumstances change

Learning outcome	Skill	
1.4	Creative thinkers	2 ask questions to extend their thinking 5 try out alternatives or new solutions and follow ideas through
	Self-managers	1 seek out challenges or new responsibilities and show flexibility when priorities change 6 respond positively to change, seeking advice and support when needed
1.5	Reflective learners	4 invite feedback and deal positively with praise, setbacks and criticism 5 evaluate experiences and learning to inform future progress

Functional skills

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching the history of a particular type of capture
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	organising information gathered from research into files and folders
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	using research information to prepare a PowerPoint presentation on chosen type of capture
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	

Skill	When learners are ...
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	using research information to prepare a PowerPoint presentation on chosen type of capture
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	monitoring and reviewing presentation work
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	planning, identifying and calculating limitations on costs, materials and time using effective processes
Identify the situation or problem and the mathematical methods needed to tackle it	
Select and apply a range of skills to find solutions	
Use appropriate checking procedures and evaluate their effectiveness at each stage	
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	reporting on limitations on costs, materials and time justifying their choices
Draw conclusions and provide mathematical justifications	

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	contributing in group planning meetings when planning for a capture project
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing a final report for monitoring purposes.

Work experience

Examples of sector-specific work experience placements appropriate to this unit would be: an artists' supply shop, a graphic design studio, a media facility studio, a high-street photographer's studio, a local radio or TV station.

Specialist resources

Resources required by learners for the completion of this unit will be dependent on the disciplines within which they are working.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Unit 2: Show

Principal Learning unit

Level 3

Guided Learning Hours: 90

Internally assessed

About this unit

So you've got some brilliant paintings, photographs or sculptures; your computer-generated animation work is groundbreaking; you and some friends have formed a terrific band, or you've put together the first break-dance performance of *Swan Lake*. How do you tell other people about it – how do you *show* your work to the world?

In this unit you will

- explore the purposes of exhibiting or staging creative work and the possibilities it brings
- plan and prepare for the showing of your work
- publicise your show
- present your show and evaluate its effectiveness through audience responses.

The term 'show' can be taken to mean a variety of things. At its most obvious it means putting on a performance of drama, dance or music, or presenting art or craft work in a showcase, display or exhibition. It could also mean a screening, a broadcast or playback event for audio-visual or audio work. You are free to explore the possibilities and to be as inventive as you can.

The work you show must be created especially for this unit. You should be aware that the focus of assessment of the unit is on the process of showing that work rather than the work itself, though there are some marks available for that work.

In this unit you will bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Understand the principles of showing creative and media work
 - 2 Be able to contribute to work intended for a particular show
 - 3 Understand how to market and publicise a show
 - 4 Be able to set up and run a show
 - 5 Understand how to gather and evaluate audience responses to the show.
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What you need to cover

2.1 Understand the principles of showing creative and media work

Shows are all about presenting and promoting work – in this case, your own work. Think about what this can mean, and why it is done. Is it done to show off work, or is it done to show off people? Is an art exhibition more about the paintings than the artist, or a play more about the actors than the play? Is street-mime exhibition or performance? Is an artwork which includes real people performance or exhibition? You should explore the boundaries between these different types of creative activity and the ways in which they are displayed to an audience.

You will need to look at examples of the type of show which you yourself will be putting on. You need to think about locations, materials and technology and explore the ways they have been or are being used to show work.

You should talk to people who arrange exhibitions or stage events and find out what they are trying to achieve and how they achieve their aims. Try to establish:

- the purpose of their activities and details of their working practices
- the factors that influence their practice, such as audience expectations, the form and content of work being shown, legal restraints and financial considerations.

You should look outside your own locality and try to find out what you can about how they do this sort of thing elsewhere – even in other countries.

Your investigations should also include research into the ways in which the staging and exhibiting of work has changed over time. You should consider:

- why particular practices and techniques were used and the reasons for their development
- how historical practices can influence contemporary work.

2.2 Be able to contribute to work intended for a particular show

You must produce or help to produce work which is specially designed to be staged or exhibited. This could take the form of a short film, a piece of drama, music or dance, a portfolio of photographs, items of clothing or ceramic artefacts.

In the process of creating the work you should consider at all stages the way in which this work is to be shown.

You should:

- research your ideas thoroughly, considering the logistics and practicalities surrounding your plans
- select appropriate resources, considering the possible uses of technology and media
- follow appropriate procedures and processes in the creation of your work
- consider relevant industrial working practices
- solve problems as they arise.

Throughout the working process you should be reflecting on these matters in relation to what you are producing and actively using your reflections to inform, shape or modify your work as might be appropriate.

2.3 Understand how to market and publicise a show

You need to think about marketing and publicising your show. You need to consider how you can best reach your target audience, taking into account relevant professional codes of practice, and then plan and implement a campaign. For example, you might:

- design promotional materials, such as advertisements and flyers and place them in appropriate contexts
- produce and send out press releases
- set up a website
- organise a viral campaign
- offer inducements (such as reduced charges at certain times).

2.4 Be able to set up and run a show

The process of showing your work should be part of the concept of creation. This means that alongside the production of the work to be shown you will also need to consider an appropriate platform to present your work effectively.

You will need to plan and prepare thoroughly for the showing of the work you have produced. This should include:

- considering the form and nature of the work
- investigating appropriate locations or venues
- considering the nature (and possibly role) of the audience
- taking account of any constraints (for example, legal or financial)
- doing appropriate risk assessments and managing the risks.

2.5 Understand how to gather and evaluate audience responses to the show

Once you have finalised your plans you will set up your show. You must make your final preparations, getting everything you need together and any helpers you might need.

You must ensure that you and others work safely at all times and you must also make sure that you observe any relevant legal requirements. If you are exhibiting work such as paintings or sculpture, you must ensure that all such exhibited work is properly and safely installed.

You will need to ensure that the show runs smoothly and that you and others work safely, complying with relevant legislation at all times.

Once the exhibition or event is over you must take it down and leave the space clean, tidy and as it was before your event.

You will need to continually monitor and review your own and the group's work throughout the process of setting up your show, actively using your reflections to inform, shape or modify the work as might be appropriate. You need to think about such matters as how you are working, how external factors affect your work, how other people might respond to your work and how they are represented in it.

You should keep a log or diary of these reflections.

At the end of the project you must assess the audience's response to your show. This could be done, for example, through a questionnaire, a survey or recorded interviews.

You should investigate the audience's opinion of the show with regard to factors such as:

- the content
- the location
- the publicity campaign
- the general organisation of the event.

When analysing your findings you will need to consider the nature of your audience and how this affects their perceptions of the show.

You must then use this information to evaluate your show, commenting on the success of the strategies employed, and comparing the audience's responses to your own feelings about your own and your group's work.

How you will be assessed

This unit will be assessed by your teachers.

You are likely to be asked to produce, or contribute to the production of:

- a written report or an oral presentation on the principles of showing creative and media work (learning outcome 1)
- the work which will be shown (learning outcome 2)
- a file containing planning documents for a publicity campaign and for the promotional materials, and the promotional materials (learning outcome 3)
- a show (learning outcome 4)
- a written report or an oral presentation supported by a file of documentation (learning outcome 5).

All your work must be collected together in a Process Portfolio. Whether you have worked on your own or in a group for this unit, you must produce an individual portfolio which shows all the stages of your work. In the case of group work, this portfolio must clearly show your own contribution to the final outcome, and all group activity must be written up or recorded in some way individually by you. You must show:

- all research
- all planning
- all production documentation
- the monitoring and review process.

Your teachers will give you further information about how you should organise and present your unit portfolio.

On completion of all your work for the unit you will be given two marks: Mark A and Mark B.

Mark A will be awarded on the basis of your Process Portfolio and Mark B will be awarded on the basis of your teachers' observation of how you have worked. The two marks will be added together to provide your final mark for the unit.

There are 53 marks available for Mark A and 7 for Mark B.

Marking grid – Mark A

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.1 Understand the principles of showing creative and media work	Describes some methods used by practitioners to present their work to audiences. Describes how these methods have developed over a period of time. Undertakes restricted research. (0–3)	Explains methods used by practitioners to present their work to audiences. Explains how these methods have developed over time. Undertakes research that shows some initiative and the use of a range of sources. (4–5)	Explains in detail and with well-chosen supporting evidence methods used by practitioners to present their work to audiences. Explains in detail and with well-chosen supporting evidence how these methods have developed over time. Undertakes extensive and well-focused research. (6–7)
LO.2 Be able to contribute to work intended for a particular show	Contributes work for a show for a specified target audience which partially fulfils intentions. Uses a limited range of approaches and techniques with some proficiency. (0–5)	Contributes, within time constraints, technically proficient work for a show for a specified target audience with a good degree of success in achieving intentions. Uses a variety of approaches and techniques with some sense of purpose and some imagination. (6–9)	Contributes, within time constraints, outstanding work for a show for a specified target audience which fulfils intentions to high standards. Confidently and purposefully uses a wide range of approaches and techniques with high levels of skill and imagination. (10–12)

Continued

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.3 Understand how to market and publicise a show 10	Makes a limited contribution to the development and running of a publicity campaign. Proposes some appropriate contexts in which to publicise the event. Makes a limited contribution to the design and production of promotional materials. Demonstrates a limited understanding of the target audience. (0–4)	Makes a positive and proficient contribution to the development and running of a publicity campaign. Proposes, with some explanation, viable contexts in which to publicise the event. Makes a positive contribution to the design and production of promotional materials. Demonstrates a fairly detailed understanding of the target audience. (5–7)	Makes a substantial and innovative contribution to the development and running of a publicity campaign. Proposes, and justifies the choice of, imaginative contexts in which to publicise the event. Makes a substantial and innovative contribution to the design and production of promotional materials. Demonstrates a thorough understanding of the target audience. (8–10)
LO.4 Be able to set up and run a show 14	Manages appropriate resources with limited proficiency to partially achieve intentions. Shows limited capabilities in risk assessment/management. (0–6)	Manages appropriate resources with proficiency, achieving intentions with a good degree of success. Shows proficiency in risk assessment/management. (7–10)	Manages appropriate resources with high levels of proficiency, achieving intentions with a high level of success. Shows high levels of proficiency in risk assessment/management. (11–14)

Continued

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.5 Understand how to gather and evaluate audience responses to the show	Uses limited methods to collect feedback from a limited range of sources. Describes audience responses to a show with reference to perceptions of strengths and weaknesses. Makes limited comparison to own review of personal contribution and group work. (0–4)	Uses sound methods to collect relevant feedback from a range of sources. Explains audience responses to a show, discussing perceptions of its strengths and weaknesses. Makes some effective comparisons to own review of personal contribution and group work. (5–7)	Uses substantial and effective methods to collect well-focused feedback from a wide range of sources. Carries out a detailed analysis of audience responses to a show giving an informed and justified evaluation of perceptions of strengths and weaknesses. Makes substantial and precise comparison to own review of personal contribution and group work. (8–10)
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Marking grid – Mark B

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.4 Be able to set up and run a show 7	Makes a limited contribution to setting up and managing a show for a specified target audience. (0–3)	Makes a positive contribution to setting up and managing a show for a specified target audience within time constraints. (4–5)	Makes a substantial and fully committed contribution to setting up and managing a show for a specified target audience within time constraints. (6–7)

Guidance for teaching this unit

NB: The work for this unit will be contextualised in relation to a minimum of two disciplines. Guidance on how this will be done is given below. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Edexcel provides an exemplar assignment for this unit in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*. Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the same document.

Delivery guidance

This unit is 90 guided learning hours (GLH) in length. Centres should allocate this amount of time within the timetable for its delivery and assessment. Edexcel has identified that within this time learners will probably require 70 GLH in activities which generate evidence for assessment. This may, for example, include time spent in experiential learning, practising skills, research activities and undertaking summative assessment activities. (See sections relating to *Internal assessment* and *Programme design and delivery* in the generic introductory part of the *Guidance and units* document.)

Overview

The purpose of this unit is to encourage learners to explore and experiment with the showing of work and to think about the principles underlying the activity, as well as the physical realities of showing, exhibiting or performing, whether for its own sake or as a promotional activity. It should also be noted that whilst the focus of this unit is on the process of presenting and showing work, it also incorporates the creation of work designed for showing to others in a way that relates to that work. The showing of the work should not be considered in isolation from the creation of the work.

In terms of covering disciplines, the unit will automatically enable learners to combine advertising with whatever discipline their work derives from. Teachers should, however, encourage learners to explore combinations across the other discipline areas as freely as possible. There are opportunities to combine dance, drama and music whilst each one of those could be brought together with audio and audio-visual production in the creation of effects for a live performance, as could, of course, 2D and 3D visual arts for the provision of sets and props.

Teaching the unit

In working towards achievement of learning outcome 1, learners will need to explore methods of presenting creative and media work to an audience. They could, to begin with, develop some understanding of how this is done across a range of disciplines, regardless of their individual specialisms. This will give them a broad base of knowledge upon which to develop their own ideas, and encourage them to think across the traditional discipline-based ways of showing work.

Learners will need to explore the methods used and the reasons for showing work to others. This can be done through individual research, group discussions and first-hand experience such as viewing live or recorded theatre, dance and music performances, visiting galleries, exhibitions and cinemas, or experiencing various forms of broadcast media.

For learning outcome 2, learners will need to investigate and apply appropriate processes in the planning and preparation of work for their show. Teachers may find the provision of documentation relating to procedures will assist learners in this process. Once the show has been defined, learners should work on an appropriate contribution to it, in order to meet this learning outcome.

When approaching learning outcome 3, teachers may find the discussion and analysis of existing material a useful exercise in raising learner awareness of publicity techniques. The application of this understanding will be crucial to successfully meeting this outcome. Learners will need to formulate and carry out a publicity campaign on a scale suitable to their activity and they may require some guidance in doing this.

It should be noted that learning outcome 4 is concerned with the process of staging or running the show, not with the quality of the show itself. Attention could profitably be paid here to project management skills and the development of standard procedures for dealing with an event that will be repeated on a number of consecutive occasions. Attention should also be paid to health and safety procedures and all learners should individually undertake risk assessments in order to provide evidence for assessment focus 4.

To achieve learning outcome 5 learners will need to provide evidence of audience responses to their show. Effective qualitative and quantitative results from audience feedback will be essential in addressing this outcome.

Guidance on assessment of this unit

Designing assessment vehicles

All centre designed assessment vehicles must comply with the controls stated in *Annexe E* of this specification.

To a great extent the assessment vehicle for this unit is the unit itself. By following the requirements of the unit learners should automatically produce the necessary evidence for assessment. The centre's responsibility is to ensure that any projects that learners set up or become involved in will enable them to create the necessary evidence and to achieve the full range of marks.

A recommended procedure, therefore, would be to construct a skeleton assignment which begins with requiring learners to decide which form of show they intend to organise and sets out a schedule which will ensure that they produce all the appropriate evidence to cover the assessment requirements of the unit.

Centres must also ensure that, in the case of group work, each learner produces identifiable individual work that relates to each of the assessment foci.

Evidence for assessment

As this unit might be externally moderated, centres must ensure that all learners' Process Portfolios contain evidence that will enable the moderator to properly evaluate the centre's Mark A. This means that, for example, assessment of a learner's punctuality or their contributions to group work must be supported by such evidence as attendance records and teacher annotations which authenticate (or otherwise) statements made in the learner's log or journal.

For **Mark A**, centres must ensure that each learner produces, as a minimum, evidence as follows:

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|---------|--|
| Focus 1 | research logs; research notes; presentation of outcomes in an appropriate format |
| Focus 2 | all pre-production, production and post-production documentation; all trials and experiments; the work to be shown (with a record of it where appropriate); the learner's unit log or journal |
| Focus 3 | all planning documentation for the publicity campaign and for production of publicity and marketing materials; finished promotional materials; minutes of planning meetings; the learner's unit log or journal |

- Focus 4 risk assessments; contingency plans; the learner's unit log or journal
- Focus 5 research materials; research logs; research notes; presentation of outcomes in an appropriate format.

For **Mark B**, teachers must keep an assessment record for each learner, noting how learners conduct themselves when working on the assignment, and recording any notes relevant to the learners' self-monitoring and the development of their personal, learning and thinking skills.

An assessment record for recording evidence for Mark B and the mark awarded is provided in *Annexe G* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Storage of evidence

All assessment evidence kept in electronic form must be stored in a single folder labelled Process Portfolio/Level 3/Unit 2 – Show/candidate's name.

All physical evidence must be kept in a clearly labelled and organised Process Portfolio.

Copies of teacher assessment records, whether paper or electronic, should be given to learners to put in their Process Portfolios.

Arrangements must be made to record any performance work in some suitable form and all learners who contributed to such work should have a copy of the recording in their portfolios.

Each Process Portfolio must contain an authentication sheet signed by the learner and the person(s) responsible for the assessment, declaring that all work submitted for assessment is the learner's own work, carried out under appropriate supervision. Electronic folders must contain an electronic copy of this form, and paper-based folders must contain a paper copy.

An authentication sheet is provided in *Annexe H* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Using the marking grid

When using this grid the 'best fit' principle should be adopted – that is, assessors should first match the work being assessed to the mark band for the relevant focus which best describes the work overall. Assessors should **not** adopt the 'hurdle' approach in which the assessor cannot award marks from a higher band if one requirement from a lower band has not been satisfied.

If the work matches a band overall but a requirement for that band has not been met then the mark awarded will be from the lower end of the band which is the best fit.

If one aspect of work for an assessment focus matches a requirement in the next band, but overall the work does not fit that higher band, then the mark awarded will be from the higher end of the band which is the best fit.

Assessors should also take into account the quality of the work in relation to expectations for that band at that level. If a learner completes all they are asked to do in a band to the highest quality that could be expected for that band at that level, they should be awarded the full marks for that band.

Grading is completely separate for each assessment focus – that is, a learner can get band 3 on one assessment focus, band 1 on another etc. All band marks are then added together for the unit total. It may be possible, depending on weighting of each assessment focus, for a learner to pass a unit even if no marks have been given for one assessment focus in the unit.

It should be noted that mark band 1 has approximately 40 per cent of the total marks available for a unit and mark bands 2 and 3 together the remaining 60 per cent.

Guidance for allocating marks

At Level 3 learners will be expected to:

- apply knowledge and skills in a range of complex activities
- demonstrate comprehension of relevant theories
- select from a considerable choice of procedures, employing a range of responses to well-defined but often unfamiliar or unpredictable problems
- operate in a variety of familiar and unfamiliar contexts using a range of technical or learning skills
- access and evaluate information independently, analysing information and making reasoned judgements
- engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment
- achieve outcomes within time constraints.

Interpretation of comparative terms used within the marking grid should be contextualised within the limits implied by this level description. Terms such as ‘proficient’ and ‘creative’ must be understood in the context of the expectation of achievement at Level 3 as compared to other levels.

Owing to the number and variety of the disciplines covered by the Principal Learning in Creative and Media, it is not possible to give more than generic guidance on the application of the marking grids for each unit. Centres are strongly advised to attend INSET events run by Edexcel on this topic.

Please note that any examples given here of what a learner might say, write or do are not intended to represent complete evidence for the illustrated criterion; they are offered simply to indicate what might be an appropriate response within the mark band.

Assessment focus LO.1

Understand the principles of showing creative and media work

Mark band 1 (0-3)

It is likely that learners will focus on the showing of a specific form of creative or media activity, but they are at liberty to range over a number of different forms or types of show if they wish, or even examine the concept of ‘showing’ itself.

Learners working within this mark band will describe accurately and with a little detail some methods used by practitioners to present or show their work to audiences, referring to a small number of different practitioners, organisations or specific shows.

They will give fairly brief attention to how methods of showing work have developed over a period of time.

Work in this mark band will be limited to a very small range of examples. As much depends on the precise nature of the type of show being described it is impossible to specify minimum or maximum numbers of examples, though clearly at least one is required for even the lowest mark to be awarded, and at the top end of this mark range it might be expected that three or four have been considered. However, the quality of the discussion of these examples must be the main objective of assessment for this focus, and a good description of one or two examples with clear reference to development over time should score more highly than half a dozen examples that are merely listed.

In their research, learners will use a fair range of different sources but will restrict themselves to a narrow focus of enquiry, and will not often follow up leads from their initial results. They will gather and select a limited amount of relevant information from these sources and will begin to collate that information, albeit not very systematically.

At the lower end of this mark band, learners might be able to identify what needs to be researched but produce minimal material. They may rely on a single technique or source for their information about each type of material they need to gather. At the top end of the band the learner will have made some attempt to use more than one method or technique (for example, both qualitative and quantitative research) and will have produced adequate material.

Mark band 2 (4-5)

Descriptions of methods used by practitioners to present or show their work to audiences offered by learners working in this mark band will be fuller and there will be wider reference to a range of practitioners, organisations or specific shows – though again it has to be stressed that this is not merely a matter of greater numbers, but of an improvement in the quality of the discussion offered. This improvement will be evidenced by a shift from straight description to the clearer use of the examples to illustrate points made.

Discussion of how these methods have developed over time will also be more detailed and more clearly linked to the examples.

Research carried out will be careful and learners will use a good range of different techniques and sources. It will have a broader scope of enquiry than the research done by those working in mark band 1.

Learners will follow up leads obtained from initial results. They will gather, select and begin to evaluate relevant information from their sources and will collate it with some care.

Mark band 3 (6-7)

Descriptions of methods used by practitioners to present their work to audiences offered by learners working in this mark band will be thorough and well evidenced. There will not necessarily be a wider range of reference to practitioners, organisations or specific shows but there will be a more explanatory approach to the way these practitioners, organisations and shows referred to are used in the discussion – examples being used, for instance, to show how successful the practitioners have been in employing the techniques discussed.

Similarly, discussion of how these methods have developed over time will also be more focused on explaining how the developments have affected the work of the practitioners, organisations and shows discussed. Points made will be supported and justified.

Research done will be thorough and will show initiative and persistence in following up leads. It will have produced plenty of relevant material which will be used to evaluate the ideas and support arguments for their possible further development.

Research will have been approached in a systematic manner and learners will have used a full range of techniques and sources. All research will be properly collated, well presented and clearly organised.

**Assessment
focus LO.2**

**Be able to
contribute to
work intended
for a particular
show**

Mark band 1 (0-5)

Learners working in this band will contribute a small number of ideas that show limited imagination or are highly conventional, and are not informed by the context in which the work will be shown or the audience for which it is intended. Ideas that are actually impracticable would place the learner at the very bottom end of the band.

Technology, materials and techniques will be applied in such a way that learners will only partially achieve their intentions. The product will show some attempt to employ the technology, materials and techniques as intended though it will do so in an obvious or clichéd manner. The work will, however, show some signs of formal organisation.

At the lower end of the scale for this mark band, the techniques and technology deployed may not always be appropriate to the intentions or the capabilities of the learner. At the higher end learners will have undertaken production with more confidence, using techniques more appropriate to their intentions and skills.

