

General Tutor Guidance

Edexcel Diplomas

To support the Edexcel Level 1, Level 2 and Level 3
Principal Learning in Creative and Media

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Introduction

This publication supports the teaching of the *Edexcel Level 1, Level 2 and Level 3 Principal Learning in Creative and Media*. It must be read in conjunction with the relevant sections of the published guidance and units.

All Edexcel Level 1, Level 2 and Level 3 Principal Learning units contain sections relating to guidance for teaching and assessing each unit.

Each unit identifies the guided learning hours (GLH) required for teaching and assessment. Edexcel has also identified within each internally assessed unit the GLH that will probably be required to meet the assessment requirements of the unit.

The tutor support materials in this publication are designed to supplement the guidance given in the units. For each unit where it is appropriate there is a sample assignment that covers the whole unit and guidance for the adaptation of that assignment.

These tutor support materials — including the sample assignments they contain — are not prescriptive. Tutors may feel that the unit can be taught and assessed more effectively in a different way. This may be because of the way the qualification is organised within their centre or due to consideration of their learners, their learning styles and prior learning.

When centres devise their own assignments for the internally assessed units, they must follow the procedures outlined in *Appendix 3 – Internal Assessment of Principal Learning Units*. It is essential that all procedures are followed and that they are developed and managed with careful consideration of the controls for supervision and authentication.

Structure of Principal Learning in Creative and Media

Edexcel Level 1 Principal Learning in Creative and Media

Learners must take **Units 1, 5 and 6** and **two** other units.

Unit number	Title	GLH	Assessment
1	Introduction to Creative and Media Skills	60	Internal
2	Visual Arts	60	Internal
3	Performance Arts	60	Internal
4	Media Production	60	Internal
5	Presentation	30	Internal
6	Skills Report	30	External

Edexcel Level 2 Principal Learning in Creative and Media

All units are compulsory.

Unit number	Title	GLH	Assessment
1	Scene	60	Internal
2	Performance	60	Internal
3	Artefact	60	Internal
4	Record	60	Internal
5	Campaign	60	Internal
6	Festival	60	Internal
7	Project Report	60	External

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

Introducing the Diplomas in Creative and Media

Diplomas and Principal Learning

Diplomas are a new type of qualification that offer a mix of general and applied learning. Diplomas are available at Level 1 (Foundation), Level 2 (Higher) and Level 3 (Advanced). They are made up of a number of components, each of which the learner has to achieve in order to be awarded a Diploma. The main component, and the one which primarily identifies the line of learning for each individual Diploma, is the Principal Learning. The Principal Learning for a Diploma is a separate qualification, and learners who achieve the Principal Learning, but who do not achieve other required components, will still have that achievement recorded on their final Diploma transcript.

The Principal Learning for the Diplomas in Creative and Media at all three levels requires an interdisciplinary, team-based approach to teaching, allowing learners to combine in a single qualification disciplines related to the various employment sectors of the creative and media industries.

This document is concerned entirely with the Edexcel Principal Learning for the Diplomas in Creative and Media which is designed at all three levels to:

- allow maximum flexibility when combining or working across disciplines
- provide opportunities to combine different units
- allow the application of learning in the context of creative and media activities

The Diploma learner

The Principal Learning for Creative and Media combines academic and theoretical knowledge with practical skills. The aim of the qualification is to provide breadth in learning and depth in the application of the practical skills, developing creativity and confidence in a young person's ability to think, question, explore, create and communicate.

Following a Diploma programme will also enable learners to develop their personal, learning and thinking skills. Creative thinking, team-working, self-management, reflective learning, independent enquiry and social participation are all central to the qualification and are embedded in the teaching and assessment of the Principal Learning.

The Diplomas in Creative and Media are therefore for learners who want to:

- develop an understanding of the creative process
- develop skills in the broad context of the creative and media sectors, rather than specialising in a single discipline
- apply their learning in work-related tasks
- develop transferable skills related to thinking and learning which are essential to self-development
- find out about employment in the creative and media sectors.

It is essential to recognise, though, that first and foremost the focus of the Principal Learning for Creative and Media is on process, so the Diploma learner is not an art and design student, nor a moving image production student, nor a dance student but a creative arts student.

The core themes

Central to this idea that learning for this qualification will focus on *process* are the four core themes around which the Principal Learning is built and which are integrated in all units at all three levels.

The four themes are:

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

Theme 1, creativity in context, is concerned with the activities of the creative and media sectors. Learners will be expected to develop skills, appropriate to their level of learning, showing a critical perspective used to inform their response to the work of others, and influence their own creative process. They will explore and investigate a range of creative work in the context of influences, such as developing technologies and use their findings to inform their own activities.

The purpose of Theme 2, thinking and working creatively, is to develop the skills and attitudes that nurture creativity, creative problem solving and critical evaluation skills. This will equip learners to follow creative ideas through to resolution and develop their own creative practices. Learners will be expected to continually revisit this theme in order to develop a creative approach.

Theme 2 is intrinsically linked to Theme 3, principles, processes and practice, through which learners will develop the practical skills and techniques essential to the creative production process. Through the practical application and development of these skills in work-related projects — and of the theoretical knowledge that supports them —learners will be equipped with the tools they need to realise and communicate their ideas. Central to this theme is the focus on new and emerging technologies and the impact these are having on traditional practice.