Mark band 2 (6-9)

Learners working within this mark band will show some imagination even if working with what are basically conventional ideas. They will be able to contribute practicable and credible ideas for a project intended for the show and will demonstrate some awareness of how the work will fit or suit the context in which it is to be shown, and the audience for which it is intended. As before, mere quantity should not be the overriding consideration here.

A good range of technology, materials and techniques will be applied with a sense of purpose, confidence and some imagination, showing a competent level of skills, proficiency in execution and a good degree of success in achieving intentions.

Learners will generally work to deadlines.

Mark band 3 (10-12)

Learners working within this mark band will show a high level of imagination and considerable creativity, generating imaginative and sometimes innovative ideas which are clearly informed by the context in which the work is to be shown and the audience for which it is intended. All ideas will be practicable and credible. As before, mere quantity should not be the overriding consideration.

As full a range of technology, materials and techniques as could be expected of a Level 3 learner will be applied with a precisely focused sense of purpose, confidence, and considerable imagination to creating a product which fulfils intentions to high standards. Learners will demonstrate a creative use of techniques, materials and technology in their contribution to the work. They will work consistently to deadlines.

**Assessment
focus LO.3**

**Understand
how to market
and publicise a
show**

Mark band 1 (0-4)

Learners will make occasional contributions to the process of thinking about the publicity campaign. Most of their ideas will be viable and some may help to move things forward. Learners will propose perhaps two appropriate contexts in which to publicise the event. Understanding of the target audiences will be based on broad and rather sweeping definitions.

Learners will contribute to the design and production of promotional materials, using technology, materials and techniques in such a way that they will partially achieve their intentions. The end products will show some attempt to employ the technology, materials and techniques as intended, and will demonstrate some understanding of the requirements of the outlets they are intended for, and of the expectations of the audiences aimed at, albeit in an obvious or clichéd manner. Work will, however, show some signs of formal organisation.

Mark band 2 (5-7)

Learners will make a good contribution to the planning and development of a campaign, coming up with sensible and viable ideas which help to move the process of development forward. They will propose several appropriate contexts in which to publicise the event. Learners will be able to define target audiences clearly, though justification for their definitions may sometimes be lacking.

A good range of technology, materials and techniques will be applied to the design and production of promotional materials with a sense of purpose, confidence and some imagination, showing a competent level of skills, proficiency in execution and a good degree of success in achieving intentions.

Products will show a clear recognition of the requirements of the intended outlets, and will show that some care and thought has been given to how the target audiences can be addressed and appealed to, though they will not always be successful at every point in that respect.

Mark band 3 (8-10)

Learners will make a substantial contribution to the planning and development of a campaign, coming up with innovative ideas which add considerably to the process of development. They will make inventive suggestions for contexts in which to publicise the event and will justify these suggestions. Target audiences will be fully defined with thorough justification for the definitions.

As full a range of technology, materials and techniques as could be expected of a Level 3 learner will be applied to the design and production of promotional materials with a precisely focused sense of purpose, confidence, and considerable imagination. Learners will demonstrate a creative use of techniques, materials and technology to produce engaging and individual products which fulfil intentions.

These products will show a sophisticated understanding of the requirements of the outlets they are intended for, and of the audiences aimed at, and will clearly address and appeal to those audiences.

**Assessment
focus LO.4**

**Be able to set
up and run a
show**

Mark band 1 (0-6)

Resources the learner is responsible (or partly responsible) for will be provided but often late, and not fully to the standard required, so that the intentions of the show may be partially compromised.

Learners will produce a risk assessment which notes the obvious risks and recognises at least the minimum acceptable requirements for dealing with them.

Mark band 2 (7-10)

Resources the learner is responsible (or partly responsible) for will be provided to an acceptable standard and mostly on time, any slippage being within acceptable margins such that the intentions of the show are not compromised.

Learners will produce a risk assessment which records the majority of risks and states how to deal with them.

Mark band 3 (11-14)

Resources the learner is responsible (or partly responsible) for will be provided to a high standard and on time.

Learners will produce a full risk assessment which recognises all, or very nearly all, the risks, and records full and effective proposals for dealing with them.

**Assessment
focus LO.5**

**Understand
how to gather
and evaluate
audience
responses to the
show**

Mark band 1 (0-4)

Learners will use methods which have a limited value to collect feedback on the show – chatting to visitors or members of the audience, for example, and jotting down notes later, or using a poorly focused questionnaire. They will use a limited range of sources – for example, a dozen people of similar age on the same day, and a similar number and range of respondents to their questionnaire – and will restrict themselves to a narrow focus of enquiry. They will gather and select a limited amount of relevant information and will begin to collate that information, but not very systematically.

Discussion of audience responses will show some selection in that it focuses on audience perceptions of strengths and weaknesses of the show, but responses gathered will be used without elaboration and will not be explicitly related to the work under review.

When reviewing their own work learners will be able to describe accurately aspects of the work and will provide an account of the way they dealt with a given situation with reference to strengths and weaknesses, but they will not explore the relationship between the responses they have gathered and their assessment of their own and their group's work.

Mark band 2 (5-7)

Learners will use more systematic and productive methods for collecting feedback on the show – for example, organising a proper discussion group and making notes as it takes place. They will use a wider range of sources – for example, asking people of different ages chosen from different days of the show's run – and will ask a wider range of questions. They will gather and select a good amount of relevant information from their research and will collate it.

Discussion of audience responses will clearly address audience perceptions of strengths and weaknesses of the show and will be based on pertinent illustrative examples. Learners will begin to explore why different people thought about the show as they did.

When reviewing their own and their group's work, responses derived from audiences will be well incorporated into the discussion and personal views will be compared to those of the audiences. Provision of illustrative examples will characterise the evaluation but the examples will not be elaborated in such a way as to show precisely how they illustrate the point they are supporting.

Mark band 3 (8-10)

Learners working in this mark band will use the same systematic and productive approaches as those working in mark band 2, but might use more of them – focus groups, questionnaires, face-to-face interviews etc. What is most likely to distinguish them is that they will gather a wider, more representative range of views by selecting a more carefully varied group – for example, people of different ages, genders and backgrounds chosen from different days of the show's run. Questions asked will be more focused. Information from their research will be carefully collated.

All this will form a solid basis for an informed and objective appraisal clearly focused on the audiences' perceptions of strengths and weaknesses, fully supported by well-chosen and elucidated illustrative examples.

When reviewing their own and their group's work, responses derived from audiences will be constantly compared to their own views in a balanced, self-reflective assessment. There will be clear justification of all points made.

Marking grid – Mark B

Assessment focus LO.4

Be able to set up and run a show

Mark band 1 (0-3)

Learners will generally be able to carry out the activities or roles which have been assigned to them, though they are likely to have difficulties in keeping to their schedules, will not always meet deadlines and will need a fair amount of support to ensure that they do complete the assigned activities or roles. They will be able to recognise when they might need to depart from routine procedures and, at the top end of this mark band, will be able to deal with such situations themselves to a limited extent. Whilst they will understand the relevant health and safety requirements they will need to be supervised in order to ensure that health and safety procedures are carried out properly.

Mark band 2 (4-5)

Learners will demonstrate a confident – if not always entirely efficient – approach to management and self-management and will carry out their assigned roles competently. Schedules will be kept to on the whole and when deadlines are missed they will not be missed by large margins and it will be for acceptable reasons. Occasional support might be needed but learners achieving in this mark band will typically work with good self-direction and will respond positively to help when it is given. Learners will be able to follow both routine and less familiar procedures for the most part with consistency, modifying ideas or plans when necessary and often on their own initiative. Learners will be able to operate the relevant health and safety procedures with proficiency but may still need to be supervised in order to ensure that these are always carried out fully.

Mark band 3 (6-7)

Management and self-management skills will be excellent and learners will carry out their assigned roles with commitment and high levels of efficiency. Deadlines will be consistently met even when unforeseen circumstances have occurred. Learners achieving within this mark band will show independence and the ability to work successfully on their own initiative. They will be able to follow both routine and less familiar procedures with a high level of consistency and precision, and will show inventiveness in modifying ideas or plans when necessary. All relevant health and safety procedures will be carried out with care and precision.

Support and accountability

The degree of support given to individual learners and the extent of accountability they demonstrate is not simply a matter of level. Level 3 learners are likely to venture into unfamiliar territory – and indeed should be encouraged to do so. On such occasions they may need support. However, they should also show increasing responsibility for their own learning. The National Qualification Framework level description therefore expects them to ‘engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment.’

Learners following a Diploma in Creative and Media at Level 3 will develop the ability to act effectively with increasing autonomy. When determining their mark for certain criteria, the degree to which they require support, demonstrate accountability for their work and work within time constraints should be assessed within the general expectation that learners will still, under certain circumstances, need support at this level.

For further guidance about setting and running internal assessment, please see *Annexe E – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking – for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development*.

Personal, learning and thinking skills

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
2.1	Independent enquirers	5 consider the influence of circumstances, beliefs and feelings on decisions and events
2.3	Creative thinkers	4 question their own and others' assumptions
2.4	Self-managers	1 seek out challenges or new responsibilities and show flexibility when priorities change 6 respond positively to change, seeking advice and support when needed
2.5	Independent enquirers	1 identify questions to answer and problems to resolve
	Reflective learners	3 review progress, acting on the outcomes 6 communicate their learning in relevant ways for different audiences

Functional skills

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching the history of a form of performance
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	organising and filing information found
Follow and understand the need for safety and security practices	
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching the history of a form of performance
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	presenting results of research in the form of an illustrated PowerPoint presentation
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	

Skill	When learners are ...
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	communicating with other members of a group engaged in the same research activity
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	working out a budget for a performance based on projected income from ticket sales
Identify the situation or problem and the mathematical methods needed to tackle it	
Select and apply a range of skills to find solutions	
Use appropriate checking procedures and evaluate their effectiveness at each stage	
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	
Draw conclusions and provide mathematical justifications	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	rehearsing for a performance
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching a form of performance and presenting results in a written report.
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	

Work experience

Examples of sector-specific work experience placements appropriate to this unit would be: a theatre, an arts centre, an art gallery, a shop or department store, an exhibition company, an events lighting company.

Specialist resources

Resources required by learners for the completion of this unit will be dependent on the disciplines within which they are working.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Unit 3: Interaction

Principal Learning unit

Level 3

Guided Learning Hours: 90

Internally assessed

About this unit

Artists, designers, performers and producers often work with local authorities and communities. This unit will give you the opportunity to do that, developing and creating work in a social context.

Your work might reflect specific community or minority group interests or concerns. You could work with a community to create a music, drama or dance performance, help with a celebration of an anniversary, produce an exhibition or document a particular aspect of social change.

Examples could include street theatre, taking photographs to document a community event, making a programme in an audio or audio-visual medium about a changing community, writing songs or performing and arranging a show to mark an occasion.

The main requirement is that you interact with other people – and not just your friends – to produce your work, and the extent and quality of that interaction is the key to success for this unit.

In this unit you may work in one discipline or bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to identify opportunities for interaction work
 - 2 Be able to work in partnership to develop an idea with a common purpose
 - 3 Be able to work within the constraints that influence interaction work
 - 4 Be able to produce material that fulfils the intentions of all partners
 - 5 Understand how own work relates to historical and contemporary practice.
-

What you need to cover

- | | |
|--|---|
| 3.1 Be able to identify opportunities for interaction work | <p>Wherever you live, in any type of community, there are opportunities for interaction. You need to:</p> <ul style="list-style-type: none"> • explore the cultural diversity in your area (this should include groups and individuals) • research possible partners such as charities, healthcare agencies, youth work bodies, event organisers etc • generate, research and explore initial ideas for projects. <p>You then need to decide on one of these potential partners, arrange to meet with them and agree to work together.</p> <p>This stage will need considerable help from your teachers, who may well facilitate the agreement. However, you will meet your partner at an early stage and engage in initial discussions with them about what you would like to do, and what they are willing and able to do with you. This will move you into stage 2.</p> |
| 3.2 Be able to work in partnership to develop an idea with a common purpose | <p>To develop a final idea with a partnership for a given project you will need to:</p> <ul style="list-style-type: none"> • communicate your ideas, talents and skills to partners and be part of a free exchange of ideas • understand how communities and individuals have different needs and be sensitive to those needs • develop a clear direction for the agreed project • attend meetings and keep records of them • ensure your working partners share in the development of the project with you • produce an agreed proposal document. |
| 3.3 Be able to work within the constraints that influence interaction work | <p>You must work within project constraints. This means you must:</p> <ul style="list-style-type: none"> • understand how the resources available will influence your ideas • recognise financial, time or resources constraints • modify your ideas in response to changing needs • take health and safety and any other legal or practical constraints into consideration. |
| 3.4 Be able to produce material that fulfils the intentions of all partners | <p>You should experiment with materials and processes before you decide on a final direction. You must keep notes and other evidence that will demonstrate this.</p> <p>The final work must be produced to a standard suitable for the target audience, and on time.</p> <p>You will need to monitor your work and working processes regularly with your teachers and working partners to ensure you are working toward the agreed goal, and must actively use these discussions to inform, shape or modify your work as might be appropriate. You must keep records of this process.</p> |

3.5 Understand how own work relates to historical and contemporary practice

Your work will be part of a continuum of similar work. You need to be able to show how what you have done relates to other social and community-based activity, both past and present, in the region where you are working. Depending on where you live and the kind of work you have done, you can focus on the wider community or a smaller section of it.

Whilst developing your ideas and working on them you will come across similar projects that have taken place recently. You need to take careful note of these, and do all you can to find out:

- who was involved
- what the aims of the project were
- what was actually done
- how successful it was.

You will also need to use archive and library materials to research and explore earlier examples of interaction work in your chosen community.

You must present the results of this research in an appropriate format to be agreed with your tutors. This could be, for example, a written report, a class presentation, or a blog.

How you will be assessed

This unit will be assessed by your teachers.

You will be assessed on everything you do for this unit. You must, therefore, keep careful notes of all your ideas, plans, and decisions, and records of all meetings you attend, as well as anything you produce (or a record of it) and any documentation you create in the process of producing it.

All this material must be kept in a Process Portfolio which shows all the stages of your work. The portfolio must clearly show your own contribution to the final outcome of any group work you are involved in, and all group activity must be written up or recorded in some way individually by you.

In order to be assessed for the unit you must have in your Process Portfolio:

- your research plan and research material for investigating possible partners for interaction work, along with minutes of initial meetings with partners or prospective partners (learning outcome 1)
- minutes of all meetings with your partners (learning outcome 2)
- all pre-production documentation (learning outcome 3)
- all production documentation, all trials and experiments, and the final piece of work, or a record of it (learning outcome 4)
- your research plan and research material for investigating the historical and contemporary context of your interaction work and the presentation of your results in an appropriate format (learning outcome 5).

You must also keep a log or journal which contains notes, ideas, reflections on your work, and reasons for decisions you have taken; this journal will contribute to the assessment of all five learning outcomes.

Your tutors will also keep formal records of observations on your work, and these records will contribute to the assessment of all learning outcomes. You will be given copies of the records to keep in your portfolio.

Your tutors will give you further advice on the work you must complete, what each section of the Process Portfolio should contain and how it should be organised.

Marking grid

NB: there is only one marking grid for this unit.

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.1 Be able to identify opportunities for interaction work 10	Undertakes restricted research which: - identifies and explores to a limited extent a small number of relevant agencies as possible partners for interaction work - generates and considers some viable initial ideas for interaction work - explores to a limited extent local cultural diversity. (0–4)	Undertakes research showing some initiative and using a range of sources, and which: - identifies and carefully explores a range of relevant agencies as possible partners for interaction work - generates and explores ideas for interaction work which show some imagination - carefully explores local cultural diversity. (5–7)	Undertakes extensive and well-focused research which: - identifies and thoroughly explores a wide range of relevant agencies as possible partners for interaction work - generates and thoroughly explores innovative ideas for interaction work - thoroughly explores local cultural diversity. (8–10)
LO.2 Be able to work in partnership to develop an idea with a common purpose 15	Works with partners, showing limited sensitivity to and understanding of the needs of groups or individuals, to develop a straightforward idea for creative interaction work. Communicates ideas to partners to a limited extent. Develops an outline proposal for the agreed project. (0–6)	Works closely with partners, showing sensitivity to and understanding of the needs of groups or individuals, to develop an imaginative idea for creative interaction work. Communicates ideas sufficiently to partners to allow progress. Develops a proposal with some detail for the agreed project. (7–11)	Develops very effective partnerships, showing great sensitivity to and understanding of the needs of groups and individuals, to develop an innovative idea for creative interaction work. Communicates ideas to partners with clarity, enabling good progress to be made. Develops a thorough proposal with a clear direction for the agreed project. (12–15)

Continued

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.3 Be able to work within the constraints that influence interaction work 10	Shows a limited capacity to work within the financial, legal and practical constraints which influence interaction work. (0–4)	Works for the most part within the financial, legal and practical constraints which influence interaction work. (5–7)	Works efficiently at all times within the financial, legal and practical constraints which influence interaction work. (8–10)
LO.4 Be able to produce material that fulfils the intentions of all partners 15	Produces material for a common partnership goal which partially fulfils intentions. Uses appropriate approaches, including monitoring procedures, with limited proficiency. Produces generally accurate documentation with limited detail. Shows limited ability to modify work when appropriate to do so. (0–6)	Produces proficient and imaginative material for a common partnership goal within time constraints. Uses appropriate approaches, including monitoring procedures, with some success and some sense of purpose to achieve intentions with a good degree of success. Produces detailed and carefully kept documentation. Shows ability to modify work when appropriate to do so. (7–11)	Produces accomplished and innovative material for a common partnership goal within time constraints. Confidently uses appropriate approaches, including monitoring procedures, to fulfil intentions to high standards with high levels of consistency and a clear sense of purpose. Produces thorough and well-organised documentation. Consistently makes effective modifications to work when appropriate to do so. (12–15)
LO.5 Understand how own work relates to historical and contemporary practice 10	Produces limited material from restricted research. Describes similarities and differences between own interaction work and past and current practice. (0–4)	Produces relevant research material derived from a range of sources. Discusses similarities and differences between own interaction work and past and current practice. (5–7)	Produces extensive and well-focused research material derived from a full range of sources, selecting from and deploying this material skilfully. Critically discusses and explains similarities and differences between own interaction work and past and current practice, using detailed evidence to support conclusions. (8–10)

Guidance for teaching this unit

NB: The work for this unit can be contextualised in relation to either one or more than one discipline. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Guidance on how disciplines can be combined is given below. Edexcel provides an exemplar assignment for this unit in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*. Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the same document.

Delivery guidance

This unit is 90 guided learning hours (GLH) in length. Centres should allocate this amount of time within the timetable for its delivery and assessment. Edexcel has identified that within this time learners will probably require 80 GLH in activities which generate evidence for assessment. This may, for example, include time spent in experiential learning, practising skills, research activities and undertaking summative assessment activities. (See sections relating to *Internal assessment* and *Programme design and delivery* in the generic introductory part of the *Guidance and units* document.)

Overview

This unit requires learners to develop work in partnership with and for other communities or individuals on a creative or media project. Learners may produce work either in a single discipline or by combining two or more disciplines.

A significant number of examples of community-based work exist in all creative and media sectors. In the visual arts they include murals, exhibitions of local landscape paintings, sculpture parks, graphic design for posters, brochures and websites for community groups and organisations. These may be installation work or site-specific art. Examples in design might include redesigning specific spaces and places for play, organising performances and social activity, and creating tactile and sensory stimulus environments. Many of these provide opportunities for multidisciplinary work.

Performance art projects could include issue-based, political, social and historical drama, dance, puppetry, mime and physical theatre. Media examples include documentary photographic exhibitions comparing an aspect of the past to the present, programmes or feature packages for community radio, videos documenting local issues and events, community newspapers, blogs, websites or 'wikis'.

Teaching the unit

The teacher's role in this unit is very much that of a facilitator. It may be necessary for centres to do some of the initial groundwork with potential partners for the learners to work with and to set up the parameters of the project but, after that, learners should be encouraged to think and work as independently as possible. They can, for instance, research the potential partners for themselves to find out what kinds of work are possible with each one. They can also, of course, be encouraged to look beyond what the centre might have already initiated though here centres will have to be mindful of their responsibilities to learners. Teachers should oversee and monitor any initial contacts made by learners.

Local contemporary arts centres and multi-purpose arts venues are places where working professionals often interact with the community in the commissioning and development of interaction work. These may provide help and guidance in the early stages of project development.

Teachers may invite outside professionals who have been involved with local and regional arts bodies to talk through case studies and suggest possible ideas for projects. Learners should be encouraged to undertake research and development of their own ideas, arising from personal experience and local knowledge.

It is worth noting at this point that there is little skills development to do in this unit, as learners should be using skills they have developed already. However, teachers should be ready to respond to group or individual needs to develop skills where learners wish to extend themselves, or move into unfamiliar territory.

In setting learners off towards achieving learning outcome 1, teachers should introduce as many examples as possible of work produced in a social and community context. For example, videos and plays based on contemporary social issues such as homelessness, drug and alcohol abuse and underage pregnancy may arise from close partnerships between artists and communities. Documentary photography, touring educational theatre and workshops are also good examples. Teachers could then encourage learners to explore and consider issue-based activities. This may best be done in partnership with other agencies, such as ChildLine, Children in Need or Age Concern. Other educational establishments and centres might also be considered as partners.

It is expected that when learners are working on learning outcome 2, teachers may broker initial meetings with partners, but it is equally important that learners feel confident to initiate their own contacts. Examples might include local authority public art programmes, street festivals, community celebrations, tributes to local personalities and characters or special events, such as kite festivals and new year celebrations.

While planning and producing work for learning outcome 4, teachers must guide learners in the keeping of minutes or other records of meetings, planning activities and preparation of budgets. This should begin as soon as planning commences so that learners will have material to refer to when working on learning outcome 5, where they will relate that work to the wider context of past practice. At this stage, in order to achieve learning outcome 3, learners should also be identifying common constraints on this type of work, and those which are relevant to their own project.

Health and safety considerations must be given paramount priority throughout the unit, and other legal constraints, such as public liability, indemnity and insurance, must be borne in mind at all times.

Guidance on assessment of this unit

Designing assessment vehicles

All centre designed assessment vehicles must comply with the controls stated in *Annexe E* of this specification.

To a great extent the assessment vehicle for this unit is the unit itself. By following the requirements of the unit learners should automatically produce the necessary evidence for assessment. The centre's responsibility is to ensure that any project that learners set up or become involved in enables them to create the necessary evidence and to achieve the full range of marks.

A recommended procedure would be to provide learners with a schedule which sets out the major deadlines, precisely what they should have achieved by those deadlines, and what evidence they should have produced.

Centres must also ensure that, in the case of group work, each learner produces identifiable individual work that relates to each of the assessment foci.

Evidence for assessment

As this unit might be externally moderated, centres must ensure that all learners' Process Portfolios contain evidence that will enable the moderator to properly evaluate the centre's mark. This means that, for example, assessment of a learner's punctuality or their contributions to group work must be supported by such evidence as attendance records and teacher annotations which authenticate (or otherwise) statements made in the learner's log or journal.

As learners are likely at times to be working off-site with their partners, it is important that feedback is gathered from those partners as evidence of how learners are working with them. Centres should use the Level 3, Unit 3 feedback form provided in *Annexe J* for this purpose. The form is also available electronically on the Edexcel website, www.edexcel.com.

Centres must ensure that learners produce, as a minimum, evidence as follows:

- | | |
|---------|--|
| Focus 1 | research plan and research material for investigating possible partners for interaction work; minutes of initial meetings with partners or prospective partners and feedback from them |
| Focus 2 | minutes of all meetings with partners; feedback from partners; the learner's unit log or journal |
| Focus 3 | all pre-production, production and post-production documentation; the learner's unit log or journal |
| Focus 4 | all trials and experiments; the final piece of work (or a record of it, if appropriate); all production and post-production documentation as relevant; monitoring documentation; the learner's unit log or journal |
| Focus 5 | research plan and research material for investigating the historical and contemporary context of the learners' interaction work; the presentation of results in an appropriate format. |

Storage of evidence

All assessment evidence kept in electronic form must be stored in a single folder labelled Process Portfolio/Level 3/Unit 3 – Interaction/candidate's name.

All physical evidence must be kept in a clearly labelled and organised Process Portfolio.

Arrangements must be made to record any performance work in some suitable form and all learners who contributed to such work should have a copy of the recording in their portfolios.

Copies of partner feedback forms and any teacher assessment records, whether paper or electronic, should be given to learners to put in their Process Portfolios.

Each Process Portfolio must contain an authentication sheet signed by the learner and the person(s) responsible for the assessment, declaring that all work submitted for assessment is the learner's own work, carried out under appropriate supervision. Electronic folders must contain an electronic copy of this form, and paper-based folders must contain a paper copy.

An authentication sheet is provided in *Annexe H* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Using the marking grid

When using this grid the 'best fit' principle should be adopted – that is, assessors should first match the work being assessed to the mark band for the relevant focus which best describes the work overall. Assessors should **not** adopt the 'hurdle' approach in which the assessor cannot award marks from a higher band if one requirement from a lower band has not been satisfied.

If the work matches a band overall but a requirement for that band has not been met then the mark awarded will be from the lower end of the band which is the best fit.

If one aspect of work for an assessment focus matches a requirement in the next band, but overall the work does not fit that higher band, then the mark awarded will be from the higher end of the band which is the best fit.

Assessors should also take into account the quality of the work in relation to expectations for that band at that level. If a learner completes all they are asked to do in a band to the highest quality that could be expected for that band at that level, they should be awarded the full marks for that band.

Grading is completely separate for each assessment focus – that is, a learner can get band 3 on one assessment focus, band 1 on another etc. All band marks are then added together for the unit total. It may be possible, depending on weighting of each assessment focus, for a learner to pass a unit even if no marks have been given for one assessment focus in the unit.

It should be noted that mark band 1 has approximately 40 per cent of the total marks available for a unit and mark bands 2 and 3 together the remaining 60 per cent.

Guidance for allocating marks

At Level 3 learners will be expected to:

- apply knowledge and skills in a range of complex activities
- demonstrate comprehension of relevant theories
- select from a considerable choice of procedures, employing a range of responses to well-defined but often unfamiliar or unpredictable problems
- operate in a variety of familiar and unfamiliar contexts using a range of technical or learning skills
- access and evaluate information independently, analysing information and making reasoned judgements
- engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment
- achieve outcomes within time constraints.

Interpretation of comparative terms used within the marking grid should be contextualised within the limits implied by this level description. Terms such as ‘proficient’ and ‘creative’ must be understood in the context of the expectation of achievement at Level 3 as compared to other levels.

Owing to the number and variety of the disciplines covered by the Principal Learning in Creative and Media, it is not possible to give more than generic guidance on the application of the marking grids for each unit. Centres are strongly advised to attend INSET events run by Edexcel on this topic.

Please note that any examples given here of what a learner might say, write or do are not intended to represent complete evidence for the illustrated criterion; they are offered simply to indicate what might be an appropriate response within the mark band.

**Assessment
focus LO.1**

**Be able to
identify
opportunities
for interaction
work**

Mark band 1 (0-4)

Research will be restricted to a narrow focus of enquiry – for example, two or three possible partners for interaction work (or at the bottom end of the mark band only one) – and learners will often not follow up leads from their initial results. The agencies considered will not represent a wide range of social diversity. Learners will gather and select a limited amount of relevant information from the initial research.

Learners will generate two or three relevant ideas that show limited imagination or are highly conventional. Ideas that are impracticable would place the learner at the very bottom end of the band.

Number should not, of course, be the only consideration in assessment of this focus; appropriateness of partners, their diversity, the level of initial interaction and the quality of ideas generated must all be taken into account.

Mark band 2 (5-7)

Learners will have a broader scope of enquiry than learners working in mark band 1, will show more initiative in exploring possibilities and will follow up leads obtained from initial results more often. They are likely to look at around four possible partners, but, as always, number must not be the sole consideration here. The agencies considered will demonstrate social diversity, and records will show that care has been taken to address this aspect of the research. Learners will gather and select a good amount of relevant information from the initial research.

In generating ideas for interactive work, learners will show some imagination even if working with what are basically conventional ideas. They will be able to generate practicable and credible ideas for a project. As before, mere quantity should not be the overriding consideration here.

At the top end of this band the learner may well begin to take account of such matters as the technical viability of the proposed product.

Mark band 3 (8-10)

Research will be approached in a systematic and thorough manner, with leads being consistently and effectively followed up. Learners will consider an extensive range of possible partners for interaction work with as full a range of social diversity as circumstances allow.

Learners working within this mark band will show a high level of imagination and considerable creativity, generating imaginative and sometimes innovative ideas. All ideas will be practicable and credible. As before, mere quantity should not be the overriding consideration.

Learners working in this mark band will more than likely address questions concerning the viability of the proposed product.

**Assessment
focus LO.2**

**Be able to work
in partnership
to develop an
idea with a
common
purpose**

Mark band 1 (0-6)

Learners will not communicate their ideas clearly to their partner, and will not always understand suggestions put to them, or be able to grasp that others have possibly got different objectives or needs from their own. Meetings will be poorly documented and their outcomes will be unclear.

Their final idea will show limited imagination or be very conventional. Learners will not have paid much attention to the context of the proposed project in developing the idea and it will have benefited only a little as a result of the learner's interaction with the partner.

Learners will develop a basic and sketchy proposal which gives only an outline of the project and will not be clear about its purpose.

Mark band 2 (7-11)

Learners will develop a good working relationship with the partner, generally communicating their ideas clearly. Meetings will produce identifiable outcomes which are fairly clearly documented. Learners will recognise that others have got different objectives or needs from their own but will not always respond fully to those objectives or needs.

Their final idea will show some imagination even if working with what are basically conventional formats, and will have taken the proposed context into account. It will have been developed and refined to some extent as a result of the learner's interaction with the partner.

The final proposal will give a reasonably clear picture of the intended project and will indicate its purpose, but will lack full detail.

Mark band 3 (12-15)

Learners will develop a highly effective working relationship with the partner, communicating their ideas clearly. Meetings will produce clear and well-documented outcomes. Learners will respond sympathetically to the objectives or needs of others and where they disagree about a course of action will put their point of view with sensitivity.

Their final idea will be creative and will be thoroughly appropriate to the agreed context. It will have been thoughtfully developed and refined as a result of the learner's interaction with the partner.

The final proposal will fully cover all the relevant ground, giving a clear picture of the proposed production and its purpose.

**Assessment
focus LO.3**

**Be able to work
within the
constraints that
influence
interaction
work**

Mark band 1 (0-4)

Learners will have taken only slight account of the resources available to them when planning their project and will consequently make decisions or attempt to do things that are beyond those resources. They will not adequately modify ideas or plans when this happens.

Budgets (whether real or hypothetical) will have overrun considerably – ie, by more than 30 per cent.

Learners may often need to be reminded of their obligation to take account of health and safety and other legal constraints, or even, at the bottom end of the mark band, need to have their work corrected to ensure that proper account is taken of these matters.

Mark band 2 (5-7)

Learners will have taken account of the resources available to them when planning their project and for the most part will work within them, though there may be occasions when they overreach themselves, or find they have failed to take something into account which then affects the completion of their plans as intended. They will, however, take steps to modify ideas or plans to recover the situation when this happens.

Budgets (whether real or hypothetical) are likely to have overrun, but only by amounts between 10 per cent and 30 per cent.

Learners will for the most part take account of health and safety and other legal constraints, and will never need to have their work corrected to ensure that proper account is taken of these matters.

Mark band 3 (8-10)

Learners will have taken careful account of the resources available to them when planning their project and will work within them. It is possible that a learner working within this mark band will come across some circumstance which they could not reasonably have foreseen, but they will effectively recover the situation if this happens.

Budgets (whether real or hypothetical) will not overrun beyond 10 per cent and this amount will have been set aside for contingency.

Learners will take full account of health and safety and other legal constraints.

**Assessment
focus LO.4**

**Be able to
produce
material that
fulfils the
intentions of all
partners**

Mark band 1 (0-6)

Learners will fulfil their production role in the interaction project in such a way that they only partially achieve their intentions as set out in the project proposal. The product will show some attempt to employ technology, materials and techniques as intended. It will also show some recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, though it will do so in an obvious or clichéd manner. The work will, however, show some signs of formal organisation.

At the lower end of the scale for this mark band, the techniques and technology deployed may not always be appropriate to the intentions or the capabilities of the learner. At the higher end learners are likely to have undertaken production with more confidence, using techniques more appropriate to their intentions and skills.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work with a limited degree of consistency and precision, but learners achieving within this mark band are likely to have difficulties in keeping to their schedules.

Learners will produce records which provide a generally accurate outline of what was done but there will be limited detail and documentation is likely to have been collected in a haphazard way. They will have monitored the work occasionally, though with only limited reference to production plans and will be reluctant or otherwise unable to modify their work when it is appropriate to do so.

Mark band 2 (7-11)

Learners will produce good, usable material and will have given it a clear shape and structure so that the product developed will fairly well match the intentions set out in the proposal. The product will show a good recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, though it might not always be successful at every point.

Learners will have deployed with proficiency and some imagination a good range of technology, materials and techniques appropriate to their intentions and their skills.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work, for the most part with consistency, monitoring progress and usually modifying ideas or plans when appropriate. They will demonstrate a confident – if not always entirely efficient – approach to planning. Schedules will be kept to on the whole and, when missed, not missed by large margins.

Detailed records documenting the work will be collected and presented in a consistent, organised way.

Mark band 3 (12-15)

Learners will produce excellent quality material, crafting it carefully in the post-production phase to produce an accomplished piece of work which very successfully realises the intentions set out in the proposal. The product will show a sophisticated recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, and will have been constructed so as to clearly address and appeal to that audience.

As full a range of technology, materials and techniques as could be expected of a Level 3 learner will be applied with a precisely focused sense of purpose, confidence, and considerable imagination to produce an engaging and individual product.

Learners will be able to follow both routine and less familiar procedures in the planning and production of work with a high level of consistency and precision. Deadlines will be consistently met even when unforeseen circumstances have threatened, and learners will show inventiveness in modifying ideas or plans when necessary. The production activity will have been monitored continuously and comprehensively, with full reference to production plans.

The paperwork (or other types of record) produced will be thorough, complete and very well-organised.

**Assessment
focus LO.5****Understand
how own work
relates to
historical and
contemporary
practice****Mark band 1 (0-4)**

Learners will use a fair range of different sources but will restrict themselves to a narrow focus of enquiry, and will not often follow up leads from their initial results. They will gather and select a limited amount of relevant information from these sources and will begin to collate that information, albeit not very systematically.

Reference to past and current practice in interaction work will be limited to a very small range of examples. As much depends on the precise nature of the learner's area of work, it is impossible to specify minimum or maximum numbers of examples but clearly at least one is required for even the lowest mark to be awarded, and at the top end of this mark range it might be expected that three have been considered. However, the quality of the discussion of these examples must be the main focus, and a good description of one example of past and present practice which brings out some clear similarities and differences should score more highly than three or four examples that are merely listed. At this level, discussion will be more a matter of description and assertion than of detailed analysis.

Mark band 2 (5-7)

Research carried out will be careful, and will use a good range of sources, having a broader scope of enquiry than that of learners working in mark band 1. Learners will follow up leads. They will gather, select and begin to evaluate relevant information from their sources and will collate it with some care.

Reference to past and current practice in interaction work will be fuller – though again it has to be stressed that this is not merely a matter of greater numbers, but of an improvement in the quality of the discussion offered. This improvement will be evidenced by a clearer focus and more detail in the discussion of similarities and differences, and a shift from straight description of texts to the illustration of points made by means of examples.

Mark band 3 (8-10)

Research will be thorough and will show initiative and persistence in following up leads. It will have produced plenty of relevant material. It will have been approached in a systematic manner and learners will have used a full range of sources. All research will be properly collated, well presented and clearly organised.

Reference to past and current practice in interaction work will be well-detailed and wide-ranging and the discussion will be critical rather than merely descriptive so that learners will explain the similarities and differences described.

Support and accountability

The degree of support given to individual learners and the extent of accountability they demonstrate is not simply a matter of level. Level 3 learners are likely to venture into unfamiliar territory – and indeed should be encouraged to do so. On such occasions they may need support. However, they should also show increasing responsibility for their own learning. The National Qualification Framework level description therefore expects them to ‘engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment.’

Learners following a Diploma in Creative and Media at Level 3 will develop the ability to act effectively with increasing autonomy. When determining their mark for certain criteria, the degree to which they require support, demonstrate accountability for their work and work within time constraints should be assessed within the general expectation that learners will still, under certain circumstances, need support at this level.

For further guidance about setting and running internal assessment, please see *Annexe E – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking – for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development*.

Personal, learning and thinking skills – Level 3

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
3.1	Independent enquirers	5 consider the influence of circumstances, beliefs and feelings on decisions and events
3.2	Creative thinkers	2 ask questions to extend their thinking
	Team workers	2 reach agreements, managing discussions to achieve results 3 adapt behaviour to suit different roles and situations
	Effective participators	4 identify improvements that would benefit others as well as themselves 5 try to influence others, negotiating and balancing diverse views to reach workable solutions
3.3	Creative thinkers	5 try out alternatives or new solutions and follow ideas through 6 adapt ideas as circumstances change
3.4	Creative thinkers	5 try out alternatives or new solutions and follow ideas through
	Reflective learners	4 invite feedback and deal positively with praise, setbacks and criticism
	Team workers	3 adapt behaviour to suit different roles and situations 4 show fairness and consideration to others 5 take responsibility, showing confidence in themselves and their contribution 6 provide constructive support and feedback to others
	Self-managers	5 deal with competing pressures, including personal and work-related demands 6 respond positively to change, seeking advice and support when needed
3.5	Independent enquirers	1 identify questions to answer and problems to resolve 5 consider the influence of circumstances, beliefs and feelings on decisions and events

Functional skills

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	constructing a website as part of an interaction project
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	gathering content for the website
Follow and understand the need for safety and security practices	
Troubleshoot	recovering lost or inadvertently deleted files
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching the history of a form of performance
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	presenting results of research in the form of an illustrated PowerPoint presentation
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	

Skill	When learners are ...
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	communicating with other members of a group engaged in the same research activity
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	working out a budget for a performance based on projected income from ticket sales
Identify the situation or problem and the mathematical methods needed to tackle it	
Select and apply a range of skills to find solutions	
Use appropriate checking procedures and evaluate their effectiveness at each stage	
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	
Draw conclusions and provide mathematical justifications	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	rehearsing for a performance
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching a form of performance and presenting results in a written report.
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	

Work experience

Examples of sector-specific work experience placements appropriate to this unit would be: a theatre, an arts centre, an art gallery, a shop or department store, an exhibition company, an events lighting company.

Specialist resources

Resources required by learners for the completion of this unit will be dependent on the disciplines within which they are working.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Unit 4: Commission

Principal Learning unit

Level 3

Guided Learning Hours: 90

Internally assessed

About this unit

A lot of the work done in the creative and media industries is produced in response to a commission. For example, a graphic artist might be commissioned by a publisher to produce illustrations for a book on first aid, a musician might be commissioned by a radio station to write a number of jingles which it will use between and during programmes, or a dancer might be commissioned to choreograph and perform a dance sequence for a television drama, documentary or a music video. In the theatre, sets, sound, lighting, costume and props can all be designed to a detailed commission (also called a 'brief').

Commissions are a vital source of income. It is therefore important for any kind of creative or media person to have the skills needed to work to a commission. This means being able to:

- find out exactly what is required by the client (the client is the person who gives you the commission)
- come up with suitable creative ideas to achieve what is required
- produce an outcome that will satisfy the client
- estimate accurately how much it will all cost
- review your work and working practices in order to learn from each commission undertaken.

In this unit you will be given a commission and will work with the client to produce a suitable outcome.

In this unit you may work in one discipline or bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Know how to work with a client to develop a proposal in response to a commission
 - 2 Understand the importance of the target audience when considering a commission
 - 3 Be able to use materials, technologies and techniques to fulfil a commission
 - 4 Be able to manage the production process to fulfil a commission
 - 5 Understand how completed commissions might further a career in the creative and media sectors.
-

What you need to cover

- | | |
|---|---|
| 4.1 Know how to work with a client to develop a proposal in response to a commission | <p>The first stage of working to a commission involves meeting the client and developing a good relationship. You need to be able to find out exactly what the client wants. You then need to do some research which will help you come up with some creative and workable ideas to put to your client. The client will choose an idea, and you will then develop it into a final proposal.</p> <p>You will need to work to a budget. This may be given to you by the client. You will need to be able to cost your proposal accurately and within the budget you are given.</p> <p>In order to come up with ideas you will need to think creatively – that is, be able to:</p> <ul style="list-style-type: none"> • generate ideas and explore possibilities • ask questions to extend your thinking • make connections between your own and other people's ideas and experiences in inventive ways • try out alternatives or new solutions and follow ideas through • adapt ideas as circumstances change. |
| 4.2 Understand the importance of the target audience when considering a commission | <p>Understanding the audience for your work is as important as understanding what your client wants.</p> <p>You need to be aware of the nature of the audience aimed at and the different groups that make it. You need to consider how your product is likely to be received by this intended audience – how they might react to its content.</p> <p>You also need to think about how familiar your audience is with the technologies you are using and adapt the way you are using those technologies accordingly.</p> |
| 4.3 Be able to use materials, technologies and techniques to fulfil a commission | <p>You will need to understand the materials, processes and technologies – traditional and new – necessary for fulfilling a commission in the discipline in which you have chosen to work.</p> <p>You will need to demonstrate a good grasp of the skills and techniques needed to use these materials and technologies, as well as a good understanding of the discipline (or disciplines) in which you are working.</p> <p>You must demonstrate safe working practices in the use of materials and technology at all times.</p> |

4.4 Be able to manage the production process to fulfil a commission

You will need to show you can manage the production process. This means:

- understanding and following relevant production management procedures (these will depend on the discipline or disciplines in which you are working)
- understanding and following industry protocols where relevant (including the law relating to intellectual property rights)
- being inventive and flexible in dealing with problems
- communicating effectively with your client and those you are working with
- constantly monitoring work and working practices and actively using this process to inform, shape or modify your work as might be appropriate
- completing all work to deadlines and within budget
- working at all times in such a way as to protect the health and safety of yourself, those you are working with and the general public.

4.5 Understand how completed commissions might further a career in the creative and media sectors

In the creative and media world it is often the case that your last piece of work is the most important one. You must, therefore, learn how to get the maximum benefit from each piece of work.

You need to learn how to assess your own work and weigh up what is good about it and what is not so good, actively using your reflections to inform, shape or modify your work as might be appropriate. More importantly, you need to be able to get an accurate idea of what other people think of your work, as it is what other people think that really matters when it comes to the next job.

This means you need to be able to reflect on your own work effectively, and that involves:

- keeping a log of work done
- reflecting critically on each stage of the process, and acting on the outcomes
- thinking about the reasons behind problems and successes
- setting goals with success criteria
- seeking out and inviting feedback and dealing positively with praise, setbacks and criticism
- evaluating your experiences and what you have learnt in order to inform future progress.

You also need to think about how you can get potential new clients to see the work, bearing in mind that the client may well own the work you have produced.

How you will be assessed

This unit will be assessed by your teachers.

You will be assessed on everything you do for this unit. You must therefore keep careful notes of all your ideas, plans, decisions, and records of all meetings you attend, as well as the work you produce (or a record of it) and any documentation you create in the process of producing it.

Whether you have worked on your own or in a group for this unit, you must produce an individual Process Portfolio which shows all the stages of your work. In the case of group work, this portfolio must clearly show your own contribution to the final outcome, and all group activity must be written up or recorded in some way individually by you.

Your portfolio must contain:

- minutes of initial meetings with client; all notes, sketches, rough drafts etc produced in generating ideas; your proposal and budget; notes on any client feedback (learning outcomes 1 and 2)
- the final product; all pre-production, production and post-production documentation (learning outcomes 3 and 4)
- the presentation of your summative review (learning outcome 5).

You must also keep a log or journal which contains notes, ideas, reflections on your work, and reasons for decisions you have taken; this journal will contribute to the assessment of all five learning outcomes.

Your tutors will also keep formal records of observations on your work, and these records will contribute to the assessment of all learning outcomes. You will be given copies of the records to keep in your portfolio.

Your tutors will give you further advice on what work you must complete, what each section of the Process Portfolio should contain and how it should be organised.

Marking grid

NB: there is only one marking grid for this unit.