Theme 4, creative businesses and enterprise, focuses on developing a knowledge of the business context of creative and media production. Acquiring skills as practitioners in a commercial environment will inform their own work and develop a range of transferable skills, some of them outside of those related to the line of learning. These skills will support progression into a broad range of subject areas or employment opportunities

The disciplines

The Principal Learning for the Creative and Media Diplomas covers a broad range of industry sectors that draw upon a wide number of what may be termed sector-related disciplines — for example graphic design, or dance.

Some of these discipline headings describe subjects which are familiar as part of a school or college curriculum; others more readily relate to activities within the creative and media industries (for example advertising and interactive media).

The disciplines are not intended as a comprehensive or mutually exclusive list of areas for study or jobs to be trained for, but rather an indication of the possibilities for providing the context for exploring creativity and learning about the realities of working in the creative and media industries.

The disciplines do not exist within set boundaries — they have strong connections with one another. This interdisciplinary approach is central to the Principal Learning for the Diplomas in Creative and Media. The interrelation of these disciplines and the scope for developing an interdisciplinary approach to learning and application of skills is essential to the way in which the disciplines are presented to learners within the structure of the Principal Learning.

The creative and media disciplines are:

2D Visual Art	Interactive
3D Visual Art	Animation
Craft	Computer Games
Graphic Design	Photo Imaging
Product Design	Creative Writing
Fashion	Publishing
Textiles	Music Performance
Footwear	Music Technology
Advertising	Dance Performance
Film	Dance Choreography
Television	Drama Performance
Audio and Radio	Drama Technical and Production

Figure 1

Combining disciplines

When approaching the teaching of the diploma the first step is for centres to identify the disciplines that they can realistically offer in each unit or assignment. This will obviously depend upon the skills and backgrounds of the staff (whether teaching or support) and the facilities available to them. In the more widely spread consortia, the location of facilities will also have to be taken into account.

The range of disciplines available to learners will obviously vary, but it is essential that they provide opportunities to generate adequate evidence when covering any given unit. However, whilst it is unlikely that learners will always have an absolutely free choice of disciplines, the underlying principle of all programme design must be to maximise at every possible opportunity.

It would be completely contrary to the spirit and the letter of the Diplomas in Creative and Media to construct a programme of Principal Learning which predetermines or unduly limits learners' choice in the way they address or combine disciplines, either in relation to individual units or across the programme as a whole.

Consortia can maximise the choice of disciplines available by offering a variety of assignments for each unit and to be as flexible as they can in allowing learners to vary an assignment to suit their own interests and abilities. Where students are allowed to vary a set project, teachers must, of course, ensure that they are not prevented from producing the evidence necessary for the assessment of the unit across the full mark range.

A sensible way to approach the issue of choice for small consortia might be for all learners to work on the same project, set out in a single assignment, with choices offered regarding the role each learner undertakes. For example, Level 2 learners might work collaboratively on a rock gig for *Unit 2: Performance* but could be given choices with regards to their role. This would allow some learners to perform, some to work on costume and set design and others to undertake promotional activities. However, if this style of project is offered it is essential that documentation includes the individual roles and each learner's contributions to the whole activity.

Two examples of how learners might vary a set programme to suit their own interests are given in Figures 2 and 3.

Example 1			
Jonathan, a Level 2 learner, is a keen musician who plays guitar and drums. He is also interested in media and the visual arts and is eager to develop skills in these areas.			
Unit		Activities	Disciplines covered
1	Scene	Jonathan produces 2D images and uses them on an interactive website that gives information about the arts scene of his area.	2D Visual Art Interactive Media
2	Performance	Jonathan performs in a live rock concert and contributes to the design and construction of the stage set.	Music 3D Visual Art
3	Artefact	Jonathan produces a CD cover and promotional materials for a rock band.	Graphic Design Advertising
4	Record	Jonathan performs in and co-directs a music video.	Music Film
5	Campaign	Jonathan contributes to the writing of the script and composes incidental music for a documentary promoting awareness of eating disorders in teenagers.	Music Creative Writing
6	Festival	Jonathan produces a radio jingle promoting his college's arts and music festival.	Music Advertising
7	Project Report	Jonathan chooses to report on the work completed in <i>Unit 4: Record</i> .	Music Film
Summary		Jonathan has combined two disciplines in each unit. He has also covered eight different disciplines across his complete programme — two more than the required six. Film and Music have contributed to two or more units — in the latter case, five altogether.	

Figure 2

Example 2			
Carrie is a Level 3 learner who has a good range of abilities in the visual arts and a particular interest in fashion. She is also keen to develop her dance skills.			
Unit	Activities	Disciplines covered	
1	Capture	Carrie investigates photographic techniques in the fashion industry and contributes to the creation of clothes for a fashion magazine spread. She produces her own photographic material for the magazine spread. She demonstrates experimentation with capture techniques as well as producing innovative and creative images. .	Fashion Photo Imaging
2	Show	Carrie creates an item of clothing for a fashion show and takes part as a model, performing a choreographed routine. She undertakes work on marketing the show and demonstrates skills in managing the performance of the Show.	Fashion Dance
3	Interaction	Carrie is involved in the design and production of puppets for a Theatre in Education piece produced in collaboration with Year 6 learners from a local primary school. She demonstrates skills in working with the interactice partner to produce an outcome for the partner.	Textiles 3D Visual Art
4	Commission	Carrie works as part of a team on a commission to produce costumes for a production of The Boyfriend. She produces her own costume designs and finished products that meet the requirements fo the commission. She demonstrates skills in working with the commissioner, making changes where necessary and maintaining communications with the commissioner.	Fashion Textiles Drama Music Dance
5	Evaluation	Carrie chooses to evaluate the work completed in Unit 1 and Unit 4.	Fashion Photo Imaging
6	Investigation	The subject of Carrie's investigation is the work of Mary Quant and how her use of textiles influenced British fashion.	Fashion Textiles
Summary		Fashion features in five of the units and Textiles (a closely related discipline) in the sixth. However, Carrie has covered seven disciplines — three more than the required four — across her complete programme. She has not chosen to take up the option of focusing on only one discipline in two of the units.	