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.1 Know how to work with a client to develop a proposal in response to a commission 10	Demonstrates limited proficiency in developing a relationship with a client. Generates some viable ideas based on restricted research. Produces a basic proposal and budget. Demonstrates a limited grasp of the brief. (0–4)	Demonstrates proficiency in developing a relationship with a client. Generates and explores interesting ideas using research based on a good range of sources. Produces a detailed proposal and budget. Demonstrates a competent grasp of the brief. (5–7)	Demonstrates outstanding proficiency in developing a relationship with a client. Generates and develops innovative ideas using extensive and well-focused research. Produces a fully detailed proposal and budget. Demonstrates a thorough grasp of the brief. (8–10)
LO.2 Understand the importance of the target audience when considering a commission 10	Demonstrates a limited understanding of the target audience in producing ideas to fulfil a commission. Demonstrates a limited consideration of the target audience's relationship to the technology/techniques to be used. (0–4)	Demonstrates an adequate understanding of the target audience in producing ideas to fulfil a commission. Demonstrates a careful consideration of the target audience's relationship to the technology/techniques to be used. (5–7)	Demonstrates a thorough understanding of the target audience in producing ideas to fulfil a commission. Demonstrates a thorough and detailed consideration of the target audience's relationship to the technology/techniques to be used. (8–10)
LO.3 Be able to use materials, technologies and techniques to fulfil a commission 15	Uses materials, technologies and techniques with limited proficiency in fulfilling a commission. Demonstrates a limited understanding of the chosen discipline. (0–6)	Uses materials, technologies and techniques with proficiency and some imagination in fulfilling a commission. Demonstrates a competent understanding of the chosen discipline. (7–11)	Uses materials, technologies and techniques confidently and with high levels of skill and creativity in fulfilling a commission. Demonstrates a thorough understanding of the chosen discipline. (12–15)

Assessment focus	Mark band 1	Mark band 2	Mark band 3
LO.4 Be able to manage the production process to fulfil a commission 15	Manages the production process following the main procedures with limited proficiency. Partially achieves creative intentions. Produces generally accurate documentation with limited detail. Shows limited ability to maintain communication with client. Occasionally monitors work and working practices, using this process to inform or modify work to a limited degree. Manages health and safety procedures, and industry and legal protocols with limited proficiency. (0–6)	Manages the production process within time and budget constraints, following most procedures with reasonable efficiency. Shows some success in achieving creative intentions. Produces detailed and carefully kept documentation. Maintains communication with client. Frequently monitors work and working practices, often using this process to inform or modify work. Manages health and safety procedures, and industry and legal protocols with proficiency. (7–11)	Manages the production process skilfully within time and budget constraints, following all procedures precisely. Shows outstanding success in achieving creative intentions. Produces thorough and well-organised documentation. Maintains excellent communication with client. Constantly monitors work and working practices, consistently making use of this process to effectively inform or modify work. Manages health and safety procedures, and industry and legal protocols with care and precision. (12–15)
LO.5 Understand how completed commissions might further a career in the creative and media sectors 10	Uses a limited range of methods to collect feedback from a limited range of sources. Describes a narrow range of responses to the completed commission. Identifies some strengths and weaknesses and notes some implications for the future. (0–4)	Uses a range of methods to collect relevant feedback from a range of sources. Discusses a range of responses to the completed commission. Discusses strengths and weaknesses, relating them to implications for the future. (5–7)	Uses a wide range of methods to collect well-focused feedback from a wide range of sources. Analyses a wide range of responses to the completed commission. Analyses strengths and weaknesses, explaining their implications for the future. (8–10)

Guidance for teaching this unit

NB: The work for this unit can be contextualised in relation to either one or more than one discipline. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Guidance on how disciplines can be combined is given below. Edexcel provides an exemplar assignment for this unit in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*. Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the same document.

Delivery guidance

This unit is 90 guided learning hours (GLH) in length. Centres should allocate this amount of time within the timetable for its delivery and assessment. Edexcel has identified that within this time learners will probably require 80 GLH in activities which generate evidence for assessment. This may, for example, include time spent in experiential learning, practising skills, research activities and undertaking summative assessment activities. (See sections relating to *Internal assessment* and *Programme design and delivery* in the generic introductory part of the *Guidance and units* document.)

Overview

The first thing to note about this unit is that learners must work to a ‘real’ commission. This does not mean it must be for money, but that it must be for an external client, not someone who is teaching on the course. The commission may enable them to work in one discipline or in two or more disciplines. For example:

- creating marketing materials for their own or another school or college, or for a parent who owns a business – a course prospectus, a promotional video, a brochure, or a website, for example
- creating a set or costumes for a drama or dance performance, or for a television production
- creating materials to raise awareness about an issue such as bullying
- producing a programme for hospital or local community radio
- producing a documentary that showcases the work of a college or school dance company
- producing a set of portraits of a group of people such as the canteen or cleaning staff
- devising a Theatre in Education piece on a given theme.

Throughout the unit the learner’s experience should be as close to a professional situation as is possible. Ideally, learners should work with a real budget, but where this is not possible realistic costings must be made and learners must be aware of what the project would actually cost in terms of, for instance, resources, personnel costs, and equipment hire.

Whether learners work individually or in a group will depend on the discipline within which they work. In some circumstances it would be unrealistic to expect each learner to work to a separate commission. However, some commissions could be worked on separately by a number of different learners – for example, a department manager might be prepared to act as client to a number of different learners who are all producing portraits of his departmental staff. One learner might work in a 2D visual medium, another in a 3D visual medium, another in video, and another in sound.

Teaching the unit

A practice-centred approach is required for successful completion of this unit.

Some general introduction should be given to working to a commission – developing and maintaining a relationship with the client and maintaining communications, reading a brief, presenting ideas, presenting a budget, dealing with critical feedback etc.

Once work has started on a commission, regular review sessions should be held with each learner (or group of learners working on the same commission) to ensure that things are progressing smoothly.

In working towards achievement of learning outcome 1, learners should initially be supported in developing an understanding of how to work with a client, but then they should begin the process, accepting a brief, planning and pitching a proposal.

In order to meet the requirements for achieving learning outcome 2, the proposal should reflect the importance of the target audience, and evidence should be provided of each individual learner's understanding of this. If successful, they should then move on to fulfil the brief according to the agreed specification.

Learning outcomes 3 and 4 require learners to exhibit through their own practice a range of skills involved in working professionally to fulfil a brief. They will need to demonstrate good self-management and team-working skills. Good self-management means:

- seeking out challenges or new responsibilities
- showing flexibility when priorities change
- working towards goals
- showing initiative, commitment and perseverance
- organising time and resources, and prioritising actions
- anticipating, taking and managing risks
- dealing with competing pressures, including personal and work-related demands.

In order to achieve learning outcome 5, learners need to actively seek out responses to their completed work, especially, of course, from the client. They should think about how the completed commission could be used to gain future commissions and contribute to career development. They should present a formal assessment of these considerations in an appropriate form such as an oral presentation, a written report, or a blog.

Guidance on assessment of this unit

Designing assessment vehicles

All centre designed assessment vehicles must comply with the controls stated in *Annexe E* of this specification.

The assessment vehicle for this unit will be a commission brief.

The source of all commissions must be external to the Diploma in Creative and Media teaching group. It need not, however, be external to the centre.

Commissions may be initiated by the teaching group, or directly by learners. In either case, centres must ensure that any commissions undertaken by a learner will produce the necessary evidence and provide opportunities for the learner to achieve the full range of marks.

Centres must also ensure that, in the case of group work, each learner produces identifiable individual work that relates to each of the assessment foci.

Evidence for assessment

As this unit might be externally moderated, centres must ensure that all learners' Process Portfolios contain evidence that will enable the moderator to properly evaluate the centre's mark. This means that, for example, assessment of a learner's punctuality or their contributions to group work must be supported by such evidence as attendance records and teacher annotations which authenticate (or otherwise) statements made in the learner's log or journal.

As learners may at times be working off-site with their clients, it is important that feedback is gathered from those partners as evidence of how learners are working with them. Centres should use the Level 3, Unit 4 feedback form provided in *Annexe J* for this purpose. The form is also available electronically on the Edexcel website, www.edexcel.com.

Centres must ensure that learners produce, as a minimum, evidence as follows:

- | | |
|--------------|--|
| Foci 1 and 2 | minutes of meetings with client; all notes, sketches, rough drafts etc produced in generating ideas; a final proposal and budget; client feedback; the learner's unit log or journal |
| Foci 3 and 4 | the final product; all pre-production, production and post-production documentation; minutes of meetings with client; client feedback; the learner's unit log or journal |
| Focus 5 | evaluation materials and notes; client feedback; presentation of summative review; the learner's unit log or journal. |

Storage of evidence

All assessment evidence kept in electronic form must be stored in a single folder labelled Process Portfolio/Level 3/Unit 4 – Commission/candidate's name.

All physical evidence must be kept in a clearly labelled and organised Process Portfolio.

Arrangements must be made to record any ephemeral work (such as a client pitch) in some suitable form and all learners who contributed to such work should have a copy of the recording in their portfolios.

Copies of client feedback forms and any teacher assessment records, whether paper or electronic, should be given to learners to put in their Process Portfolios.

Each Process Portfolio must contain an authentication sheet signed by the learner and the person(s) responsible for the assessment, declaring that all work submitted for assessment is the learner's own work, carried out under appropriate supervision. Electronic folders must contain an electronic copy of this form, and paper-based folders must contain a paper copy.

An authentication sheet is provided in *Annexe H* of this document, and an electronic version is available on the Edexcel website, www.edexcel.com.

Using the marking grid

When using this grid the 'best fit' principle should be adopted – that is, assessors should first match the work being assessed to the mark band for the relevant focus which best describes the work overall. Assessors should **not** adopt the 'hurdle' approach in which the assessor cannot award marks from a higher band if one requirement from a lower band has not been satisfied.

If the work matches a band overall but a requirement for that band has not been met then the mark awarded will be from the lower end of the band which is the best fit.

If one aspect of work for an assessment focus matches a requirement in the next band, but overall the work does not fit that higher band, then the mark awarded will be from the higher end of the band which is the best fit.

Assessors should also take into account the quality of the work in relation to expectations for that band at that level. If a learner completes all they are asked to do in a band to the highest quality that could be expected for that band at that level, they should be awarded the full marks for that band.

Grading is completely separate for each assessment focus – that is, a learner can get band 3 on one assessment focus, band 1 on another etc. All band marks are then added together for the unit total. It may be possible, depending on weighting of each assessment focus, for a learner to pass a unit even if no marks have been given for one assessment focus in the unit.

It should be noted that mark band 1 has approximately 40 per cent of the total marks available for a unit and mark bands 2 and 3 together the remaining 60 per cent.

Guidance for allocating marks

At Level 3 learners will be expected to:

- apply knowledge and skills in a range of complex activities
- demonstrate comprehension of relevant theories
- select from a considerable choice of procedures, employing a range of responses to well-defined but often unfamiliar or unpredictable problems
- operate in a variety of familiar and unfamiliar contexts using a range of technical or learning skills
- access and evaluate information independently, analysing information and making reasoned judgements
- engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment
- achieve outcomes within time constraints.

Interpretation of comparative terms used within the marking grid should be contextualised within the limits implied by this level description. Terms such as ‘proficient’ and ‘creative’ must be understood in the context of the expectation of achievement at Level 3 as compared to other levels.

Owing to the number and variety of the disciplines covered by the Principal Learning in Creative and Media, it is not possible to give more than generic guidance on the application of the marking grids for each unit. Centres are strongly advised to attend INSET events run by Edexcel on this topic.

Please note that any examples given here of what a learner might say, write or do are not intended to represent complete evidence for the illustrated criterion; they are offered simply to indicate what might be an appropriate response within the mark band.

**Assessment
focus LO.1**

**Know how to
work with a
client to
develop a
proposal in
response to a
commission**

Mark band 1 (0-4)

Learners will not communicate clearly with their client, and will not always understand suggestions put to them or be able to grasp when they are not addressing the needs of the client. Meetings will be poorly documented and their outcomes will be unclear.

Research into the requirements of the brief will be restricted to a narrow focus and learners will gather and select a limited amount of relevant information.

Learners will generate a limited number of ideas that show little imagination and are highly conventional, or, at the bottom end of the mark band, are impracticable. Number should not, of course, be the only consideration – one idea with some potential could be as creditworthy as two or three not very realistic ideas. The best idea will address the brief partially, and will demonstrate some recognition of what might appeal to the intended audience.

Learners will develop a basic and sketchy proposal which gives only an outline of the intended realisation. At the bottom end of the mark band this will be insufficient to indicate the nature of the final outcome. Budgets will not fully cover the requirements of the work to be done and, at the bottom end of the mark band, will be unrealistic.

Mark band 2 (5-7)

Learners will develop a good working relationship with the client, generally communicating their ideas clearly and for the most part understanding what the client requires of them. They will not, however, always respond fully to those requirements. Meetings will produce identifiable outcomes which are fairly clearly documented.

Research will have a broader scope of enquiry than that of learners working in mark band 1, and will demonstrate more initiative in exploring possibilities. Learners will gather and select a good amount of relevant information from which to develop ideas.

In generating ideas for the commission, learners will show some imagination even if working with what are basically conventional ideas. They will be able to present practicable and credible ideas which will have been developed and refined to some extent as a result of the learner's interaction with the client. As before, mere quantity should not be the overriding consideration here. The best idea will address the brief, and will demonstrate a good recognition of what might appeal to the intended audience.

At the top end of this band the learner may well begin to take account of such matters as the technical viability of the proposed product.

The proposal will give a reasonably clear picture of the intended realisation but will lack full detail. Budgets will cover the requirements of the work to be one and will be realistic, but will, like the proposal, lack full detail.

Mark band 3 (8-10)

Learners will develop a highly effective working relationship with the client, communicating their own ideas clearly and responding sympathetically and creatively to the requirements of the client. Meetings will produce clear and well documented outcomes.

Research will be approached in a systematic and thorough manner, with learners exploring a good range of possibilities for developing ways of responding to the brief.

Learners working within this mark band will show a high level of imagination and considerable creativity, generating imaginative and sometimes innovative ideas. All ideas will be practicable and credible and will have been thoughtfully developed and refined as a result of the learner's interaction with the client. The best idea will fully address the brief, and will demonstrate a clear and substantial recognition of what might appeal to the intended audience.

As before, mere quantity should not be the overriding consideration.

Learners working in this mark band will more than likely address questions concerning the viability of the proposed product.

Treatments will fully cover all the relevant ground, giving a full picture of the proposed production and its purpose. Budgets will be detailed, realistic, and will fully cover the requirements of the work to be done.

Assessment focus LO.2**Understand the importance of the target audience when considering a commission****Mark band 1 (0-4)**

The target audience will be defined in broad and sweeping terms, and there will be little reference to the proposed product.

Discussion of how it is expected to respond to the proposed product and why the chosen technology is appropriate for this audience will be vague and unsupported.

Mark band 2 (5-7)

The target audience will be clearly defined and will be discussed in relation to the proposed product, though justification for this linkage will sometimes be lacking.

Discussion of the audience's expected responses to the proposed product and why the chosen technology is appropriate for this audience will be sound, but not well supported by appropriate evidence.

Mark band 3 (8-10)

The target audience will be fully defined with thorough and explicit reference to the proposed product.

Discussion of the audience's expected responses to the proposed product and why the chosen technology is appropriate for this audience will be thorough, detailed and well supported by appropriate evidence.

**Assessment
focus LO.3**

**Be able to use
materials,
technologies
and techniques
to fulfil a
commission**

Mark band 1 (0-6)

Learners will fulfil their commission in such a way that they only partially achieve their intentions as set out in the project proposal. The product will show some attempt to employ technology, materials and techniques as intended. The work will, however, show some signs of formal organisation.

At the lower end of the scale for this mark band, the techniques and technology deployed may not always be appropriate to the intentions or the capabilities of the learner. A limited range of technical skills will be deployed and it is likely that they will be used with little confidence. At the higher end learners are likely to have undertaken production with more confidence, using techniques more appropriate to their intentions and skills.

Overall the work produced and the skills and techniques deployed will demonstrate a limited understanding of the chosen discipline.

Mark band 2 (7-11)

Learners will have deployed with proficiency and some imagination a good range of technology, materials and techniques appropriate to their intentions and their skills. Technical skills in particular will show a considerable range.

Learners will produce a proficient product and will have given it a clear shape and structure so that the product developed will fairly well match the requirements of the brief. The product will show a good recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, though it might not always be successful at every point. There will be evidence of some imagination in that the product has moved beyond the purely conventional.

Overall the work produced and the skills and techniques deployed will demonstrate that the learner has a sufficient understanding of the chosen discipline to be able to work within it to a good degree of success.

Mark band 3 (12-15)

Learners will produce excellent quality material, crafting it carefully in the post-production phase to produce an accomplished piece of work which very successfully realises the requirements of the brief and which moves beyond the conventional. The product will show a sophisticated recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, and will have been constructed so as to clearly address and appeal to that audience.

As full a range of technology, materials and techniques as could be expected of a Level 3 learner will be applied with a precisely focused sense of purpose, confidence, and considerable imagination to produce an engaging and individual product.

Overall the work produced and the skills and techniques deployed will demonstrate that the learner has a thorough understanding of the chosen discipline and is hence able to work within it to a high level of technical skill and creativity.

**Assessment
focus LO.4****Be able to
manage the
production
process to fulfil
a commission****Mark band 1 (0-6)**

Learners will be able to follow both routine and less familiar procedures in the planning and production of work with a limited degree of consistency and precision, but learners achieving within this mark band are likely to have difficulties in keeping to their schedules. Budgets (whether real or hypothetical) will have overrun considerably – ie by more than 30 per cent.

The production and post-production skills of learners achieving at this level will not permit the full realisation of their desired objectives. The final product will show some recognition of the requirements and expectations of the outlet it is intended for and of the audience aimed at, though it will do so in an obvious or clichéd manner.

Learners will produce records which provide a generally accurate outline of what was done but there will be limited detail and documentation is likely to have been collected in a haphazard way. There will be gaps in the documentation, and more at the lower end of the mark band.

Liaison with the client is likely to be infrequent and will not always result in the desired effects. Learners will have monitored their work occasionally, though with only limited reference to production plans and will be reluctant or otherwise unable to modify their work when it is appropriate to do so, especially as a result of discussions with – or even interventions by – the client.

Learners may often need to be reminded of their obligation to take account of health and safety, or even, at the bottom end of the mark band, need to have their work corrected to ensure that proper account is taken of these matters.

Mark band 2 (7-11)

Learners will demonstrate a good understanding of relevant pre-production, production and post-production procedures. They will be able to follow both routine and less familiar procedures in the planning and production of work, for the most part with consistency. Schedules will be kept to on the whole and, when missed, will not be missed by large margins. Budgets (whether real or hypothetical) are likely to have overrun, but only by amounts between 10 per cent and 30 per cent.

Learners will realise intentions effectively, and create a product with some technical proficiency. The product developed will address the brief competently. There will be evidence of some imagination in that the product has moved beyond the purely conventional. It will address the intended audience appropriately.

Records documenting the work will be competently produced, collected and presented in an organised way, and will demonstrate a confident – if not always entirely efficient – approach to planning.

Liaison with the client will be regular and meetings will usually have a positive outcome for the development of the product.

Learners will monitor their work fairly frequently – if not entirely regularly – with reference to their production plans, and will use the process to modify ideas or plans when appropriate.

Learners will for the most part take account of health and safety requirements, and will never need to have their work corrected to ensure that proper account is taken of these matters.

Mark band 3 (12-15)

Learners will demonstrate an excellent understanding of pre-production, production and post-production techniques. They will be able to follow both routine and less familiar procedures in the planning and production of work with a high level of consistency and precision. Deadlines will be consistently met even when unforeseen circumstances have threatened. Budgets (whether real or hypothetical) will not overrun beyond 10 per cent and this amount will have been set aside for contingency.

The product developed will fully address the brief and is likely to show marked creativity, moving beyond the conventional. The high level of technical skills will enable the creation of a very polished product which clearly addresses and engages the intended audience.

Records documenting the work will be thorough, complete, very well-organised, and will demonstrate a confident and efficient approach to planning.

Liaison with the client will be frequent, regular and very effective enabling the progressive development of the product. Learners working at this level will show a marked capacity to work well with others.

The production activity will be monitored continuously and comprehensively, with full reference to production plans and learners will show inventiveness in modifying ideas or plans when necessary.

Learners will take full account of health and safety requirements.

Assessment focus LO.5

Understand how completed commissions might further a career in the creative and media sectors

Mark band 1 (0-4)

Learners will use a limited range of methods with a limited value to collect feedback on the product and their production practice – for example, using informal conversations and jotting down notes later or using a poorly focused questionnaire. They will use a limited range of sources – for example, their client and ten or so people of similar age – and will restrict themselves to a narrow focus of enquiry, gathering and selecting a limited amount of relevant information.

Discussion of responses will show some selection in that it focuses on other people's perceptions of strengths and weaknesses of the completed commission, but responses will simply be described and will not be explicitly related to the work under review.

When discussing implications for the future learners will make some realistic (or, at the bottom end of the mark band, less than realistic) comments, and will show some awareness of where they need to focus their skills development. However, they will show less recognition of how this piece of work might contribute to career development. They will concentrate on one aspect of the overall activity – for example, the quality of the product, their technical skills, or their production practice.

Mark band 2 (5-7)

Learners will use more systematic and productive methods for collecting feedback on the product and their production practice – for example, organising a formal meeting with the client, and a proper discussion group and making notes as they take place. They will use a wider range of sources – for example, a good sample of people of different ages – and will ask a wider range of questions. They will gather and select a good amount of relevant information from their research.

Discussion of responses will clearly address other people's perceptions of strengths and weaknesses of the completed commission. Responses derived from others will be well incorporated into the discussion and will be compared to the learner's personal views. Discussion will be based on pertinent illustrative examples but the examples will not be elaborated in such a way as to show precisely how they illustrate the point they are supporting. Learners will begin to explore why different people thought about the product as they did.

When discussing implications for the future learners will be realistic, and will show good awareness of where they need to focus their skills development. They will show some recognition of how this piece of work might contribute to career development. They will concentrate on more than one aspect of the overall activity, covering, for example, the quality of the product and their technical skills, or their technical skills and production practice.

Mark band 3 (8-10)

Learners working in this mark band will use the same systematic and productive approaches as those working in mark band 2, but will use them to gather a wider, more representative range of views by selecting more carefully varied groups – for example, people of different ages, genders and backgrounds. Questions asked will be more focused and will provide a wider base of informed commentary from which they can select.

All this will form a solid basis for an informed and objective appraisal of the completed commission, clearly focused on other people's perceptions of strengths and weaknesses, and fully supported by well-chosen and elucidated illustrative examples. The discussion will be analytical in that it will clearly explain why different people thought about the completed commission as they did.

When discussing implications for the future learners will be objective and realistic, and will show a thorough awareness of where they need to focus their skills development as well as how this piece of work might contribute to career development. They will cover all aspects of the overall activity – for example, the quality of the product, their technical skills, and their production practice – and will clearly understand how and why each of these elements is important for successful career development.

Support and accountability

The degree of support given to individual learners and the extent of accountability they demonstrate is not simply a matter of level. Level 3 learners are likely to venture into unfamiliar territory – and indeed should be encouraged to do so. On such occasions they may need support. However, they should also show increasing responsibility for their own learning. The National Qualification Framework level description therefore expects them to ‘engage in self-directed activity with guidance, demonstrating considerable autonomy, responsibility and commitment.’

Learners following a Diploma in Creative and Media at Level 3 will develop the ability to act effectively with increasing autonomy. When determining their mark for certain criteria, the degree to which they require support, demonstrate accountability for their work and work within time constraints should be assessed within the general expectation that learners will still, under certain circumstances, need support at this level.

For further guidance about setting and running internal assessment, please see *Annexe E – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking – for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development*.