Figure 3

Personal, learning and thinking skills

All personal, learning and thinking skills are required to be covered and assessed across the whole Diploma. They are not, however, separately assessed, all six of them being embedded in the assessment criteria for each unit of Principal Learning at all three levels. Learners may also develop and apply personal, learning and thinking skills within work experience and their project.

The learner's achievement of personal, learning and thinking skills across their Diploma work as a whole needs to be recorded in their Diploma transcript, so teachers need to be aware of where individual skills are being demonstrated and record this accordingly, whether marking Principal Learning or the project, or recording the learner's achievement of work experience.

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 whole Diploma programme.

When providing feedback to the learner on their assessments, whether formative or summative, teachers should discuss the level of success in personal, learning and thinking skills that has been demonstrated for each assignment. Teachers should use a standard form to record where progress has been made and where the learner needs to focus further development. A suggested sheet for this activity is provided in *Annexe B* of the *Guidance and Units of the Edexcel Level 1, Level 2 and Level 3 Principal Learning in Creative and Media*.

Each learner's achievement of personal, learning and thinking skills will be recorded in the Diploma transcript.

Progression through the three levels

There are some basic principles in the way the Principal Learning for the Diplomas in Creative and Media was developed which should guide approaches to teaching the three different levels.

Level 1 aims to *introduce* learners to relevant content and to encourage them to apply their learning practically.

Learners should therefore be provided with an introduction to the concept of audience and to considering creative and media products and practices in the context of their intended audience (core theme 1). They should be introduced to planning, monitoring and devising ideas in response to a brief and to collaborating on idea development (core theme 2). The focus should be on encouraging their confidence and their ability to be flexible in their approach.

In relation to core theme 3 learners should be introduced to the key stages in the creative process and to the basic materials, technologies and practices that will enable them to begin producing and documenting creative work of their own.

Level 1 learners should be introduced to the three main creative and media sectors, and gain some appreciation of the realities of working in the industry (core theme 4).

At Level 2 learners should be further *exploring their skills*, knowledge and understanding.

In relation to core theme 1 greater emphasis should be placed on exploration of and experimentation with ideas development, enabling learners to think more creatively and with increasing confidence.

Learners should explore creative contexts, including a diverse range of cultures and the historical development of products and practices (core theme 2).

They should develop skills through their exploration of a wide range of techniques in production processes as well as through a broad range of materials and equipment (core theme 3). Exploration of both industry and of progression routes will be reinforced the focus on developing an increasingly realistic impression of the industry and of employment opportunities (core theme 4).

The focus at Level 3 should be on enabling the learner to significantly *develop* their learning.

Level 3 learners will demonstrate a more sophisticated level of critical analysis and personal response. At this level learners will be more objective, communicating in a way that demonstrates the depth of their understanding and an ability to express their thoughts and ideas articulately and fluently (core theme 1).

Similarly, the focus will be on the development of a critical perspective from which to develop ideas and analyse the ideas of others. Learners should 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 approaches (core theme 2).

In relation to core theme 3 the focus should be on developing imagination and innovation in the application of the fullest possible range of techniques. Greater emphasis will also be placed on application of emerging technologies and their impact on traditional practices.

Level 3 learners should develop a substantial understanding of the creative and media industries including progression routes for further education or training, with specific reference to their own aspirations for future employment (core theme 4).

Structuring a programme for Principal Learning

Order of units

In a Level 1 programme it is obligatory to teach Unit 1: *Introduction to Creative and Media Skills* first as this unit is introductory and, to some extent, diagnostic. It also contains the learning skills module which needs to be taught at the beginning of the programme. Learners will then opt for two of the three disciplines in Unit 2: Visual Arts, Unit 3: Performance Arts and Unit 4: Media Production.

The other factor which determines the order in which units are covered is the requirement that Unit 5: Presentation requires the learner to present work, already completed in another unit, to an audience. This unit is then followed by the external unit Unit 6: Skills Report which requires the learner to respond to questions about the work produced and the presentation.

At Levels 2 and 3 the only other factor which determines the order in which units are covered is the requirement of external units (Level 2, Unit 7; Level 3, Unit 5) to refer to work already completed. Obviously this means leaving them until that work has been done, but teachers may also consider it better to leave them to the latest possible point in order that learners have maximum choice in what work they refer to, are at the maximum level of skill, and are also at their maximum point of personal development.

Allowing for those considerations, especially at Level 1 where there is less flexibility, centres may teach units in any order, may run them consecutively or have two or more units running concurrently. It is also possible to integrate the teaching of two or more units thus providing scope for learners to work on larger, more extensive projects. Figure 4 provides an outline of an integrated assignment which covers both *Unit 2: Performance* and *Unit 5: Campaign* at Level 2.