Personal, learning and thinking skills

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
4.1	Team workers	3 adapt behaviour to suit different roles and situations 5 take responsibility, showing confidence in themselves and their contribution
4.4	Reflective learners	1 assess themselves and others, identifying opportunities and achievements 4 invite feedback and deal positively with praise, setbacks and criticism
	Self-managers	1 seek out challenges or new responsibilities and show flexibility when priorities change 5 deal with competing pressures, including personal and work-related demands 6 respond positively to change, seeking advice and support when needed
4.5	Reflective learners	3 review progress, acting on the outcomes

Functional skills at Level 2

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	setting up a website for a client in response to a commission
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	
Follow and understand the need for safety and security practices	
Troubleshoot	
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching content for a product designed in response to a commission
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	preparing a PowerPoint presentation for a client proposing ideas for realising a commission
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	

Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	preparing a budget for a client
Identify the situation or problem and the mathematical methods needed to tackle it	
Select and apply a range of skills to find solutions	
Use appropriate checking procedures and evaluate their effectiveness at each stage	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing ideas with a client
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing copy for materials produced in response to a commission.

Work experience

Examples of sector-specific work experience placements appropriate to this unit would be: a photography studio, a video production company, a graphic design studio, an advertising company.

Specialist resources

Resources required by learners for the completion of this unit will be dependent on the disciplines within which they are working.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Unit 5: Evaluation

Principal Learning unit

Level 3

Guided Learning Hours: 90

Externally assessed

(External assessment of this unit will take a maximum of four hours)

About this unit

Once you've finished a piece of work, the job's not done yet. You should always reflect on how it went and what you have gained personally from the experience. Through following this unit you will reflect on your learning and personal development over the whole course – it is about the 'journey' you have been on during this multidisciplinary experience.

For this unit you will be externally assessed. You will be asked to write about work you have completed during your course. You will be expected to discuss your ideas, working methods, progress, achievements, and your creative and personal development. You will do this with reference to the tutorials, critiques and discussions that formed part of your course.

You will also be asked about your plans for progression or employment.

You will be allowed to use any notes and journals you completed during the course when writing your externally-assessed evaluation.

In this unit you will bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Understand how to use an evaluative record to consider factors that have influenced work and decision making
 - 2 Understand how to evaluate own development and relate it to intentions for progression
 - 3 Understand how to investigate opportunities for progression in education and employment.
-

What you need to cover

5.1 Understand how to use an evaluative record to consider factors that have influenced work and decision making

Anyone who does work which involves creativity should keep records of their work in progress, their ideas and any factors that affect the development of their work. For this unit the focus is on detailed evaluation and appraisal of the challenges and successes that arise whilst you are working.

You must keep records of each piece of work you do, making notes on such matters as:

- how other creative and media practitioners influenced you in your work
- whether the processes, techniques and media used were appropriate and effective
- how well styles, genres, language and formal elements conveyed and communicated your intentions
- how the work was affected by consideration of its intended audience and other constraints
- the strengths and weaknesses of your work
- problems you encountered and your solutions to them
- what you would change if you could
- what you learnt.

Your evaluative record must include:

- records of any contact (including correspondence) with external parties, with additional notes on the value and effect of these contacts
- reflections on primary research generated from site visits
- copies of material, secondary research sources, bibliographies, website lists and notes that explain the value of these to the development of your work
- records in note form, or otherwise, that demonstrate how critiques and peer discussion have helped you to develop ideas and outcomes
- any preparations you made for discussion and critiques
- a personal progression plan based on your research and any advice you have been given.

- 5.2 Understand how to evaluate own development, and relate it to intentions for progression**
- Realistic self-assessment is the key to personal development and preparation for progression. You must be able to:
- show that you are aware of your strengths and weaknesses in your chosen discipline and how these have changed over time
 - show how your thinking, creativity and working practices have changed and evolved during your course and why
 - explain how these factors have affected your thinking about possible progression routes.
- 5.3 Understand how to investigate opportunities for progression in education and employment**
- There are many ways to investigate progression. You must be able to:
- identify suitable progression routes and opportunities
 - arrange and undertake visits to relevant organisations and higher education institutions
 - use discussions with other people to understand and evaluate possible progression routes
 - develop a personal progression plan.
-

Learning outcomes and assessment criteria

Learning outcome number	Learning outcome The learner should:	Assessment criteria The learner can:
5.1	understand how to use an evaluative record to consider factors that have influenced work and decision making	gather, record and use relevant information to reflect on processes, techniques and media employed and decisions made, with reference to: - influence of other practitioners - appropriateness and effectiveness of the processes, techniques and media employed - how styles, genres, language and formal elements have been used to convey and communicate intentions - how work is affected by consideration of its intended audience and other constraints
5.2	understand how to evaluate own development and relate it to intentions for progression	use feedback and other sources to evaluate own creative development over time and relate that to intentions for progression
5.3	understand how to investigate opportunities for progression in education and employment.	research, identify, explore and evaluate opportunities for and barriers to progression to employment and higher education.

How you will be assessed

This unit will be externally assessed through your response to a preset paper.

Your response must be completed in electronic form working under controlled conditions.

You will be allowed access to your records and notes when writing.

You will be allowed up to four hours to complete your response to the set paper. This time will be spread over more than one session.

You will be asked to write about:

- the way that tutorials and group discussions have influenced the style and development of your work and your decision making (learning outcome 1)
- how your ideas, skills and career intentions have developed and changed during your course (learning outcome 2)
- your progression plan (learning outcome 3).

You must provide illustrative material showing any work you refer to in your responses by adding a file in an appropriate format to your folder.

You will also be allowed to provide electronic versions of the records you refer to when answering these questions.

Further information about which files you may attach and how to attach them will be given to you by your teachers.

Guidance for teaching this unit

NB: It is a requirement of the qualification that the work for this unit is contextualised in relation to a minimum of two disciplines. As the work for this unit consists of a response to work done in other units which themselves require the combination of two or more disciplines, this requirement should be automatically observed. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*.

Overview

Creative people should constantly be reviewing their work. The best way to do this is by keeping records of their work in progress, their ideas development and any factors that might have affected the success of their work or its content. They should also get feedback from friends and colleagues, clients and audiences at every available opportunity.

The focus of this unit is on the process of evaluation and appraisal of the learner's development as a creative worker over the long term – what has been learnt, how it has been learnt, and where it will lead. It is also concerned with the process of keeping and using records for that evaluative process.

Teaching the unit

This unit should be spread over the whole course. Sessions for both one-to-one reviews with teachers and group sessions for peer review should be built into the timetable on a regular basis.

Effective evaluation means that teachers must strive to improve learners' analytical and critical skills, making them review their progress against objectives, improve their time management and organisation, and improve communication skills.

Teaching should refer to aspects of choice, of process, getting ideas into order, techniques and skills, new media and methods, and applying contextual knowledge about artists, producers and designers and how they work in each of the disciplines. Realistic self-assessment is a key to personal development and preparation for progression. Learners must be able to:

- answer questions to show that they are aware of their strengths and weaknesses in any chosen discipline

- discuss the influence of the professional world on their work
- show how their own thinking, creativity and working practices have changed and evolved during the course.

The process of evaluation should encourage learners to answer questions such as:

- how have other producers and performers influenced this project
- are the processes, techniques, materials and media used appropriate and effective
- have the styles, genres, language and formal elements used successfully conveyed and communicated my intentions, the feel and message
- has the brief been successfully answered in terms of audience and other constraints
- what are the strengths and weaknesses of my work
- what problems did I encounter and how were they solved
- what would I change if I could
- what have I learnt?

Learners should prepare for and participate in tutorials, critiques, discussions and reviews, individually and in groups. Aspects of self-appraisal will also emerge from these sessions. Records should be kept that show planning, reflection and decisions about direction.

Teachers should ensure that learners produce a record that demonstrates that they can:

- prepare for tutorials
- participate in individual and group tutorials
- complete and progress a personal action plan in response to tutorial advice
- attend and participate in critiques, peer and group discussions that inform the development of the project in a professional, productive manner.

Teaching should also focus on ensuring that all learners have a full understanding of the range of progression routes to higher education and employment, with a clearly defined programme of supporting sessions that might include visits, work with careers advisors, UCAS officers, progression coaches and personal tutors.

Learners must:

- develop strategies that support a personal progression plan
- prepare for progression
- use individual and group discussions to explore and evaluate possible progression routes
- explain how they have made decisions about chosen progression routes.

In order to be able to respond fully to the question paper at the end of this unit, learners should assemble and keep:

- records of discussions and correspondence with external parties with additional notes on the value and effect of these contacts
- reflections on primary research generated from site visits
- copies of material, secondary research sources, bibliography, website lists, and notes that explain the value of these to the development of their work
- records in note form, or otherwise, that demonstrate how critiques and peer discussion have helped develop their ideas and outcomes.

Guidance on assessment of this unit

This unit is externally assessed through the paper given in the appendix to this unit.

The paper requires candidates to write about:

- how tutorials and group discussions influenced the style and development of their work and decision making
- how their ideas, skills and career intentions have developed and changed during the course
- their progression plans.

Writing the responses

Edexcel produces an electronic version of this paper which must be downloaded by centres from the Edexcel website, www.edexcel.com.

Candidates must write their responses directly into the electronic paper.

Candidates must be allowed **up to four hours** in which to write their responses.

Candidates are allowed access to their records and notes when writing. It is the invigilator's responsibility to ensure that these are bona fide records and notes, and that they contain nothing which would give a candidate an unfair advantage over other candidates.

Candidates must write their responses:

- entirely on their own
- under supervision
- under conditions in which they do not communicate with anybody except an invigilator.

Teachers may discuss the wording and the requirements of the paper with candidates before they start to write their responses, but teachers must **not**:

- give individual candidates advice or instruction about how to phrase their responses at any time
- read and comment in any way on the writing in progress
- provide prepared frameworks for candidates to use when writing their responses.

The work will be spread over more than one session so centres must ensure:

- that the maximum period of four hours is not exceeded in total for any candidate
- that between writing sessions the work in progress is stored securely and safely, in such a way that candidates cannot access their own or other candidates' responses.

After the first session the electronic papers must be transferred to and securely stored in a separate folder for each candidate.

Material attached to the report to illustrate the work reported on

Candidates **must** submit with their responses files of materials to illustrate and support those responses.

These attached files must be produced outside the assessment time and must be added to the candidate's folder by a teacher or other authorised person outside the assessment time. Ideally this would be before the first writing session as candidates are allowed to have access to these files as they are writing their responses to the paper, though candidates may request that additional files be attached at any point between the beginning and the end of their four hours of supervised writing time. (Centres are reminded that internet access must be blocked when candidates are working on their responses to the paper.)

The file formats and sizes must conform to the instructions given below.

The attached illustrative material will not be directly assessed or have marks attached to it – it is purely to help the assessor understand what the candidate is writing about.

Authentication

Centres must ensure that a responsible person is able to sign, for each candidate, the authentication statement provided in *Annexe G* of this document (also available in electronic form on the Edexcel website) declaring that:

- the completed paper for *Unit 5: Evaluation* is the candidate's own unaided work
- that all work in the attached files is the candidate's own work, produced either individually or as an active member of a group
- that any work in the attached files complies, if necessary, with all relevant legislation regarding copyright.

An electronic version of the signed authentication statement must be included in the candidate's folder.

Submission of work to Edexcel

The work of each candidate must be collected together in a separate folder. Each folder must contain:

- the candidate's completed responses in PDF format
- all additional illustrative material the candidate has chosen to submit
- a signed authentication statement.

All the folders for the unit assessment must then be copied on to a CD ROM. No other work may be stored on that CD ROM. Centres must submit only one CD ROM per externally assessed unit.

NB: Edexcel will communicate separately to centres before the first series of exams takes place in 2009:

- the conventions to be used for naming files and folders
- the conventions to be used for labelling the CD ROM
- the date by which the CD ROM must be received.

Acceptable file formats

Only the following file formats are acceptable for work submitted to Edexcel for this external assessment:

- PDF for text files (including those which contain pictures)
- JPEG for image files (such as digital photographs)
- MP3 for sound or music files (such as sound tracks or sound effects)
- FLV (preferred) or MPEG for video, multimedia and animation files (including those which contain sound).

HTML should be used for web pages whenever possible.

Further file formats such as AIFF (for highest quality sound files such as music), RTF and EPS are also acceptable, but should be used only when absolutely essential.

Centres are warned that work submitted in any other file formats may not be accessible to the examiners.

Permitted file and folder sizes

Additional illustrative video files, whether mandatory or optional, must not be longer than **one minute** in duration.

Additional illustrative audio files, whether mandatory or optional, must not be longer than **two minutes** in duration.

The total size of any individual candidate's folder must not exceed **ten megabytes**.

Personal, learning and thinking skills

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
5.1	Reflective learners	6 communicate their learning in relevant ways for different audiences
5.2	Reflective learners	6 communicate their learning in relevant ways for different audiences
5.3	Independent enquirers	5 consider the influence of circumstances, beliefs and feelings on decisions and events

Functional skills

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	writing responses to the external paper and preparing files and visual or graphic material for inclusion in the report
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	
Follow and understand the need for safety and security practices	
Troubleshoot	dealing with minor or local systems failures
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching degree or other Level 5 courses
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	

Skill	When learners are ...
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	preparing illustrative visual or graphic material to attach to their responses to the external paper
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing own work in groups
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing their responses to the external paper.

Specialist resources

Centres must be able to provide learners with facilities which will enable them to write their response to the set paper under secure, controlled conditions and add illustrative material without compromising the authenticity of their responses.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Appendix to Unit 5

Edexcel Level 3 Diploma in Creative and Media

Unit 5: Evaluation – External Assessment

Information for candidates

Your assessment for Unit 5 will be based on your responses to the prompts in Sections A, B and C.

You will have up to **four** hours to complete your responses. The four hours may be spread over more than one session.

Write your responses, using correct, formal English, in the boxes below the prompts.

Illustrative files

You must attach files of illustrative material to your responses. These should be examples of or extracts from the work you are discussing. You may also wish to provide extracts from your evaluative record.

All such material must be clearly referenced in your responses and the file named in the box below your response.

The files must be produced and added to your folder outside the assessment time.

This material will be looked at by the assessor but it will **not** be directly assessed **or** have marks attached to it.

Marking

A maximum of 60 marks is available for this paper.

A maximum of 30 marks is available for section A, and 15 for each of sections B and C.

Word count

The **maximum** number of words you may write for each section is as follows:

- Section A, **1,500 words**
- Section B, **750 words**
- Section C, **750 words**.

Examiners will not read more than the allowed number of words.

You must write the number of words in each of your responses at the end of each response in the box provided.

You should count only the words in your response. The word count does **not** include any words in your additional illustrative material.

Any text in illustrative material or in captions to such material will not be considered by examiners when assessing your responses.

Turn over

Section A	Choose two different projects you have worked on. With reference to the factors that influence the development of creative and media work explain how you developed these projects. In doing this you should also explain how and why you took the decisions you did whilst working on them. Your response should refer closely to your evaluative records. (Maximum number of words allowed for this section: 1,500) (Maximum marks for this section: 30)
Response	
Illustrative files	
Word count for Section A	
Section B	With reference to a chosen discipline, explain: • how your knowledge, skills and understanding of that discipline have developed and changed during this course and • how that development has affected your career intentions. You may, if you wish, answer with reference to a combination of disciplines. Your response should refer closely to your evaluative records and to your understanding of the professional world. (Maximum number of words allowed for this section: 750) (Maximum marks for this section: 15)
Response	
Illustrative files	
Word count for Section B	
Section C	Describe your progression plan, explaining and justifying your plan with reference to records of your research into progression routes to higher education and employment in the creative and media sectors. (Maximum number of words allowed for this section: 750) (Maximum marks for this section: 15)
Response	
Illustrative files	
Word count for Section C	

End of paper

Indicative guidance on assessment

Section	Mark band 1	Mark band 2	Mark band 3
A	Describes with little detail and in a generalised way how a range of the following factors influenced work and decision making, using a limited range of exemplary material of variable relevance and with little or no attempt to relate it to points made: • appropriateness and effectiveness of the processes, techniques, materials and media used • how intentions were conveyed by styles, genres, language, formal elements etc (as appropriate to work being considered) • influence of other practitioners • consideration of the intended audience and other relevant constraints • the way that discussions with others influenced decision-making • problems encountered and solutions to them.	Discusses with some detail how a range of the following factors influenced work and decision making, using a moderate range of exemplary material which is relevant to the points made: • appropriateness and effectiveness of the processes, techniques, materials and media used • how intentions were conveyed by styles, genres, language, formal elements etc (as appropriate to work being considered) • influence of other practitioners • consideration of the intended audience and other relevant constraints • the way that discussions with others influenced decision-making • problems encountered and solutions to them.	Explains with good detail how the following factors influenced work and decision making, using a wide range of exemplary material which is explicitly linked to the points made: • appropriateness and effectiveness of the processes, techniques, materials and media used • how intentions were conveyed by styles, genres, language, formal elements etc (as appropriate to work being considered) • influence of other practitioners • consideration of the intended audience and other relevant constraints • the way that discussions with others influenced decision-making • problems encountered and solutions to them.

Note: positioning within a band will be partly determined by the range of factors addressed. Not all factors need to be addressed in any band, but it would be expected that in band 1 one to three might be addressed, in band 2 three or four, and in band 3 five or six.

Continued

Section	Mark band 1	Mark band 2	Mark band 3
B	Describes own development in a generalised way, using a limited range of exemplary material of variable relevance with little or no attempt to relate it to points made, and with limited recognition of how this relates to plans for progression. The response will address the following, with range of address being taken into account in awarding the mark within the band: • strengths and weaknesses in chosen discipline and how these have changed over time • how creativity and working practices have changed and evolved during the course and why • how these factors have affected thinking about progression routes.	Discusses own development with some detail, using a moderate range of exemplary material which is relevant to the points made, and with some recognition of how this relates to plans for progression. The response will address the following, with range of address being taken into account in awarding the mark within the band: • strengths and weaknesses in chosen discipline and how these have changed over time • how creativity and working practices have changed and evolved during the course and why • how these factors have affected thinking about progression routes.	Explains own development with good detail, using a wide range of exemplary material which is explicitly linked to the points made, and with clear recognition of how this relates to plans for progression. The response will address the following, with range of address being taken into account in awarding the mark within the band: • strengths and weaknesses in chosen discipline and how these have changed over time • how creativity and working practices have changed and evolved during the course and why • how these factors have affected thinking about progression routes.

Continued

Section	Mark band 1	Mark band 2	Mark band 3
C	Undertakes restricted research. Identifies opportunities for progression of variable realism with little or no exploration or consideration of alternatives. The response will address the following, with range of address being taken into account in awarding the mark within the band: - opportunities for different progression routes - research into employment opportunities and higher education institutions - discussions with other people to evaluate possible progression routes. Candidates whose work fits this band but who exceed the word limit may not be awarded more than half the marks available in this band.	Undertakes research which shows some initiative and uses a range of sources. Identifies and discusses viable and realistic opportunities for progression showing some recognition of alternatives. The response will address the following, with range of address and depth of coverage being taken into account in awarding the mark within the band: - opportunities for different progression routes - research into employment opportunities and higher education institutions - discussions with other people to evaluate possible progression routes. Candidates whose work fits this band but who exceed the word limit may not be awarded more than the minimum marks available in this band.	Undertakes extensive and well-focused research using a wide range of sources. Identifies and explains realistic, tightly focused and detailed progression routes with full consideration of alternatives. The response will address the following, with range of address and depth of coverage being taken into account in awarding the mark within the band: - opportunities for different progression routes - research into employment opportunities and higher education institutions - discussions with other people to evaluate possible progression routes. Candidates whose work fits this band but who exceed the word limit may not be awarded more than the minimum marks available in this band.

Unit 6: Investigation

Principal Learning unit

Level 3

Guided Learning Hours: 90

Externally assessed

(Learners should be expected to give approximately 15 hours to the writing up of their investigation)

About this unit

Creative and media people, like cats, are full of curiosity, and often stray into other people's territory. Artists will design stage sets, fashion designers will make costumes for films, and composers will write scores for movies.

They can be copycats, too, often drawing inspiration from the work of others – but not slavishly. From their understanding of historical and contemporary practice they are able to develop new ideas of their own. In this way the creative and media arts benefit from a continuous process of innovation and change.

This unit aims to develop your knowledge and understanding of historical and contemporary contexts in the creative and media arts by giving you the opportunity to investigate someone whose work particularly interests you, and by whom you may have been influenced in your own creative work. You must investigate work by this person which crosses more than one discipline.

Through following this unit you will build your research skills. You will also develop your understanding of others' ideas and working methods by critically analysing work by your chosen practitioner.

You will bring your investigations together in a written study which could be illustrated with relevant material.

In this unit you must bring together two or more of the disciplines as defined in *Annexe F* of this document.

Learning outcomes

On completion of this unit a learner should:

- 1 Know how to undertake research into work by creative and media practitioners
 - 2 Understand how to apply appropriate critical methodology to the work of a chosen practitioner
 - 3 Be able to respond critically to work by a chosen practitioner which combines two or more disciplines.
-

What you need to cover

6.1 Know how to undertake research into work by creative and media practitioners

You must know how to carry out research in order to investigate the work of your chosen practitioner. This will include looking at:

- the factors that influenced the creation or production of the work
- the way the work was distributed
- the responses of audiences to the work.

You will also need to investigate the cultural, economic, political, social and technological contexts in which your chosen practitioner lived and worked.

You should use a variety of research methods. This means:

- identifying questions to answer and problems to solve
- using a range of primary and secondary research sources
- exploring issues, events or problems from different perspectives
- asking questions to extend your thinking
- identifying appropriate material for further investigation.

Your research should be as wide-ranging as possible in this early stage of your investigation. You might not even be sure why you are doing some of it, but you want to be sure you have explored your subject as fully as you can. You should cover:

- the life and development of your chosen practitioner
- the professional working practices of your practitioner
- the audiences for the practitioner's work
- the practitioner's use of materials, techniques and technologies.

You must record your research in a research log which you must submit with your essay. It will contribute to your assessment for this unit.

A research log must:

- be chronological
- identify each source in such a way that somebody else could find it
- indicate how you found it
- indicate when and where you found it
- briefly summarise what you learnt from it.

6.2 Understand how to apply appropriate critical methodology to the work of a chosen practitioner

You must learn how to critically respond to work by your chosen practitioner. To do this you need to develop an understanding of a critical method that is suitable to the kind of work you are studying. If your chosen practitioner is primarily a musician, this may be an approach to analysis of music. If the practitioner is primarily a filmmaker, it may be one of the many approaches to film analysis. Your approach may be a kind of textual analysis which concentrates on the work itself, it may focus on the historical development of the work, or it may aim to relate the work to its cultural, social or political context. Your teachers will give you guidance about what is appropriate.

You need to:

- develop your own critical abilities through studying the critical works of others
- develop a questioning approach to work produced by creative and media practitioners.

6.3 Be able to respond critically to work by a chosen practitioner which combines two or more disciplines

You must produce a written response to the work of your chosen practitioner in the form of a critical analysis (maximum length 3,000 words).