Co-teaching Levels 1 and 2

It is possible to organise the teaching of Levels 1 and 2 of the Edexcel Principal Learning for the Diplomas in Creative and Media over two years in such a way that learners in the cohort follow the same programme. Learners working at Level 2 can, if they wish, also take the full Level 1 or have that as a fallback position, whilst learners working at Level 1 have the option of progressing to the Level 2 if they prove capable of doing so without having to retake the first year. (See Figure 5)

This model assumes a certain degree of redundancy, but consortia may well feel that the advantages to learners more than compensate for that redundancy.

All learners start by doing Level 1, *Unit 1: Introduction to Creative and Media Skills*. There is no reason why the Level 2 learners should not do this unit, which could act as an extremely useful induction for them.

All learners then complete three large assignments, each of which will enable them to produce evidence for assessment of one Level 1 unit and one Level 2 unit. (These need not actually be single assignments — groups of assignments which cover all the relevant assessment foci would do the job as well.) All learners are assessed against the assessment foci for both units in each assignment. There is no need to separate them out by not assessing the Level 2 learners against the Level 1 criteria.

Please note that while this co-delivery is possible, assessment must be presented for one or other of the levels. Assessment also be recorded on the documentation relevant to the targeted level.

Units covered	Unit 2: Performance and Unit 5: Campaign		
Summary of assignment	Learners will take part in a Theatre in Education (TiE) project for an audience of 5–9 year olds. The aim of the project is to devise a 40 minute show with supporting materials such as teacher packs. The show would be part of a campaign promoting the ‘Stranger Danger’ message in local primary schools.		
Disciplines offered for Unit 2		Disciplines offered for Unit 5	
Drama, Music, Dance, Fashion, Textiles, Footwear, 2D Visual Arts, 3D Visual Arts, Photo Imaging, Creative Writing, Film, Audio and Radio.		Drama, Music, Dance, Fashion, Textiles, Footwear, Advertising, 2D Visual Arts, 3D Visual Arts, Photo Imaging, Graphic Design, Creative Writing, Interactive Media, Film, Audio and Radio.	
Assessment requirements of Unit 2		Assessment requirements of Unit 5	
LO	Evidence produced by	LO	Evidence produced by
2.1 Understand the development of a form of performance over a specified period of time	<ul style="list-style-type: none"> exploring the development of TiE from the 1970s to the present day 	5.1 Understand the nature and purpose of campaigns	<ul style="list-style-type: none"> exploring children’s issues and the use of TiE in campaigns
2.2 Be able to contribute to the planning of a performance	<ul style="list-style-type: none"> researching the issue devising the piece generating ideas for costumes, sets, props and special effects 	5.2 Be able to prepare a campaign	<ul style="list-style-type: none"> researching the ‘stranger danger’ issue considering how to reach target audiences and how to ensure the message is communicated devising materials and methods to measure the success of the campaign devising teachers’ packs and promotional materials gathering the materials required for a schools tour or preparing for visiting audiences

continued

Assessment requirements of Unit 2		Assessment requirements of Unit 5	
LO	Evidence produced by	LO	Evidence produced by
2.3 Be able to contribute to the production of a performance	<ul style="list-style-type: none"> • taking part as a performer • constructing sets and costumes • working in a technical role — eg managing special effects 	5.3 Be able to conduct a campaign	<ul style="list-style-type: none"> • promoting the show around the region, taking bookings for the show, taking part in the production of the show
2.4 Be able to monitor own contribution to a performance	<ul style="list-style-type: none"> • monitoring contribution to the planning and production of the piece • reviewing work on a regular basis and considering areas for improvement 	5.4 Be able to monitor the preparation and conduct of a campaign	<ul style="list-style-type: none"> • gathering information and data on awareness of the campaign • investigating responses and attitudes to the effectiveness and conduct of the campaign

Figure 4

Year 1

Level 1, Unit 1: Introduction to Creative and Media Skills

Teaching module 1

Assessment assignment
1
covering -

Level 1, Unit 2:
Visual Arts

Level 2, Unit 3:
Artefact

Teaching module 2

Assessment assignment
2
covering -

Level 1, Unit 3:
Perf. Arts

Level 2, Unit 2:
Performance

Teaching module 3

Assessment assignment
3
covering -

Level 1, Unit 4:
Media Prod.

Level 2, Unit 4:
Record

Level 1, Unit 5 : Presentation

Level 1, Unit 6: Project Report (External)

Year 2 — learners complete the remaining units for Level 2.

Figure 5

Thus, those achieving at Level 2 would be eligible to claim the Level 1 qualification, whilst those working at the top end of Level 1 could realistically continue into the second year even if they do not achieve enough in year 1 at Level 2 to be over the pass boundary at that point. The compensatory nature of the final assessment means that these learners, by improving their performance in year 2, could still achieve, overall, a pass at Level 2.

It is also possible, of course, for Level 1 and Level 2 learners to do everything in parallel up to the point at which the Level 1 learners do Units 5 and 6 (the two linked units which include the external assessment for Level 1). Then, whilst the Level 1 group are doing those units, the Level 2 group could do some preparatory work for the second year which is not directly assessed. That would mean that good Level 1 learners could still join the Level 2 group in the second year if they are able to without the disadvantage of being behind the rest of the group in terms of assessed work.

One other ‘redundancy’ of this model should be mentioned. Level 1 learners will do all three of the optional Level 1 units. This, however, should work to their advantage as they will choose to put forward for their final mark the two units in which they do best.

*Special note. If learners are entered for a Level 1 qualification all work produced as evidence must be organised and cross-referenced to the Level 1 unit specific requirements and assessment documentation.

Teaching the Principal Learning

The structure of Principal Learning units

The Principal Learning is made up of internally and externally assessed units.

The internally assessed units provide learners with opportunities to complete centre-devised and sector related projects which build a portfolio of work to evidence their achievement.

All internally assessed units are set out in the same way at all three levels:

About this unit	Each unit begins with an overview written in learner-friendly language.
Learning outcomes	These state what the learner should understand, know and be able to do on completion of the unit. This section links to the next.
What you need to cover	The Principal Learning for the Diplomas in Creative and Media is free of prescribed discipline-related content. This section, however, includes a breakdown of how each learning outcome should be addressed.
QCF summary	This summarises the assessment criteria of the unit and identifies the personal, learning and thinking skills that are embedded in the assessment of the unit.
How you will be assessed	This section provides guidance to the learner on how they will be assessed and the kinds of materials they need to gather for their portfolio.
Marking grid	The grid contains the assessment foci (linked to the learning outcomes) with assessment descriptors across three mark bands. Edexcel Principal Learning uses a ‘best fit model’ for assessment.
Guidance for teaching the unit	This section includes basic advice on the types of strategies that might be employed for teaching the unit.
Guidance for assessing the unit	This includes detailed advice regarding the requirements of each assessment focus.
Personal, learning and thinking skills	These sections provide guidance and suggest activities that could be used to integrate these skills into the teaching of the unit.
Functional skills	

Externally assessed units are set out in basically the same way, except that the section on assessment provides advice and instructions on how to run the assessment for the unit. Where there is a set paper for the unit assessment, this is given in an appendix, along with an indicative assessment grid.

In the externally assessed units learners prepare materials and responses in advance and write their work up in controlled conditions. At all three levels there is an externally assessed unit that gives learners the opportunity to evaluate the work they have undertaken and reflect on their diploma ‘journey’ so far. At Level 3 there is an additional unit that requires learners to undertake research into a chosen practitioner.

Introducing the Diploma way of working to your learners

One of the features that makes the Diploma unique is the emphasis on developing understanding and skills across a range of arts and media disciplines. Learners will be required to combine these disciplines in a variety of projects. For some learners this will be what attracted them to the Diploma in the first place. For others, however, the thought of having to work within arts and media disciplines that they are not familiar with may be daunting. It is important that Diploma learners do not see themselves, for example, as ‘musicians’, ‘dancers’ or ‘designers’. They need to be fully aware of the range of disciplines on offer at their centre and be prepared to work both in and out of their ‘comfort zone’.

Unit 1 of the Level 1 Diploma is designed to introduce learners to the three general discipline areas, the visual arts, performance arts, and media production, presenting them with a series of mini projects. Learners beginning their studies at Levels 2 or 3, however, will still need to be introduced to this multidisciplinary way of working. A short induction period is therefore advisable. This could be structured around a series of workshop sessions that introduce learners to a number of different disciplines. Asking learners to complete a skills audit during their induction would also be a useful way of assessing the skills they already have as well as allowing them to identify new disciplines which they would like to develop.

There is, of course, no reason why centres should not use their Level 1 Unit 1 modules in the higher levels as a way of introducing learners to the Diploma, and as a diagnostic tool to help them make decisions about the routes they might like to follow.

Teaching the internally assessed units

Each unit contains advice on how to teach it. Innovative ideas and practice has been developed within consortia and spread through training events and networking websites. It is up to centres to decide what the content of their programmes should be. A basic principle to work on would be to decide what sort of assignments are going to be offered to learners to enable them to complete and be assessed for each unit, and then to work back from the assignments to determine what specific skills, knowledge and understanding they will need to complete those assignments. The teaching programme can then be constructed around those needs.

When teaching this qualification it is important to work to your consortium’s strengths. Centres should be creative and seek to maximise the available human and physical resources making contact with outside agencies where and when possible.

For Level 1 learners teachers may well wish to provide contextualised guidance such as worksheets and gapped handouts in order to guide individual learner responses. It is also important that the teacher keeps full observation notes and records of processes to support evidence for assessment and of Mark B. It is advisable that teachers ensure that evidence is stored at the centre as it would be useful for learners to be able to access their portfolios when discussing ideas with their teachers. It should also be remembered that evidence relating to Mark A must be available for moderation.

It would be extremely useful to develop relationships with local creative and media organisations. These organisations may be happy to come and do presentations to the group. It may be that such a visit would also be useful for other colleagues, or perhaps partnership schools. Touring theatre companies often offer a talk or workshop.

It is essential where these events take place to present records if they are to be considered as part of the evidence for a particular unit.

Designing assessment assignments

When approaching assignment design the initial decision to be made will be whether to cover all the assessment requirements for the unit in a single assignment or to divide the work into two or more smaller projects possibly using the same theme. In many units it may be sensible to cover the research requirements typically present in the first learning outcome through a small assignment, followed by a larger one addressing the rest of the unit.