Before you start to write, though, you need to decide what the main focus of your written response is going to be. You could focus on a particular aspect of the work of your chosen practitioner that you found particularly interesting, or you could choose to focus your response on a number of selected pieces of work.

You then need to:

- decide on a title for your study and discuss your proposed title with your tutor
- create a schedule for the management of your study
- develop your understanding of your subject and refine your analysis, developing appropriate conclusions
- organise and write up your material in a coherent structure using clear, formal English.

Your response should aim to cover the following:

- how your chosen practitioner has combined the disciplines – what impact, influence or effect the disciplines have upon one another when combined in the way they are
- the technical and aesthetic aspects of the work you have selected for study
- cultural, economic, political and social forces that have influenced the production, distribution, use and understanding of the practitioner's work
- any relevant historical influences
- the possible influence of the practitioner's audience on the work
- the critical reception of your chosen practitioner.

Learning outcomes and assessment criteria

Learning outcome number	Learning outcome The learner should:	Assessment criteria The learner can:
6.1	know how to undertake research into work by creative and media practitioners	undertake research which covers: - the life and creative development of the chosen practitioner - the professional working practices of the practitioner - the practitioner's use of materials, techniques and technologies - the audiences for the practitioner's work - the way the work was distributed - the responses of audiences to the work
6.2	understand how to apply appropriate critical methodology to the work of a chosen practitioner	- demonstrate understanding of a critical methodology - apply that methodology to the work of the chosen practitioner
6.3	be able to respond critically to work by a chosen practitioner which combines two or more disciplines.	- respond critically to work by a chosen practitioner - show appreciation of context, technical structure, content and audience - assess strengths and weaknesses in the work of others - communicate their critical appreciation and understanding of the work of others, supporting their ideas effectively

How you will be assessed

For this unit you must produce a written study of a maximum word length of 3,000 words.

The study must be accompanied by a research log which:

- identifies the resources you used to research the subject of your study
- sets out your research process or ‘research trail’.

Your finished written study and research log must be presented for examination as PDF documents.

The study must focus on the work of a past or present creative or media practitioner (or practitioners) whose work combines two or more of the creative and media disciplines.

The study and research log, taken together, must demonstrate that you:

- know how to undertake research into work by creative and media practitioners (learning outcome 1)
- understand how to apply appropriate critical methodology to the work of a chosen practitioner (learning outcome 2)
- are able to respond critically to the work of a chosen practitioner (learning outcome 3).

You may, if you wish, add an appendix (or appendices) of illustrative material to your written study containing examples of your practitioner’s work which you refer to in your study.

Inclusion of such material is entirely optional and you must understand that:

- examiners are not obliged to look at appendices
- such material will not be directly assessed or have any marks attached to it.

Your teachers will give you further advice on how you should present your work.

Guidance for teaching this unit

NB: It is a requirement of the qualification that the work for this unit is contextualised in relation to a minimum of two disciplines. Guidance on how this can be done is given below. Please see *Annexe F* of this document for the rules that govern the combination and coverage of disciplines for the Principal Learning in the Level 3 (Advanced) Diploma in Creative and Media.

Further guidance on how to contextualise specific disciplines is given in the Indicative Content Statement available in the *Teacher Support Material for the Edexcel Principal Learning in Creative and Media*.

Overview

This unit aims to develop learners’ ability to investigate work in the creative and media sectors. Learners will need to critically analyse work done by a practitioner of their own choice and present their findings in a coherent manner.

The unit requires learners to work across more than one discipline. Learners might, for example, look at:

- the work of artists such as David Hockney or Robert Rauschenberg as theatre set designers
- Giorgio Armani’s costume designs for film
- John Williams’ scores for films
- Stravinsky’s music for ballet.

A study of Dylan Thomas' writing for radio or William Faulkner's work as a Hollywood script writer would be other possibilities provided that the emphasis was on the way they wrote specifically for radio or film rather than the relation of the media work to their other writing.

Teaching the unit

Tutors might consider identifying appropriate opportunities for covering this unit at different stages in the programme, integrating it at times with activities from other units, rather than teaching it discretely.

In working through this unit, learners will be expected to research and use contemporary and historical practice to inform and inspire their studies. There are opportunities here for tutors to invite guest speakers from a relevant field to discuss and demonstrate their practice. Learners would also benefit from visits to studios, workshops, museums, galleries and theatres in order to help them find a suitable subject for the study.

Learners will need guidance in selecting appropriate research avenues to explore when working towards learning outcome 1. They will need to distinguish between different approaches to research, and to be able to access both primary and secondary contextual sources. They will need to plan their research in order for it to be carried out effectively.

A summary of research findings must be submitted as part of the assessment of the unit in the form of a research log. This should be set out in tabulated form and must:

- be chronological
- identify the sources or materials looked at
- state when and where they were found
- state how they were found and, where relevant, how one source led to or connected with another
- summarise very briefly what was learnt from them.

Learning outcome 2 requires an introduction to the work of critical theorists and is best taught initially through a lesson or lecture format, allowing learners to explore and express their own perceptions and opinions of several relevant works. Learners must be given opportunities to produce critiques of a range of examples, using the theories of critics working today and in the past, ensuring that they appreciate the need to view creative and media work within its contexts.

Learners should be aware that their achievement of learning outcome 2 will be assessed through the way they apply a specific methodology to their chosen topic, and that the assessment of their achievement of that learning outcome is therefore inextricably linked to the assessment of their achievement of learning outcome 3 which focuses on learners' own critical responses to the work chosen for study. These responses should be well informed, demonstrating appropriate levels of research and understanding, and they should be informed by a specific critical methodology.

The considered views of a range of authorities on the chosen subject should contribute to the response. The work of other writers should be clearly referenced, and not subsumed without attribution within the learner's own opinions and assumptions. The research log can be used for the purposes of referencing specific sources quoted or alluded to in the written study.

There is no requirement that this study be written under controlled conditions. However, teachers must be satisfied that, in each case, all work done is the learner's own work. Teachers should bear in mind that they are required to sign authentication sheets which must be submitted with the finished studies. They may, therefore, wish to use some class time for the actual writing of the study.

A clear distinction must also be made between helping learners to develop and formulate their ideas and the writing down of those ideas. Learners should be encouraged to discuss the subject of their study with their teachers, with other learners, and with anybody else who may be able to contribute to the development of ideas, but learners must put those ideas into writing on their own.

Learners may thus discuss the planning of their essay with their teachers, and may also discuss with them any individual example of work by their chosen practitioner. Teachers **must not**, however:

- give advice or instruction about how to phrase specific passages
- provide prepared frameworks for learners to use when writing their studies.

Guidance on assessment of this unit

This unit is externally assessed through a written study accompanied by a research log.

The study **must** focus on both:

- 1 a present or past creative or media practitioner
- 2 work produced by that practitioner which combines two or more of the creative and media disciplines.

NB: the term ‘practitioner’ is used throughout this unit for the sake of brevity and clarity. Learners may, if they wish, study a group of practitioners who worked together on identifiable, cooperative projects which combine two or more disciplines (for example, an avant garde opera company).

Choosing a topic for the study

Learners should choose a subject and construct a suitable title for the study in consultation with their teachers. There is no requirement to submit topics or titles to Edexcel for prior approval. Centres may, however, if they wish, seek advice on individual topics or titles from Edexcel.

Centres must ensure that any topic undertaken by a learner will enable that learner to address all the learning outcomes of the unit and will provide opportunities to achieve the full range of marks.

Marking

The maximum number of marks available for this piece of work is 60.

A maximum of 25 marks is available for the quality of the research undertaken. Of that 25 marks, a maximum of 10 is available for the quality of the research log.

A maximum of 35 marks is available for the quality of the response to the work studied. Of that 35 marks, a maximum of 10 is available for the application of a critical method.

Word length

The written study must not exceed 3,000 words in length. The research log is a separate document and should not be included in the word count. There is no restriction on the number of words for the research log.

Candidates must be warned that if they exceed the word length for their written study examiners will not continue to read beyond the first 3,000 words.

Authentication

When the work is completed centres must attach an authentication statement (provided in *Appendix G* of this document and as an electronic file on the Edexcel website) which declares that the work submitted for assessment is the candidate's own unaided work.

Illustrative material

Candidates may, if they wish, add an appendix (or appendices) of illustrative material to their written study. Inclusion of such material is entirely optional. It should not be confused with the research log which is a compulsory element of the submission.

Teachers must make it clear to candidates that:

- examiners are not obliged to look at appendices
- such material will not be directly assessed or have any marks attached to it.

Candidates may refer to material in their appendices in the written study, but they must not include in the appendices any discussion of the material they contain. Any such discussion contained in an appendix will be ignored by the examiners and will not be able to contribute to the assessment of the essay.

Material in appendices must not be included in the word count for the written study.

Submission of work to Edexcel

Work presented to Edexcel for this external assessment must be submitted in electronic form on a CD ROM.

The written study and the research log must be PDF documents.

Appendices should employ appropriate and common file formats (see below for acceptable file formats). Learners must be warned that if examiners cannot easily access material in appendices, such material will be ignored. If a candidate is submitting more than one appendix, the appendices should be listed in a separate file.

Each candidate's submission must be collected together in a folder containing:

- the written study in PDF format
- the research log in PDF format
- any appendices the candidate wishes to submit
- an index to the appendices (if more than one is included)
- a signed authentication statement.

All the folders for the unit assessment must then be copied on to a CD ROM. No other work may be stored on that CD ROM. Centres must submit only one CD ROM per externally assessed unit.

NB: Edexcel will communicate separately to centres before the first series of exams takes place in 2009:

- the conventions to be used for naming files and folders
- the conventions to be used for labelling the CD ROM
- the date by which the CD ROM must be received.

Acceptable file formats

Only the following file formats are acceptable for work submitted to Edexcel for this external assessment:

- PDF for text files (including those which contain pictures)
- JPEG for image files (such as digital photographs)
- MP3 for sound or music files (such as sound tracks or sound effects)
- FLV (preferred) or MPEG for video, multimedia and animation files (including those which contain sound).

HTML should be used for web pages whenever possible.

Further file formats such as AIFF (for highest quality sound files such as music), RTF and EPS are also acceptable, but should be used only when absolutely essential.

Centres are warned that work submitted in any other file formats may not be accessible to the examiners.

Permitted file sizes for appendices

Each individual video file in an appendix should not be longer than **one minute** in duration.

Each individual audio file in an appendix should not be longer than **two minutes** in duration.

The total size of any candidate's appendices should not exceed **ten megabytes**.

Personal, learning and thinking skills

Opportunities to develop personal, learning and thinking skills are inherent in this qualification as the activities which learners will undertake all require, to varying degrees, research, creativity, teamwork, self-management, self-reflection and consideration of the social context and impact of what they do and produce. The development of these skills should be at the centre of any pedagogic approach to this qualification.

The QCF unit summary references the personal, learning and thinking skills which are embedded in specific assessment criteria for this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skill.

Each unit, however, also provides opportunities to address other elements of personal, learning and thinking skills. These are referenced in the table below. Teachers should ensure that these opportunities are fully grasped in the teaching of the unit.

The full range of personal, learning and thinking skills relevant to each unit is mapped in *Annexe B* of this document.

Learning outcome	Skill	
6.1	Independent enquirers	3 explore issues, events or problems from different perspectives 5 consider the influence of circumstances, beliefs and feelings on decisions and events 6 support conclusions, using reasoned arguments and evidence
6.2	Creative thinkers	3 connect their own and others' ideas and experiences in inventive ways 4 question their own and others' assumptions

Functional skills

This unit provides opportunities for the development of functional skills at Level 2 as follows.

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	using the internet to research their topic, selecting, copying and storing files of illustrative materials
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	
Manage information storage to enable efficient retrieval	
Follow and understand the need for safety and security practices	
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	using the internet to research their topic, selecting, copying and storing files of illustrative materials
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	

Skill	When learners are ...
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	preparing illustrative material to attach to their study
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting and discussing initial research with other members of the teaching group
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading relevant material when researching their topic
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing their study.

Specialist resources

Centres must be able to provide learners with facilities which will enable them to research their chosen topic.

Reference material

Website

www.sharedteaching.com a free website for teachers and learners; has modular courses on aspects of creative and media production which have direct relevance to the Principal Learning for the Diploma in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Appendix to Unit 6

Indicative guidance on assessment

Focus	Mark band 1	Mark band 2	Mark band 3
Ability to undertake research	Undertakes restricted research into work by a chosen practitioner which combines two or more disciplines, generating material of variable quality which covers and explores to a limited extent and in little detail: - the life and creative development of the chosen practitioner - the professional working practices of the practitioner - the practitioner's use of materials, techniques and technologies in the work chosen for study - the audiences for the work chosen for study - the way the work chosen for study was distributed - the responses of audiences to the work chosen for study.	Undertakes research into work by a chosen practitioner which combines two or more disciplines, showing some initiative and relevant and generally useful material which covers and explores with some detail: - the life and creative development of the chosen practitioner - the professional working practices of the practitioner - the practitioner's use of materials, techniques and technologies in the work chosen for study - the audiences for the work chosen for study - the way the work was distributed - the responses of audiences to the work.	Undertakes extensive and well-focused research into work by a chosen practitioner which combines two or more disciplines, generating consistently useful, high quality material which covers and explores in detail: - the life and creative development of the chosen practitioner - the professional working practices of the practitioner - the practitioner's use of materials, techniques and technologies in the work chosen for study - the audiences for the work chosen for study - the way the work was distributed - the responses of audiences to the work.
Research log	Produces a research log with little organisation or detail so that the reader has difficulty in getting a sense of the research trail.	Produces a research log with sufficient organisation and detail for a reader to be able to get a general sense of the research trail.	Produces a well-organised and thorough research log which enables a reader to get a clear sense of the research trail.

Continued

Focus	Mark band 1	Mark band 2	Mark band 3
Application of critical methodology	Demonstrates a basic understanding of a critical methodology. Applies that methodology in a predominantly descriptive way and with little confidence to the work chosen for study.	Demonstrates a generally sound understanding of a critical methodology. Applies the methodology discursively with some confidence to the work chosen for study.	Demonstrates a substantial understanding of a critical methodology. Uses that methodology to analyse the work chosen for study with considerable confidence, giving informed and justified explanations.
Critical response	Describes how the chosen practitioner has combined the disciplines in the work selected for study with little direct attention given to the way the disciplines interact or play off against one another and with some reference to the technical and aesthetic aspects of the work selected for study. Notes some of the determinants (eg, cultural, historical, economic, political and social) that have influenced the production, distribution, use and understanding of the work selected for study. Makes some descriptive reference to the critical reception of the work selected for study and its impact on the practitioner. Occasionally supports ideas and points made by citation of generalised examples of the work selected for study, but offers no further discussion of those examples.	Discusses how the chosen practitioner has combined the disciplines, with some exploration of the interaction of the disciplines and showing some appreciation of the technical and aesthetic aspects of the work selected for study. Shows some appreciation of determinants (eg, cultural, historical, economic, political and social) that have influenced the production, distribution, use and understanding of the work selected for study. Offers some discussion of the critical reception of the work selected for study and its impact on the practitioner. Generally supports ideas and points made by citation of precise and detailed examples of the work selected for study but offers no further discussion of those examples.	Analyses how the chosen practitioner has combined the disciplines, thoughtfully and substantially exploring the interaction of the disciplines and showing substantial appreciation of the technical and aesthetic aspects of the work selected for study. Shows considered and substantial appreciation of the determinants (eg, cultural, historical, economic, political and social) that have influenced the production, distribution, use and understanding of the work selected for study. Offers substantial and thoughtful discussion of the critical reception of the work selected for study and its impact on the practitioner. Justifies ideas and points made by constant citation of precise and elaborated examples of the work selected for study, carefully relating these examples to the points made.

Notes

Where a range of points to cover are specified in the marking grid, positioning within a band will be partly determined by the range of factors addressed. Not all factors need to be addressed in any band.

For assessment focus 1A it would be expected that in band 1 one to three might be addressed, in band 2 three or four, and in band 3 five or six.

For assessment focus 3 it would be expected that in band 1 one to four might be addressed, in band 2 four or five, and in band 3 six or seven.

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Annexe A: Qualification codes

The National Qualifications Framework (NQF) code is known as a Qualification Accreditation Number (QAN). This is the code that features in the DfES Funding Schedules – Sections 96 and 97 and is to be used for all qualification funding purposes. Each unit within a qualification will also have an NQF unit code.

The qualification and unit codes will appear on the learner's final certification documentation.

The QANs for the qualifications in this publication are:

500/2375/5 Edexcel Level 3 Principal Learning in Creative and Media

These Principal Learning qualifications contribute to the following Diploma qualifications at the same level:

500/2807/8 Edexcel Level 3 Advanced Diploma in Creative and Media

500/2799/2 Edexcel Level 3 Progression Diploma in Creative and Media

These qualification titles will appear on the learners' certificates.

Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel. Providing this happens, centres are able to describe the programme of study leading to the award of the qualification in different ways to suit the medium and the target audience.

Other codes

The codes below will be required when making entries for individual units and the overall Principal Learning qualification:

Unit codes	Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a learner wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering learners for their examination or coursework moderation.	Please refer to the Edexcel <i>Information Manual</i> , available on the Edexcel website.
Cash-in codes	The cash-in code is used as an entry code to aggregate the learner's unit scores to obtain the overall grade for the qualification. Centres will need to use the cash-in codes only when entering learners for their qualification award.	Please refer to the Edexcel <i>Information Manual</i> , available on the Edexcel website.

Annexe B: Personal, learning and thinking skills

QCA – a framework of PLTS

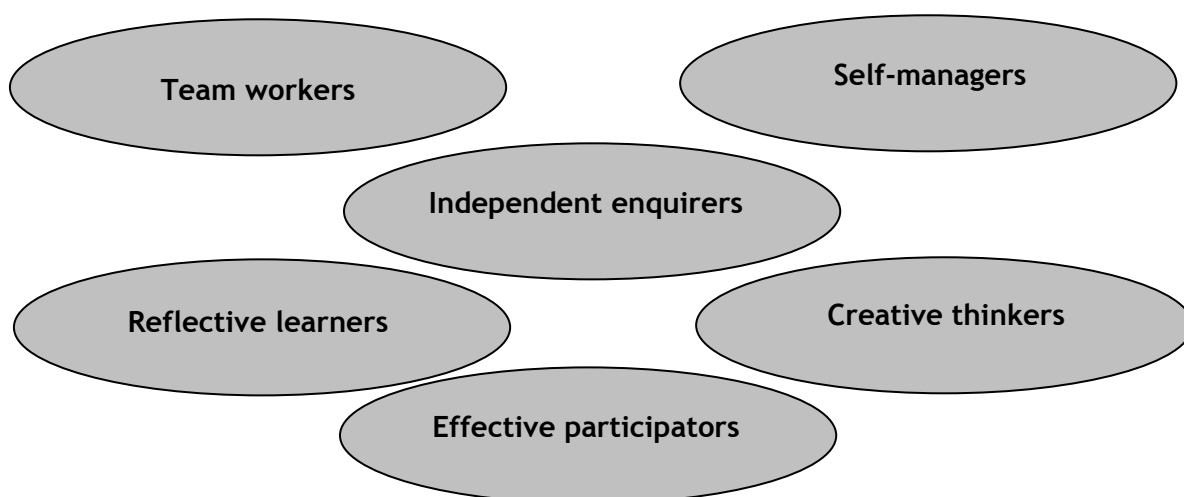


Qualifications and
Curriculum Authority

A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11-19 IN ENGLAND

The framework comprises six groups of skills that, together with the functional skills of English, mathematics and ICT, are essential to success in learning, life and work. In essence the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also inter-connected. Young people are likely to encounter skills from several groups in any one learning experience. For example an Independent enquirer would set goals for their research with clear success criteria (Reflective learner) and organise and manage their time and resources effectively to achieve these (Self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts 11–19.

The Skills

Independent enquirers

Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

Young people:

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence

Creative thinkers

Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

Young people:

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change

Reflective learners

Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

Young people:

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences

Team workers

Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others

Self-managers

Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed

Effective participators

Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own

(See www.qcda.gov.uk/16953.aspx)

PLTS Performance Indicator (suggested recording sheet)

Name:	Date:				
	Level of success 1 = low, 5 = high				
Independent enquirers					
Identify questions to answer and problems to resolve	1	2	3	4	5
Plan and carry out research, appreciating the consequences of decisions	1	2	3	4	5
Explore issues, events or problems from different perspectives	1	2	3	4	5
Analyse and evaluate information, judging its relevance and value	1	2	3	4	5
Consider the influence of circumstances, beliefs and feelings on decisions and events	1	2	3	4	5
Support conclusions, using reasoned arguments and evidence	1	2	3	4	5
Creative thinkers					
Generate ideas and explore possibilities	1	2	3	4	5
Ask questions to extend their thinking	1	2	3	4	5
Connect their own and others' ideas and experiences in inventive ways	1	2	3	4	5
Question their own and others' assumptions	1	2	3	4	5
Try out alternatives or new solutions and follow ideas through	1	2	3	4	5
Adapt ideas as circumstances change	1	2	3	4	5
Reflective learners					
Assess themselves and others, identifying opportunities and achievements	1	2	3	4	5
Set goals with success criteria for their development and work	1	2	3	4	5
Review progress, acting on the outcomes	1	2	3	4	5
Invite feedback and deal positively with praise, setbacks and criticism	1	2	3	4	5
Evaluate experiences and learning to inform future progress	1	2	3	4	5
Communicate their learning in relevant ways for different audiences	1	2	3	4	5
Team workers					
Collaborate with others to work towards common goals	1	2	3	4	5
Reach agreements, managing discussions to achieve results	1	2	3	4	5
Adapt behaviour to suit different roles and situations	1	2	3	4	5
Show fairness and consideration to others	1	2	3	4	5
Take responsibility, showing confidence in themselves and their contribution	1	2	3	4	5
Provide constructive support and feedback to others	1	2	3	4	5
Self-managers					
Seek out challenges or new responsibilities and show flexibility when priorities change	1	2	3	4	5
Work towards goals, showing initiative, commitment and perseverance	1	2	3	4	5
Organise time and resources, prioritising actions	1	2	3	4	5
Anticipate, take and manage risks	1	2	3	4	5
Deal with competing pressures, including personal and work-related demands	1	2	3	4	5
Respond positively to change, seeking advice and support when needed	1	2	3	4	5
Effective participators					
Discuss issues of concern, seeking resolution where needed	1	2	3	4	5
Present a persuasive case for action	1	2	3	4	5
Propose practical ways forward, breaking these down into manageable steps	1	2	3	4	5
Identify improvements that would benefit others as well as themselves	1	2	3	4	5
Try to influence others, negotiating and balancing diverse views to reach workable solutions	1	2	3	4	5
Act as an advocate for views and beliefs that may differ from their own	1	2	3	4	5

Note to learner: The circled number represents an indication of your PLTS performance so far.

Note to tutor: Indicate the level of success by circling the appropriate number during your feedback with the learner.