An assignment should:

- provide an overview of the project
- indicate the disciplines that may be used
- set tasks that will produce clear evidence to show coverage of the targeted assessment foci
- give clear step-by-step instructions to the learner
- use language that is appropriate to the level of the programme
- provide deadlines for the completion of individual tasks including, in larger assignments, dates for interim reviews
- give clear guidance with regard to what the process portfolio should contain
- give clear guidance with regard to how evidence produced matches assessment foci
- ensure all assignments meet the requirements for task setting as described in *Appendix 3 – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking*.

The A and B marks

For some units two marks are required — a Mark A and Mark B. The marks for the unit will be the total of Marks A and B. These marks are entered separately when submitted for moderation.

The evidence required for the two marks is detailed in each of the relevant units but essentially Mark A will be based on clear, well-documented evidence that will be available to both the internal and external moderator. The moderator must therefore be able to assess this evidence independently. Mark B will be a mark derived solely from teacher observation and submitted as evidence on the relevant documentation. This approach is designed to ensure the overall validity of moderation decisions.

Moderators will, of course, wish to see how the Mark B was arrived at, so teachers must keep a Mark B assessment record for each learner, noting, for example, how learners conduct themselves when working on an assignment or in relation to health and safety requirements, and recording any notes relevant to the learners' self-monitoring and the development of their personal, learning and thinking skills. Copies of these observation notes must be given to the learners to whom they apply and learners must store that copy in their unit process portfolios. A copy should also be stored centrally.

It is important to note that a B Mark should not be derived from separate 'Mark B' assignments. Centres should design assignments for these units that will produce evidence that will enable assessors to arrive at both marks.

* Special note. In some units, particularly in Level 1, it is a requirement to include evidence of working safely for Mark A.

The learner's unit or project journal

This document could be given a variety of names. It could be called a log, journal, diary, a project log, an assignment diary or a unit journal. What consortia decide to call it is up to them, but whatever name they adopt it is suggested that a common name be adopted across a consortium to avoid any possible misunderstandings about what is being referred to in discussions about learners' work.

In the sample assignments provided in Section 2 of this document it is called the ‘unit journal’ except in Level 1, *Unit 1: Introduction to Creative and Media Skills*, where the term ‘module journal’ is used, since learners will be working on three short modules within that unit and should keep a separate journal for each one. Learners must keep a separate journal for each internally assessed unit, recording in it;

- initial notes about ideas for projects
- further thoughts and developments of those ideas
- plans for work, materials and techniques
- comments on what they have done and why they have done it
- records of decisions they have made and why they have made them
- progress reports
- individual contributions to group work
- records of meetings and other relevant discussions or comments from the targeted audience.

Journals for externally assessed units may differ, and teachers should be guided by the requirements of the units. Journals are not always written documents. Depending on the unit, or on the way the student has covered the unit, they may include annotated photographs, diagrams, sketches, scanned visual images, and, in the case of electronic journals, audio and video clips. However they are produced, they must be clear, easily viewed and accessible to the examiner and moderator.

Teachers must look at these journals regularly and either annotate them to verify the accuracy of statements made in them or keep some other record of how accurate a record the journal is. For this reason it is important that learners understand that the journal is part of the evidence needed for the unit and that due care should be taken when making entries.

It must also be clearly understood by teachers and students that the journals provide vital evidence for both assessment and the external moderation process, and that inadequate or missing evidence will affect the final unit mark.

In all journals or electronic process portfolios information must be easy to access with individuals clearly identified in group activities.

Management of the learner’s process portfolio

All internally assessed units require learners to present clear evidence of their achievement in a unit specific process portfolio.

Portfolios must be organised in terms of units, not projects with one process portfolio per unit. This is vital for purposes of internal and external moderation.

The portfolio will be assembled by the learner as they progress through the unit and may include a range of materials such as logs or diaries, planning, research notes, designs, sketches, notes from meetings, schedules, photographs, CDs and DVDs.

Learners, particularly those studying at Levels 1 or 2, will need help in the management of this process. Portfolios for completed units should always be stored securely on site. Teachers may also prefer to keep current portfolios at the centre rather than allowing them to be taken home.

Materials for portfolios can be gathered and stored as hard copy or electronically. If electronic Process Portfolios are used, each learner’s work must be stored in a single folder labelled as follows: Process Portfolio/Level X/Unit X — Unit title/candidate’s name. Care must be taken to ensure that files are stored securely and backed up where necessary.

It is advisable to have a number of set points during each project to allow the contents of the portfolio to be reviewed as most of the units require learners to monitor and review their work on a regular basis. Teachers could provide feedback on progress at these sessions giving an indication of the grade band(s) the learner is working towards and providing advice regarding required improvements.

Templates for documents such as planning lists, logs or journals, production schedules and notes from meetings could be provided to assist learners at Level , but should show some interaction by the learner if they are to be considered as providing evidence.

Where learners are working in groups it is inevitable that occasionally materials will be produced collaboratively. However, materials such as meeting notes, action plans, production planning or storyboards which are traditionally produced by one person within a team, must be individually acknowledged or show some interaction by the learner if they are to be considered as evidence. It cannot be stressed enough that moderators will require all evidence presented to them in support of assessment decisions to be the individual learner's own work.

Applied and work related learning

It is a requirement of all Diplomas that for at least 50 per cent of the time learners will be engaged in applied learning.

Applied learning is defined by the Qualifications and Curriculum Authority as, '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.'

It is therefore important that equipment and resources available to learners should be as close as possible to industry standard, and that those teaching and conducting assessments are fully familiar with current practice and standards in the sector concerned.

Employer engagement

Another way to ensure that learning is genuinely relevant to real work in the sector is to involve practitioners or employers in the teaching programme and, wherever possible, in the construction of assignments. This can be done by:

- liaising with practitioners or employers to ensure assignments are relevant to the specific needs of the industry
- accessing and using non-confidential data and documents from workplaces
- including practitioners or employers in the delivery of the programme and, where appropriate, in the assessment
- engaging learners in 'live' projects
- developing links with company-based or workplace training programmes.

A great amount of work is being done by a variety of agencies to provide activities in which practitioners and employers are involved, and the best way to keep up to date with these is to regularly visit the Diploma pages on the Skillset website.

Useful links or websites;

- Arts inform with links to organisations such as Sadlers Wells, the National Portrait Gallery
- London Schools Arts Service, www.lonsas.org.uk
- UK Screen Agencies, www.skillset.org
- The media sector skills council, www.skillset.org.uk
- Arts organised locally based eg, www.ruralarts.org/about-us/
- Enterprise based learning, www.young-enterprise.org.uk/

Business and enterprise

Another aspect of the work-related nature of the Diplomas in Creative and Media is the emphasis, through core theme 4, on the business and enterprise side of working in these sectors.

Opportunities for focusing on this in the Edexcel Principal Learning are present in all the units, especially where learners are required to explore audiences. Such explorations can look at how audiences are thought of by the industry, and how they are interpellated by the products constructed for them, stressing here, perhaps, the industry perspective rather than the media language approach.

Units that involve running a publicity or marketing campaign (such as Level 1, *Unit 5: Presentation*, Level 2, *Unit 5: Campaign*, Level 2, *Unit 6: Festival* and Level 3, *Unit 2: Show*) provide obvious opportunities for focusing on the business and enterprise theme, and this can be reinforced by highlighting the need for good project management in the development and running of these campaigns.

Good project management practices should be instilled in learners wherever a project has to be planned and completed, in all the internally assessed units, together with the principles of budgeting.

Preparing learners for the externally assessed units

The pre-set papers

Learners are required to complete the report electronically and templates for the reports can be downloaded from: <http://www.edexcel.com/quals/diploma/creative-media/Pages/default.aspx>

Record keeping

Learners must, of course, keep a journal or log for every project they complete in any unit. This journal should track skills development, personal and group progress and provide evidence of the research and development of their work. Anyone who works in the visual arts will be used to keeping the traditional, essentially visual sketchbook where experiments and ideas are developed. This method of recording is excellent when supported by annotation to show the progress of developing imagery, but in the Creative and Media Diploma there is a requirement to show planning and process. For this reason learners should be encouraged to support their work with a log or journal. The benefit of the journal or log is that it can be far more detailed and can show what the learner plans to achieve and to monitor the activities. It is a complete record of the journey that the learner is on, working from start to finish of an assignment. The completion and content of the journal or log will obviously inform the assessment decisions and make it clear whether the process of thinking and working creatively is taking place. (core theme: 3)

The journal or log is also appropriate to use when recording activities that are more difficult to document such as performance and the development stages of media and therefore could include, amongst other things:

- observations on changing skills and abilities
- observation and witness statements recorded on specific dates
- certificates of achievement when activities have been completed
- technical notes with added comments by the learner
- photographs of events and visits identifying individual achievement or activity
- reviews of planning, changes of direction and reasons for such changes
- a regular summary of decision-making and time-management and deadline considerations
- commentaries about their own work and how it is meeting the needs of the audience or set task
- reference to and the influence that other practitioners have on their work.

The journal or log, although mainly written, can be in paper or electronic form. It can also include supporting visual material such as photos of rehearsals, installations, location activity, maquettes, models or tests. There could be suitably compressed video clips (recorded onto CD or DVD for paper-based journals). There might be cuttings, samples, drawings, sketches, music scores — a whole wealth of material that reflects the range of work undertaken.

Handouts, writing frames and downloaded information make good contributions to journal content but only when they show some form of interaction by the learner. When information is included in the journal or log it is therefore essential that the following issues are considered as often failure to identify individual contribution can disadvantage learners in terms of assessment. Information should therefore:

- show individual contributions to group activities and identify the evidence to be considered
- link workshop activities that lead to a final performance or outcome
- include photographs that are supported by comment on their content and purpose for inclusion
- be organised into chapters and indexed on CD/DVD to reference each individual. Individuals must be quickly and easily identified
- contribute tangible evidence matched to the learning outcomes.

Teachers must spend time discussing how to keep an effective journal or log with students, and show them examples of good practice. It cannot be assumed that students know how to do it, and ‘letting them just get on with it’ could have less than beneficial results. The assessment of all these units depends on students having good quality material to refer to, so time spent on discussion and clarification of the self-monitoring process is a worthwhile investment.

Gathering response data

As learners are expected to consider feedback and to report on audience responses to their work and their presentations, they should be taught how to collect and collate information. For some teachers this may be an unfamiliar area, so the following might be found helpful:

- www.artsmarketing.org/marketingresources
- www.encoreextra.com
- www.statpac.com/surveys/questionnaire-design.htm
- www.surveysystem.com/sdesign.htm
- www.yourcrit.co.uk.