Summary of the PLTS coverage throughout the programme

✓ — required component ✗ — opportunities for development

	Level 3					
Independent enquirers	1	2	3	4	5	6
Identify questions to answer and problems to resolve	✓	✗	✗		✓	✓
Plan and carry out research, appreciating the consequences of decisions	✓	✓	✓	✓	✓	✓
Explore issues, events or problems from different perspectives		✓	✓	✓		✗
Analyse and evaluate information, judging its relevance and value	✗	✓	✓		✓	✓
Consider the influence of circumstances, beliefs and feelings on decisions and events	✓	✗	✗		✗	✗
Support conclusions, using reasoned arguments and evidence		✓	✓		✓	✓
Creative thinkers						
Generate ideas and explore possibilities	✓	✓	✓	✓		
Ask questions to extend their thinking	✓		✗	✓		✓
Connect their own and others' ideas and experiences in inventive ways	✓		✓	✓		✓
Question their own and others' assumptions	✗	✗				✗
Try out alternatives or new solutions and follow ideas through	✓		✗			
Adapt ideas as circumstances change	✓		✓			
Reflective learners						
Assess themselves and others, identifying opportunities and achievements	✓	✓		✓	✓	✓
Set goals with success criteria for their development and work			✓	✓	✓	
Review progress, acting on the outcomes	✓	✗	✓	✓		
Invite feedback and deal positively with praise, setbacks and criticism	✗	✓	✗	✓	✓	
Evaluate experiences and learning to inform future progress	✗			✓	✓	
Communicate their learning in relevant ways for different audiences		✗			✗	✓
Team workers						
Collaborate with others to work towards common goals		✓	✓	✓		
Reach agreements, managing discussions to achieve results		✓	✓	✓		
Adapt behaviour to suit different roles and situations			✗	✗		
Show fairness and consideration to others			✓			
Take responsibility, showing confidence in themselves and their contribution			✗	✗		
Provide constructive support and feedback to others			✗			

	Level 3					
Self-managers	1	2	3	4	5	6
Seek out challenges or new responsibilities and show flexibility when priorities change	x	x	✓	x		✓
Work towards goals, showing initiative, commitment and perseverance	✓	✓		✓	x	✓
Organise time and resources, prioritising actions	✓	✓	✓	✓	x	✓
Anticipate, take and manage risks	✓	✓		✓	x	
Deal with competing pressures, including personal and work-related demands	✓	✓	✓	x		✓
Respond positively to change, seeking advice and support when needed	x	x	✓	x		
Effective participators						
Discuss issues of concern, seeking resolution where needed			✓			
Present a persuasive case for action			✓			
Propose practical ways forward, breaking these down into manageable steps			✓			
Identify improvements that would benefit others as well as themselves			x			
Try to influence others, negotiating and balancing diverse views to reach workable solutions			x			
Act as an advocate for views and beliefs that may differ from their own						

Annexe C: Wider curriculum mapping

Wider curriculum mapping

Study of the Edexcel Principal Learning in Creative and Media provides opportunities for the learner to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship issues, environmental issues, European developments, health and safety considerations and equal opportunities issues.

The Edexcel Principal Learning in Creative and Media makes a positive contribution to wider curricular areas as appropriate.

Spiritual, moral, ethical, social and cultural issues

The Edexcel Principal Learning in Creative and Media at Levels 1, 2 and 3 contributes to an understanding of:

- spiritual issues by providing opportunities to explore the spiritual and religious beliefs of the individual learner or their immediate and wider communities through a variety of creative and media forms
- moral and ethical issues by encouraging learners to appreciate the need to take responsibility for their own actions when making creative and media products, and to recognise the possible effects of their activities on others; they should also be introduced to the codes of professional practice relevant to the disciplines with which they work
- social and cultural issues by providing opportunities to explore the wider cultural and ideological issues which can be addressed through work produced in the creative and media disciplines; learners should be introduced to issues such as the positive role of the creative and media industries when they act as a vehicle for campaigning on social and moral issues, supporting economic development, and circulating discussions relating to race, gender and cultural differences; they should also think about the possible negative effects in such areas as media ownership, control and corporate domination, bias, representation of minorities, propaganda, and cultural imperialism; questions around the effects of the media on society – in relation to advertising and consumerism, or the depiction of violence, for example – could also be considered, as could questions such as the social values of ‘high culture’ forms such as fine art, opera and ballet.

Citizenship issues

Learners undertaking the Edexcel Principal Learning in Creative and Media will have the opportunity to develop their understanding of citizenship issues through the study of the media and its role in defining and reinforcing social identities. They should also be encouraged to develop an awareness of their community (for example, in Level 2, Unit 1) and to think about what they can contribute to that community’s creative life (for example, in Level 3, Unit 3).

Environmental issues

Environmental issues can be brought into the programme if learners wish to use them as a starting point for their own work or wish to study the work of practitioners who use them as subject matter in their work. Learners should be made aware of the possibilities of using sustainable resources. This may relate to use of paper-based products or the use of bio-degradable materials for creating or packaging creative and media products.

European developments

There are opportunities within the Edexcel Principal Learning in Creative and Media at Levels 1, 2 and 3 to undertake work with a European dimension even though they are taught in a UK context. This could be done through investigating the work of European creative and media practitioners or by producing original work with a European focus.

Health and safety considerations

The Edexcel Principal Learning in Creative and Media at Levels 1, 2 and 3 is practically based and so health and safety issues are encountered throughout the qualifications. Learners will develop awareness of the safety of both themselves and others and will explore health and safety issues across the creative and media sectors, particularly in those units which involve practical production work (such as Level 1, Units 2, 3 and 4; Level 2, Units 2, 3, 4 and 5; Level 3, Units 1, 2 and 4) or which could involve working with the public (such as Level 1, Unit 3; Level 2, Unit 6; Level 3, Unit 3). Learners should be made aware of the requirements for handling heavy objects, working with electrical and electronic equipment, and the legislation governing time spent working with VDUs. There is a requirement for learners to be aware of the necessity for compliance with public safety and local by-laws when working off the centre's premises.

Equal opportunities issues

Equal opportunities issues are implicit throughout the Edexcel Principal Learning in Creative and Media at Levels 1, 2 and 3.

Wider curriculum mapping – Level 3

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Spiritual	✓	✓	✓	✓		✓
Moral and ethical	✓	✓	✓	✓	✓	✓
Social and cultural	✓	✓	✓	✓	✓	✓
Citizenship issues	✓	✓	✓			✓
Environmental issues	✓	✓	✓	✓	✓	✓
European developments	✓	✓	✓	✓		✓
Health and safety considerations	✓	✓	✓	✓		
Equal opportunities issues	✓	✓	✓	✓	✓	✓

Annexe D: Glossary of terms

There are some terms that you may come across in the specification, which have a particular meaning within the context of the Diploma. **You are therefore advised to familiarise yourself with the definitions of the terms in this glossary.**

Term	Definition
Additional learning	Units or qualifications that learners choose to include in their Diploma. Additional learning is complementary in character. It consists of further learning and can include national curriculum entitlement areas and/or learning options such as languages, music or science that relate to individual needs, interests and aspirations, provided these do not duplicate learning in Principal Learning and Generic Learning.
Applied learning	Acquiring and applying, knowledge, skills and understanding through <i>tasks</i> set in sector <i>contexts</i> that have many of the characteristics of real work or are set within the workplace. Most importantly, the <i>purpose</i> of the task in which learners apply their knowledge, skills and understanding must be relevant to real work in the sector.
Assessment criteria	Specify the standard a learner is expected to meet to demonstrate that a learning outcome, or set of learning outcomes, has been achieved. Assessment criteria should be sufficiently detailed to support a consistent judgement that a learning outcome has been achieved – there are no minimum or maximum number of assessment criteria that relate to each learning outcome. The criteria should not dictate the method of assessment to be used.
Diploma	A defined set of qualifications that have been combined according to a set of rules. The Diplomas are designed to support progression to further study, training and employment.
Experiential learning	A process that stresses the central role of experience in learning related to the world of work. Learners reflect on their experience, draw out and articulate lessons learnt (generalise), and then apply their learning to new situations or activities.
External assessment	Assessment tasks are set and candidates' work is assessed by Edexcel.
Formative assessment	This is concerned with the short-term collection and use of evidence as guidance of learning, mainly in day-to-day classroom practice.
Functional skills	Functional skills are core elements of English, mathematics and ICT, providing the essential knowledge, skills and understanding needed to operate confidently, effectively and independently in life and at work.

Term	Definition
Generic Learning	Generic Learning enables learners to develop and apply the skills and knowledge necessary for learning, employment and personal development. The Generic Learning component of the Diploma is made up of the following constituent parts: • functional skills • personal, learning and thinking skills • a project • work experience.
Generic skills	Generic skills are relevant to learning, training and working in all lines of learning and all sectors. They include functional skills and personal, learning and thinking skills.
Internal assessment	Tasks are set and marked against criteria provided by Edexcel and subjected to external moderation. Internal assessment is normally supervised and conducted under controlled conditions.
Level	The level at which a qualification or unit is positioned for accreditation. Levels are defined in terms of complexity, autonomy and range of achievement.
Line of learning	The broad subject areas that each Diploma will cover. There are 17 lines of learning, including: Creative and Media; Information Technology; Society, Health and Development; Engineering; Construction and the Built Environment.
Personal, learning and thinking skills (PLTS)	The framework of skills, which will equip all young people for successful employment and lifelong learning. PLTS require learners to be: • independent enquirers • creative thinkers • reflective learners • team workers • self-managers • effective participators.
Principal Learning	Learning modules and units of assessment that the learner must include in their Diploma. Principal Learning includes a minimum of 50 per cent of applied learning and consists of knowledge, understanding, skills and attitudes that support progress through the line of learning into the sectors concerned. Opportunities to develop and apply generic skills are also integrated into Principal Learning.
Project	A freestanding qualification within the Diploma.

Term	Definition
Specialist learning	Units or qualifications that learners choose to include in their Diploma. Specialist learning allows the learner to take up further, more specialist learning, within their line of learning. It consists of qualifications and units that will support progression across the range of progression pathways within a chosen sector, as identified and recommended by the employers and higher education advisers on the Diploma Development Partnership.
Summative assessment	This serves to inform an overall judgement of achievement.
Transcript	A report of the units and qualifications that make up a learner's programme and achievement. It lists the learner's units and grades for each of the components of their Diploma qualification and also records work experience and personal, learning and thinking skills.
Work experience	A component of the Diploma, which enables learners to utilise and develop their knowledge and skills in the actual workplace.

Annexe E: Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking – for Principal Learning in Construction and the Built Environment, Creative and Media, Engineering, Information Technology and Society, Health and Development

This annexe should be read in association with the latest edition of the Joint Council for Qualifications document ‘GCSE, GCE, ELC, Functional Skills, Principal Learning in the Diploma and Project Qualifications – Instructions for conducting coursework’, available from the JCQ website, www.jcq.org.uk

Section 1: Introduction

It is a requirement of the *Criteria for accreditation of Diploma qualifications at Levels 1, 2 and 3* that:

‘Internal assessment [of Principal Learning] must normally be supervised and conducted under controlled conditions to ensure reliability and fairness.’

Further guidance from the Qualifications and Curriculum Development Agency has identified three stages of assessment for which control must be specified:

- **Task setting**
- **Task taking** (controls on time, resources, supervision, and collaboration)
- **Task marking.**

Further to the areas specified above, this annexe in collaboration with the individual specifications also sets the parameters for:

- guidance and support;
- submission, revision, re-working;
- the involvement of parents/carers;
- malpractice; and the authentication of learners’ work.

This annexe details the controls that normally apply to all Edexcel Principal Learning internally assessed units. However tutors and assessors must also apply any specific controls or additional requirements that may be identified within the *Assessment information for assessors* section in individual units.

There are three levels of control that can apply to each stage.

High control	Where the assessment requirements are tightly prescribed.
Medium control	Where the assessment requirements are specified in terms of parameters that allow consortia some flexibility to suit local circumstances.
Limited control	Where the assessment requirements are specified in terms of broad parameters that allow consortia to determine the details of the assessment.

It is the responsibility of the consortium to ensure that internal controlled assessment for Principal Learning is conducted and marked in accordance with the requirements specified by Edexcel and conducted in line with the *JCQ Instructions for conducting coursework*.

Section 2: Edexcel Controlled Assessment Profile

In Edexcel's internally-assessed Principal Learning units, some aspects are subject to medium control and others have limited control. The table below shows the standard profile for all Edexcel Principal Learning internally-assessed unit specifications. Individual unit specifications will indicate where a divergence has occurred from this profile.

Aspect	Level 1	Level 2	Level 3
Task setting	Limited	Limited	Limited
Time	Limited	Limited	Limited
Resources	Limited	Limited	Limited
Supervision	Medium	Medium	Medium
Collaboration	Limited	Limited	Limited
Marking	Medium	Medium	Medium

Section 3: Assessment controls

3.1 Task setting

Limited control

Edexcel will publish, as part of its tutor support materials, at least one model assignment for each internally assessed unit. It is recommended that these model assignments are used in the assessment of each unit. However in order that these assignments can best meet learner interests and local needs they will include guidance for tutors and assessors to show the ways in which they may be adapted and contextualised. If the tutor decides to either adapt or write their own assignments then each assignment must meet the following conditions:

- each internally assessed unit must be assessed through a single coherent assignment which addresses the overall theme of the unit to emphasise how the different learning outcomes all relate to each other. Each assignment may be broken down into a series of related tasks
- assignments must have an applied work-related context
- across all tasks, assignments must address all learning outcomes and assessment criteria, and must give access to the full range of marks
- the evidence produced must conform to the requirements published in the *How you will be Assessed* section of the relevant unit specification
- in some units the marking grid is divided into parts A and B. All tasks which will be marked against the A grid must generate learner evidence that can be re-assessed at a later stage during internal standardisation activity or external moderation

- where tutors decide to set their own assignments, another person, who understands the requirements of the specification, **must** check that each new assignment is appropriate for the line of learning and the level, and also that a new assignment will allow candidates full access to the marking criteria. This is especially important when a new tutor/assessor is required to produce assignments. Suitable people may include a Domain or Lead Assessor. This review process must be documented and the evidence of the review must be made available for the external moderator if requested
- if the assignment is to be produced outside the teaching institution, for example by a supervisor at the learner's work experience placement, then the tutor or assessor at the teaching institution responsible for that unit, must sign off the assignment for validity before the learner attempts the assignment.

In addition to these requirements, further guidance on writing assignments is provided in this specification, in the section 'Assessment and grading of the principal learning specifications'.

Complexity

If the level of complexity of the evidence required is not already identified within the specification, then an indication can be assumed from the amount of time set within the specification for the production of the assessment evidence, considering the level at which the specification is being taken. The expectations of what a Level 1 learner can accomplish in 10 hours are far different from that which can be expected from a Level 3 learner in the same time period.

Unless it is otherwise specified, learners should be set a task of equivalent complexity, whether they are expected to achieve marks at mark band 1 of the marking grid or mark band 3.

3.2 Task taking (controls on time, resources, supervision, and collaboration)

If not specified within the unit, it is to be assumed that tasks or the whole assignment will normally be attempted at the end of the learning process.

Time – Limited control

Each unit has a time for assessment allocated. While it is not a requirement that this time should be observed to the minute for internal assessments, it should be taken as strong guidance and variance should not normally be by more than plus or minus 10%. Learners given significantly less time may well be disadvantaged in relation to the quality and breadth of work they can produce, while those given significantly more may well be disadvantaged by an excess of time spent on assessment rather than learning.

Resources – Limited control

Unless otherwise stated in the individual unit specification, learners are entitled to have full access to all resources seen fit for purpose by the centre tutor/assessor. Any specific resources (eg equipment, published material) required or prohibited for assessment will be detailed in the individual unit.

Supervision – Medium control

Learners must normally be supervised by the centre tutor/assessor whilst producing evidence for the summative assessment activity, unless otherwise stated in the individual unit specification. Supervision is defined as normal classroom/workshop/studio working conditions, with the tutor/assessor being present in the same room whilst the summative assessment evidence is produced by the learner, but not requiring examination conditions.

Where supervision is relaxed:

- because it is not possible to directly supervise the activity that is required to produce summative assessment evidence, eg researching data, then the tutor/assessor must authenticate the learner work following the process identified in the section headed 'Authentication'; or
- because the most suitable environment for producing the evidence means the tutor/assessor cannot be present, eg work experience, the tutor/assessor must ensure an appropriate person supervises the evidence production. All such evidence must be authenticated (see *Authentication* below) and, where this covers performance evidence, a signed learner observation record must be completed with enough reliable information to allow the tutor to accurately assess the evidence (see 3.4 *Task marking* below).

It is not permissible for summative assessment evidence to be produced in the learner's home environment, without the direct supervision of their assessor.

Due to the nature of producing an artefact, its production as part of the summative assessment will often be dictated by the availability of materials, equipment etc, therefore it may well be produced outside of the centre. However, the assessor must be confident that the work is that of the learner. In order to be confident, Edexcel requires one of the following situations to apply:

- the work is carried out under the direct supervision of the teaching centre assessor. This is the most desirable option
- the learner demonstrates to the teaching centre assessor equivalent levels of skill in each of the processes included in the production of the final artefact. Ideally this would be in the course of the regular teaching/learning programme, but exceptionally, if the assessor feels a skill has been assessed at a level beyond expectations, the assessor may require the learner to repeat that skill before authenticating the work.

If the artefact can only be produced remotely, for example during work experience, the assessor must have enough reliable information to allow them to both accurately assess the outcome and have a signed learner observation record from an appropriate person who directly observed the learner producing the artefact. An 'appropriate person' is defined as someone with a supervisory role within the workplace (or equivalent), and who has the required skills. This person must not be a family member, and must record and supply the required information for the assessor.

Collaboration (Group work) – Limited control

Some units may require learners to work as part of a group. In other units, unless it is specifically forbidden, tutors may choose to have learners working collaboratively. When producing assignments which require or allow learners to work in groups, tasks must be written to allow each group member to fully meet the requirements of the assessment criteria.

Learners must not have their assessment opportunities reduced by the poor performance of other group members. Where this becomes apparent the tutor or assessor should intervene, or provide suitable alternative activities which do not greatly add to the learners' workloads.

Group tasks should not rely on the performance of individual members of the group to allow other group members to meet all of the assessment criteria.

It is important that each learner is assessed on their individual contribution to the achievements of the group. Where several individuals contribute to a single piece of work, individual contributions must be clearly shown on the work to enable external moderation to take place. This can be indicated by learners or through the tutor's annotations.

Guidance and support

At the start of the assignment learners will often be required to plan out their programme of work. The tutor/assessors should agree these plans and where appropriate agree milestones where they can monitor learners' responses. Appropriate intervention is to be encouraged to ensure learners have every opportunity of success. However, if the planning process forms part of the assessment criteria, care must be taken to ensure that the plan remains the learner's own work.

Within some unit specifications, the level of assistance given to a learner is a discriminating factor used to decide a learner's positioning within the marking bands. To aid the assessor in selecting the appropriate level of assistance given to the learner a glossary of descriptors is included in the units and should be used for guidance when marking the learners work. In some cases, where a glossary doesn't exist, the following definitions should be used:

- *Assistance* – The learner has to be guided and advised to make progress, and responds to ideas suggested. The tutor/assessor needs to direct significant aspects of the work.
- *Limited assistance* – The learner suggests ideas for themselves, but makes use of guidance and advice from the tutor/assessor to make progress. The tutor/assessor assists in some aspects of the work, but generally does not direct it.
- *Independently* – The learner develops ideas themselves, using the tutor/assessor as an advisor rather than as a director. The tutor/assessor facilitates the work but does not need to direct its progress.

It is expected that all learners should develop as independent learners, but this does not mean that they should not be given any support in order to be able to research, write up and complete their reports. The hallmark of the independent learner, whatever the level, is knowing when and whom to ask for support in helping to carry the work forward.

All learners must be fully and equally briefed at the start of any task or assignment about the requirements of that task, including how they will be marked. They should be given the opportunity to ask any questions in order to clarify the requirements.

Once the assignment is under way, the tutor should respond to questions and requests for advice, but should normally refrain from intervening unasked. Responses can advise the learner on such matters as further sources of information, and can point out where further work is needed, but must always stop short of actually stating what to write.

In some units the amount of support and guidance a learner may receive in the course of carrying out the task or assignment is specified. This occurs, for example, when differentiation between mark bands is achieved in part by the support the learner needs to complete a practical task safely.

Tutors or assessors must always intervene where matters of health and safety are concerned. When this happens, the assessor should make a judgement about the appropriate marks that can be applied to the learner's work in the light of the intervention, and attach to the work a record of the intervention and justification for the marks awarded.

3.3 Feedback, re-working and submission

All Principal Learning awarding bodies are required to follow the instructions for feedback, re-working and submission specified by the JCQ

Candidates are free to **revise and redraft** a piece of coursework without teacher involvement before submitting the final piece. Candidates should be advised to spend an appropriate amount of time on the work commensurate with the marks available.

Teachers may review coursework before it is handed in for final assessment. Provided that advice remains at the general level, enabling the candidate to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks. Generally one review should be sufficient to enable candidates to understand the demands of the assessment criteria. Advice may be given in either oral or written form.

Having reviewed the candidate's coursework **it is not acceptable** for teachers to give, either to individual candidates or to groups, detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. Examples of unacceptable assistance include:

- detailed indication of errors or omissions
- advice on specific improvements needed to meet the criteria
- the provision of outlines, paragraph or section headings, or writing frames specific to the coursework task(s)
- personal intervention to improve the presentation or content of the coursework.

As indicated above, a clear distinction must be drawn between any interim review of coursework and final assessment for the intended examination series. Once work is submitted for final assessment it may not be revised: in no circumstances are 'fair copies' of marked work allowed. **Adding or removing any material to or from coursework after it has been presented by a candidate for final assessment will constitute malpractice.**

Where coursework is submitted in digital format there may be instances where the construction of the e-coursework does not attract any marks, in which case this construction may be done by the teacher instead of the candidate.

If a candidate requires additional assistance in order to demonstrate aspects of the assessment, the teacher should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the Candidate Record Sheet.

Teachers must keep live coursework secure and confidential at all times whilst in their possession. It is not acceptable for teaching staff to share coursework with other candidates.

There may be occasions when a learner needs to retake a task or assignment. This is acceptable at the discretion of the tutor, but the assignment should normally be set in a different context so that the learner is not repeating exactly the same tasks which they have had the chance to practise beforehand. Individual units will have further guidance where appropriate.

Authentication

All candidates must confirm that any work they submit for assessment is their own.

Where learners are required to gather information and resources, tutors or assessors should take the opportunity to discuss authentication and plagiarism at the outset.

Where learner observation records and practical activity logs are required Edexcel will provide exemplar pro formas. Centres may choose to develop their own documentation, but they must record at least the information contained within the exemplar pro formas.

Once the assignment has been completed the assessor may need to interview or test the learner on their understanding of the information and/or the resources that they have identified and used. This may be necessary if, for example:

- the assessor needs to confirm the authenticity of the work
- the unit marking grid carries marks for information and/or resource gathering.

It will be up to the centre assessor to decide on the appropriate format, although the activity should be of a 'closed book' nature.

If the assessor decides to interview the learner, the assessor is required to question the learner regarding their information or resources until the assessor is sufficiently satisfied with the authentication. Whilst the interview is in progress the learner should not have access to the information or resources unless the individual unit specifies otherwise. It can be either a group or individual interview.

If the assessor decides to test the learner, the assessor is required to follow the usual testing format, with learners working in silence, and placed in a manner so that they do not see other learners' responses. The questions are at the discretion of the assessor, as is the length and timing of the test. Learners are not permitted to view the questions prior to the test and should not have access to their work during the test unless the individual unit specifies otherwise.

The documented outcome could be either notes following an interview with one or a group of learners and signed by the assessor, or marked test papers.

Each candidate is required to sign a declaration before submitting their coursework to their subject tutors/assessors for final assessment, to confirm that the work is their own and that any assistance given and/or sources used have been acknowledged. Ensuring that they do so is the responsibility of the candidate's centre.

It is also a requirement that tutors/assessors confirm to the awarding body that all of the work submitted for assessment was completed under the required conditions and that they are satisfied that the work is solely that of the individual candidate concerned. Where assessment is supervised by someone other than the tutor, additional confirmation is required from the person who has supervised the assessment.

All tutors/assessors who have assessed the work of any candidate entered for each component must sign the declaration of authentication.

3.4 Task marking (standardisation and marking) - Medium control

Marking

Edexcel requires all consortium assessors to use only Edexcel authorized documentation in the assessment of its Principal Learning internal assessed units. All Edexcel Principal Learning internal assessed unit specifications have mark descriptors, and these must be used when assessing learner work. Consortium assessors must not try to re-interpret the mark descriptors, or use any other unauthorised publication which aims to do so.

If written evidence and artefacts are completed under the supervision of someone else (see *Supervision* above), this person may comment upon what is produced, but only the tutor can allocate marks.

Where performance evidence is observed by someone other than the tutor, this person must record their comments on the learner observation record. It is then the responsibility of the tutor to judge this evidence and allocate marks.

Standardisation

All Principal Learning awarding bodies are required to follow the instructions for standardisation specified by the JCQ.

Centres should use reference and archive materials (such as exemplar material provided by the awarding body or, where available, work in the centre from the previous year) to help set the standard of marking within the centre.

Prior to marking, a trial marking exercise should be undertaken. Teachers mark the same relatively small sample of work to allow for the comparison of marking standards. The exercise can take place at appropriate stages during the course and has three beneficial effects: it helps to bring about greater comparability in the marking standards; it may identify at an early stage any teachers whose standards are out of line with that of their colleagues; and it alleviates a heavy marking load at the end of the course.

Where the work for a unit has been marked by more than one teacher in a consortium, standardisation of marking should normally be carried out according to one of the following procedures:

Either a sample of work which has been marked by each teacher is re-marked by the teacher who is in charge of internal standardisation – normally the Domain Assessor;

Or all the teachers responsible for marking a component exchange some marked work (preferably at a meeting led by the Domain Assessor) and compare their marking standards.

Where standards are found to be inconsistent, the discrepant teacher(s) should make adjustments to their marks or re-consider the marks of all candidates for whom they were responsible. The new marks should be checked by the teacher in charge of internal standardisation.

Following completion of the marking and of internal standardisation, the coursework must be retained within the consortium and not returned to the candidates.

Consortia should retain evidence that internal standardisation has been carried out.

Annexe F: The disciplines and the rules of combination

The disciplines

The list of disciplines is not intended as a comprehensive or mutually exclusive list of areas for study or employment opportunities. It is an indication of potential disciplines a learner may wish to explore in developing knowledge and understanding about creativity and the realities of working in the creative and media industries.

Some of these discipline headings describe subjects which may be familiar as part of a school or college curriculum (for example drama and dance); others relate more clearly to activities within the creative and media industries (for example advertising and interactive media).

The disciplines do not exist within set boundaries – they have strong connections with one another. This interdisciplinary approach is central to the Diploma in Creative and Media.

The creative and media disciplines

2D Visual Art	Textiles	Photo Imaging
3D Visual Art	Footwear	Television
Graphic Design	Audio and Radio	Music
Product Design	Dance	Computer Games
Fashion	Interactive Media	Creative Writing
Drama	Animation	Craft
Advertising	Film	Publishing and Printing (from 2009)

The rules of combination

Learners are required to combine the disciplines in accordance with the following rules of combination.

NB: There is no required weighting for the disciplines when they are combined.

Level 1

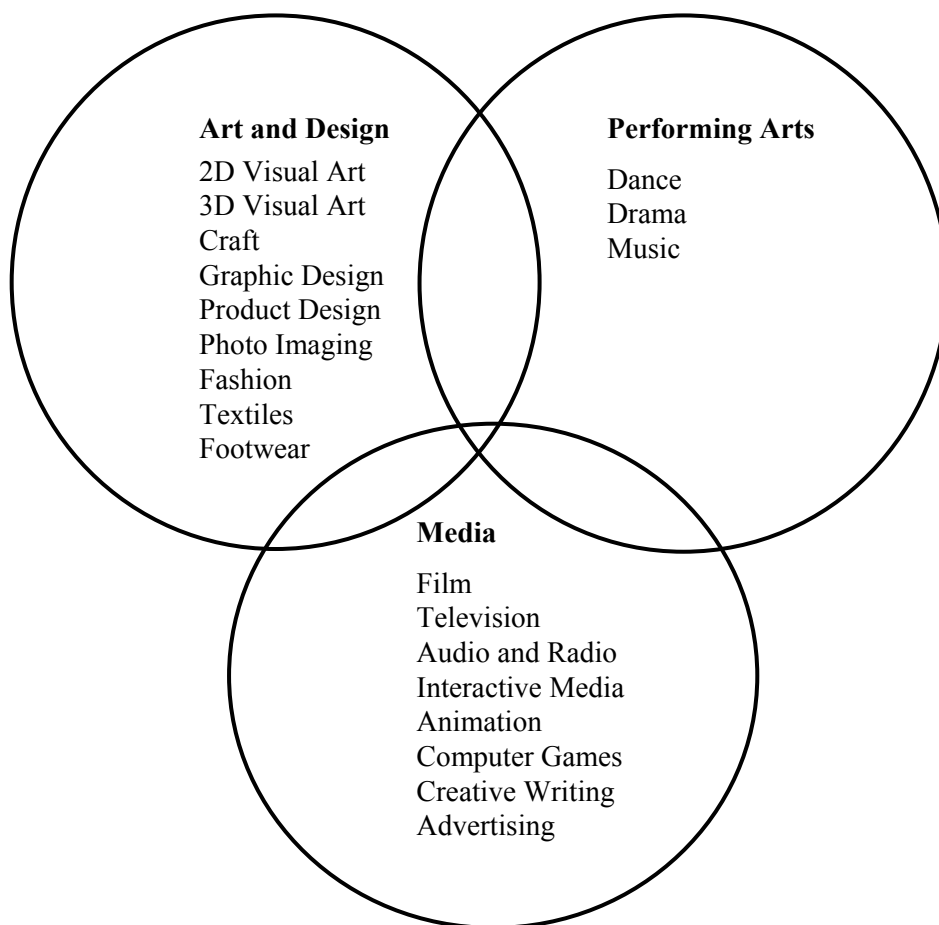
A minimum of six different disciplines must be evidenced across the whole of the learner's programme.

The total disciplines selected must include at least one discipline from two of the three areas of Art and Design, Performing Arts and Media (see below).

Each unit must address a minimum of two disciplines integrated as appropriate.

Any individual discipline may contribute to two or more units.

At Level 1 centres must structure the overall course around selected Sector Related Disciplines from at least two of the three areas of Art and Design, Performing Arts, and Media:



[NB: these groupings do **not** apply at Levels 2 and 3.]

Level 2

A minimum of six different disciplines must be evidenced across the whole programme.

Each unit must address a minimum of two disciplines integrated as appropriate.

Any individual discipline may contribute to two or more units.

Level 3

A minimum of four different disciplines must be evidenced across the whole programme.

At least four of the six units must contain a minimum of two disciplines.

Up to two units may focus on one discipline alone.

Each learner's overall programme may be constructed around one or two disciplines which will feature in all, or most of, the six units.

Any individual discipline may contribute to two or more units.

Annexe G: Assessment record for Mark B

Principal Learning for the Edexcel Diploma in Creative and Media – Mark B assessment record

Level	Unit number and title	:	
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Candidate's name		Candidate's number	
Centre name		Centre number	

Names of assessors contributing to this assessment			

Activity observed	LO	Assessor's comments	Assessor's signature	Date

Turn over

Activity observed	LO	Assessor's comments	Assessor's signature	Date

Assessment focus or foci					
Mark band 1	Mark range	Mark band 2	Mark range	Mark band 3	Mark range
Explanation for mark given					

Candidate's signature		Date
-----------------------	--	------

NB: This assessment sheet contains the evidence for Mark B of the unit specified. Teachers may give candidates a general indication of their level of achievement after an observation, but they must not give them a mark. A mark may be given only when all the available evidence for Mark B has been seen and assessed.

Annexe H: Authentication statement

Principal Learning for the Edexcel Diploma in Creative and Media

Authentication statement

Level		Unit	:	
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Candidate's name	
Candidate's number	
Centre name	
Centre number	

Candidate's declaration	
I declare that: 1 the work submitted for this unit is my own work or, in the case of group work, the work of myself and the other members of the group in which I worked, and that no part of it has been copied or taken from any unacknowledged source 2 I have done everything reasonable to ensure that the work complies with any relevant copyright legislation.	
Signed	Date

Teacher's declaration	
I declare that, to the best of my knowledge: 1 the work submitted by this candidate for this unit is the candidate's own work or was produced by the candidate as an active member of a group 2 the candidate has done everything reasonable to ensure that the work complies with any relevant copyright legislation.	
Signed	Date
Teacher's name	

Annexe J: Feedback forms for Level 3, Units 3 and 4

Principal Learning for the Edexcel Advanced Diploma in Creative and Media

Level 3, Unit 3: Interaction – partner feedback record

Learner's name		Learner's candidate number	
Centre name		Centre number	

1 Working relationships			
Which of the following statements best describes this learner's ability to develop and maintain working relationships? Please comment as you feel appropriate in the box below the statement you choose.			
Works with partners, showing limited sensitivity to and understanding of the needs of groups or individuals. Communicates ideas to partners to a limited extent.	Works closely with partners, showing sensitivity to and understanding of the needs of groups or individuals. Communicates ideas sufficiently to partners to allow progress.	Develops very effective partnerships, showing great sensitivity to and understanding of the needs of groups and individuals. Communicates ideas to partners with clarity, enabling good progress to be made.	

Continued

2 Quality of ideas			
Which of the following statements best describes the quality of the ideas put forward by this learner? Please comment as you feel appropriate in the box below the statement you choose.			
Generates and considers some viable initial ideas for interaction work.	Generates and explores ideas for interaction work which show some imagination.	Generates and thoroughly explores innovative ideas for interaction work.	
Develops a straightforward idea for creative interaction work.	Develops an imaginative idea for creative interaction work.	Develops an innovative idea for creative interaction work.	
Develops an outline proposal for the agreed project.	Develops a proposal with some detail for the agreed project.	Develops a thorough proposal with a clear direction for the agreed project.	

3 Quality of finished work			
Which of the following statements best describes the quality of this learner's finished work? Please comment as you feel appropriate in the box below the statement you choose.			
Produces material for a common partnership goal which partially fulfils intentions.	Produces proficient and imaginative material for a common partnership goal within time constraints.	Produces accomplished and innovative material for a common partnership goal within time constraints.	
Uses appropriate approaches, including monitoring procedures, with limited proficiency.	Uses appropriate approaches, including monitoring procedures, with some success and some sense of purpose to achieve intentions with a good degree of success.	Confidently uses appropriate approaches, including monitoring procedures, to fulfil intentions to high standards with high levels of consistency and a clear sense of purpose.	

Continued

4 Any other comments

Name(s) and position(s) of person(s) contributing to this feedback	Signature	Date

Candidate's signature	Date

Principal Learning for the Edexcel Advanced Diploma in Creative and Media

Level 3, Unit 4: Commission – client feedback record

Learner's name		Learner's candidate number	
Centre name		Centre number	

1 Working to a brief			
Which of the following statements best describes this learner's ability to work to a brief? Please comment as you feel appropriate in the box below the statement you choose.			
Demonstrates limited proficiency in developing a relationship with a client. Generates some viable ideas based on restricted research. Produces a basic proposal and budget. Demonstrates a limited grasp of the brief.	Demonstrates proficiency in developing a relationship with a client. Generates and explores interesting ideas using research based on a good range of sources. Produces a detailed proposal and budget. Demonstrates a competent grasp of the brief.	Demonstrates outstanding proficiency in developing a relationship with a client. Generates and develops innovative ideas using extensive and well-focused research. Produces a fully detailed proposal and budget. Demonstrates a thorough grasp of the brief.	

Continued

2 Understanding of the audience			
Which of the following statements best describes the quality of this learner's understanding of the audience for the completed commission? Please comment as you feel appropriate in the box below the statement you choose.			
Demonstrates a limited understanding of the target audience in producing ideas to fulfil a commission.	Demonstrates an adequate understanding of the target audience in producing ideas to fulfil a commission.	Demonstrates a thorough understanding of the target audience in producing ideas to fulfil a commission.	
Demonstrates a limited consideration of the target audience's relationship to the technology/techniques to be used.	Demonstrates a careful consideration of the target audience's relationship to the technology/techniques to be used.	Demonstrates a thorough and detailed consideration of the target audience's relationship to the technology/techniques to be used.	

3 Quality of working practice			
Which of the following statements best describes the quality of this learner's working practice? Please comment as you feel appropriate in the box below the statement you choose.			
Manages the production process following the main procedures with limited proficiency.	Manages the production process within time and budget constraints, following most procedures with reasonable efficiency.	Manages the production process skilfully within time and budget constraints, following all procedures precisely.	
Shows limited ability to maintain communication with client.	Maintains communication with client.	Maintains excellent communication with client.	
Occasionally monitors work and working practices, using this process to inform or modify work to a limited degree.	Frequently monitors work and working practices, often using this process to inform or modify work.	Constantly monitors work and working practices, consistently making use of this process to effectively inform or modify work.	
Manages health and safety procedures, and industry and legal protocols with limited proficiency.	Manages health and safety procedures, and industry and legal protocols with proficiency.	Manages health and safety procedures, and industry and legal protocols with care and precision.	

Continued

4 Quality of finished work			
Which of the following statements best describes the quality of this learner's finished work? Please comment as you feel appropriate in the box below the statement you choose.			
Uses materials, technologies and techniques with limited proficiency in fulfilling a commission. Partially achieves creative intentions.	Uses materials, technologies and techniques with proficiency and some imagination in fulfilling a commission. Shows some success in achieving creative intentions.	Uses materials, technologies and techniques confidently and with high levels of skill and creativity in fulfilling a commission. Shows outstanding success in achieving creative intentions.	

5 Any other comments

Name and position of client	Signature	Date

Candidate's signature	Date

Annexe K: Learning outcomes and assessment criteria for each unit

The following sections state the learning outcomes and assessment criteria for each unit that are presented on the National Database of Accredited Qualifications, NDAQ. Each section outlines the intermediary stage in generating the marking grid from the learning outcomes via assessment criteria.

Unit title: Level 3 Unit 1 Capture

This summary references, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills. *Annexe B* of this document lists the personal, learning and thinking skills and their elements.

Key	IE – independent enquirers; CT – creative thinkers; RL – reflective learners; TW – team workers; SM – self-managers; EP – effective participators
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Learning outcome number	Learning outcome	Assessment criteria
	The learner should:	The learner can:
1.1	understand past and current practice of capture a chosen medium or media	- provide a description of past and current practice in capture in a chosen medium or media - describe how factors such as historical developments have influenced current practice - describe approaches to capture in a chosen medium or media by different practitioners
1.2	be able to plan capture in a chosen medium or media	- generate and consider ideas for capture [CT 1] - undertake research into ideas for capture [IE 1, 2] - produce a project plan
1.3	be able to explore and experiment with different techniques of capture in a chosen medium or media	- explore capture, and experiment with techniques [CT 2, 5] - make connections between own and other practitioners' use of media, materials and techniques [CT 3] - manage health and safety protocols [SM 4]
1.4	be able to complete capture in a chosen medium or media	- produce a capture product using a range of approaches [SM 2] - manage the project, modifying ideas or plans when necessary [CT 6; SM 3, 5] - manage health and safety and industry protocols [SM 4]

Learning outcome number	Learning outcome The learner should:	Assessment criteria The learner can:
1.5	understand how to monitor capture work and working processes in order to inform own practice.	• identify cultural, economic, political or social factors that might have influenced own work [IE 5] • assess strengths and weaknesses, making use of these observations to refine ideas and outcomes [RL 1, 3].

Unit title: Level 3 Unit 2 Show

This summary references, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills. *Annexe B* of this document lists the personal, learning and thinking skills and their elements.

Key	IE – independent enquirers; CT – creative thinkers; RL – reflective learners; TW – team workers; SM – self-managers; EP – effective participators
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Learning outcome number	Learning outcome	Assessment criteria
	The learner should:	The learner can:
2.1	understand the principles of showing creative and media work	- research and describe methods used by practitioners to present their work to audiences [IE 2, 4] - research and describe how these methods have developed over a period of time [IE 2, 4] - present conclusions [IE 6]
2.2	be able to contribute to work intended for a particular show	contribute to the development of work for a show using a range of approaches and techniques [CT 1]
2.3	understand how to market and publicise a show	- contribute to the development and running of a publicity campaign aimed at a specified target audience [CT 1; TW 1, 2] - contribute to the design and production of promotional materials [CT 1; TW 1, 2] - understand appropriate contexts in which to publicise the event
2.4	be able to set up and run a show	- contribute to the setting up and management of a show for a specified target audience [SM 3, 5] - manage resources to achieve intentions [SM 2] - undertake risk assessments and manage risks [SM 4] - manage health and safety procedures [SM 4]
2.5	understand how to gather and evaluate audience responses to the show.	- use a range of methods to collect feedback from a variety of sources [IE 2, 3; RL 4] - describe audience responses to a show comparing these to their review of their own and the group's work [RL 1].

Unit title: Level 3 Unit 3 Interaction

This summary references, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills. *Annexe B* of this document lists the personal, learning and thinking skills and their elements.

Key	IE – independent enquirers; CT – creative thinkers; RL – reflective learners; TW – team workers; SM – self-managers; EP – effective participators
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Learning outcome number	Learning outcome The learner should:	Assessment criteria The learner can:
3.1	be able to identify opportunities for interaction work	- research relevant agencies as possible partners for interaction work [IE 2, 4] - generate and explore initial ideas for interaction work [CT 1] - research local cultural diversity [IE 3]
3.2	be able to work in partnership to develop an idea with a common purpose	- work with partners to develop an idea for creative interaction work, showing sensitivity to and understanding of the needs of groups or individuals [CT 3; TW 1, 4; EP 1] - communicate ideas persuasively to partners [EP 2] - develop an agreed project proposal [EP 3]
3.3	be able to work within the constraints that influence interaction work	manage the financial, legal and practical constraints which influence interaction work [SM 5]
3.4	be able to produce material that fulfils the intentions of all partners	- work with others to produce material for a common partnership goal [TW 1, 2] - use appropriate management and monitoring procedures [SM 3, 6; RL 2, 3] - modify and adapt work when need arises [CT 6; SM 1]
3.5	understand how own work relates to historical and contemporary practice.	- research and analyse similarities and differences between own interaction work and past and current practice [IE 2, 3, 4] - present conclusions effectively [IE 6].

Unit title: Level 3 Unit 4 Commission

This summary references, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills. *Annexe B* of this document lists the personal, learning and thinking skills and their elements.

Key	IE – independent enquirers; CT – creative thinkers; RL – reflective learners; TW – team workers; SM – self-managers; EP – effective participators
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Learning outcome number	Learning outcome	Assessment criteria
	The learner should:	The learner can:
4.1	know how to work with a client to develop a proposal in response to a commission	- develop a relationship with a client [TW 1, 2] - grasp a brief - generate and research ideas for fulfilling the brief [CT 1, 2] - produce a proposal and budget
4.2	understand the importance of the target audience when considering a commission	- understand the target audience when producing ideas to fulfil a commission - consider the target audience's relationship to the technology/techniques to be used [CT 3]
4.3	be able to use materials, technologies and techniques to fulfil a commission	- use materials, technologies and techniques in fulfilling a commission - understand the discipline(s) chosen to work in
4.4	be able to manage the production process to fulfil a commission	- manage the production process [SM 2, 3] - achieve creative intentions - maintain communication with client [TW 1] - monitor work and working practices, using this process to inform or modify work [RL 2, 3] - manage health and safety procedures, and industry and legal protocols [SM 4]
4.5	understand how completed commissions might further a career in the creative and media sectors.	- use a range of methods to collect feedback from a variety of sources and review responses to the completed commission [IE 2, 3; RL 4] - assess strengths and weaknesses and consider their implications for the future [RL 1, 5].

Unit title: Level 3 Unit 5 Evaluation

Learning outcome number	Learning outcome	Assessment criteria
	The learner should:	The learner can:
5.1	understand how to use an evaluative record to consider factors that have influenced work and decision making	gather, record and use relevant information to reflect on processes, techniques and media employed and decisions made, with reference to: • influence of other practitioners • appropriateness and effectiveness of the processes, techniques and media employed • how styles, genres, language and formal elements have been used to convey and communicate intentions • how work is affected by consideration of its intended audience and other constraints
5.2	understand how to evaluate own development and relate it to intentions for progression	use feedback and other sources to evaluate own creative development over time and relate that to intentions for progression
5.3	understand how to investigate opportunities for progression in education and employment.	research, identify, explore and evaluate opportunities for and barriers to progression to employment and higher education.

Unit title: Level 3 Unit 6 Investigation

Learning outcome number	Learning outcome	Assessment criteria
	The learner should:	The learner can:
6.1	know how to undertake research into work by creative and media practitioners	undertake research which covers: - the life and creative development of the chosen practitioner - the professional working practices of the practitioner - the practitioner's use of materials, techniques and technologies - the audiences for the practitioner's work - the way the work was distributed - the responses of audiences to the work
6.2	understand how to apply appropriate critical methodology to the work of a chosen practitioner	- demonstrate understanding of a critical methodology - apply that methodology to the work of the chosen practitioner
6.3	be able to respond critically to work by a chosen practitioner which combines two or more disciplines.	- respond critically to work by a chosen practitioner - show appreciation of context, technical structure, content and audience - assess strengths and weaknesses in the work of others - communicate their critical appreciation and understanding of the work of others, supporting their ideas effectively

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