The following books may also be found useful:

- Thomas S J — *Using Web and Paper Questionnaires for Data-Based Decision Making: From Design to Interpretation of the Results* (Corwin Press, 2004)

Learners should be encouraged not to rely exclusively on questionnaires. Material can be derived from assessment feedback from teachers, peer review and discussions, one-to-one discussions, ‘before-and-after’ questioning, and inviting comments on a web forum or through a weblog.

It is also important that students learn how to differentiate between and describe different sources of material. Informal responses from members of an audience at a performance or an exhibition are different from the response of a professional or expert looking at a piece of design work produced specifically for a given brief. Each one is equally valid, but they are likely to be used for different purposes.

Throughout the programme, then, learners should develop and include feedback notes for any units they are likely to refer to in their external paper which includes the following:

- records of discussions with teaching staff
- notes and actions from reviews, rehearsals and meetings
- conclusions and any actions or decisions that come from surveys and questionnaires.

The material in this file should enable the learner to answer the following questions for each assignment or project completed:

- what have the main inspirations and resources been for this assignment?
- descriptions and explanations of how other practitioners, past and present, have influenced the work?
- what media and techniques were used to get the results?

- progress and monitoring reviews showing the strengths and weaknesses of the work, and how could be improved?
- if working in a group, who did what in terms of group and individual activity, how were responsibilities divided up, agreed and assigned?
- has the work been presented successfully in terms of audience response?
- was the original plan adhered to and if not, why not?
- what problems were encountered, and how were they solved?
- what health and safety issues were encountered and how were they dealt with?
- what has been learned — new skills, new techniques, new knowledge, project management skills, team work etc?

Running the pre-set external assessments

Information about running the external assessment is given in the unit. Careful note should be taken of the advice given in the unit about the nature and level of help which teachers may give learners in preparing for their assessment.

It is also worth emphasising the following points:

- the assessment need not be done in a single sustained sitting
- notes and supporting material can be taken into the external assessment
- candidates do not need to use all of the allowed period of time — if they are happy that they have done all they can, they need not spend any more time on the work
- There is a word count allocated to each section of the paper
- the total size of the folder of work is limited to 10 megabytes, and this should not be exceeded as examiners will not look at more work than candidates are allowed to submit; learners must therefore be selective about the material they submit to exemplify the work they are writing about.

Indicative content for the disciplines

The indicative content tables that follow contain the sector specific detail defined by industry practitioners as appropriate content to support the contextualisation of the disciplines in the Principal Learning for the Diplomas in Creative and Media.

The indicative content is organised by level and provides an illustration of how each of the four core themes can be translated into discipline related activities.

Please note that these tables provide indicative content only and do **not** define a required curriculum.

2D and 3D Visual Art

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none">• The study of contemporary and historical references and the development of a range of visual art forms• different audience responses to visual art forms, eg contemporary art, craft, sculpture, installations and photography• communicating a personal and critical response to a diverse range of art forms, eg paintings, drawings, sculptures and installations.	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none">• The study of contemporary and historical references and of the development of visual arts• key art movements in visual arts and their relevance in social and historical contexts• the work and influence of a diverse range of artists, covering a range of visual art forms, eg painting, printmaking, illustration, photography.	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none">• understanding of Government policy and of the challenges faced by the arts sector, including regeneration, sustainability and funding• the issues relating to diversity, social inclusion and child protection in the context of the arts sectors and the community• The study of contemporary and historical references, appreciating why this knowledge is beneficial and informs art practice• historical and socio-cultural contexts and their impact on artistic expression• the importance of contemporary and evolving social contexts and the impact on artistic expression• the social and therapeutic benefits of art, including community art project, environmental regeneration and art therapy.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • originating and developing a range of ideas, recording the stages of the development • explaining why some ideas work and others don't • visual, non-verbal communication — through the use of colour, line and shape in the practical realisation of art forms • researching for appropriate influences, references and resources to further develop ideas • describe and evaluate the work of others offering constructive comment and feedback. 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • developing a range of ideas in response to a stimulus <p>exploring an idea through practice using a range of materials, skills and techniques eg mark-making, object-making, painting, drawing and printmaking, model making</p> <ul style="list-style-type: none"> • interpretation of the work of others, demonstrating a personal response and creativity of thought • develop an idea showing confidence in the ability to experiment, explore and be creative in approach. 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • skills in improvisation, experimentation and documentation on a focused exploration • the ability to interpret and respond, expressing own point of view and appreciating the point of view of others • engagement in a progressive, iterative skill development to build confidence, technique and capability • engagement with representational and abstract concepts and complex ideas.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • planning, researching and exploring ideas, using a diary of making, a visual reference file, sketchbook, design or presentation sheets to record and present idea development • visual evidence of practice in the use of formal elements, (colour, form, line, perspective, composition etc) materials, techniques and processes • use of a range of materials, techniques and processes to create 2D and 3D art, craft or design forms eg ceramics, textiles, graphics, photography, fine art. 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • skills in the use of drawing systems, sketching, observational recording, technical, 3D design and architectural drawing. • practical use of the formal elements, (tone, colour, form, line, perspective, composition etc) materials, techniques and processes • skills in fine art using a range of media eg paint, collage, printmaking, sculpture • competent use of a range of materials, techniques and processes to create 2D and 3D art, craft or design forms eg ceramics, textiles, graphics, media • skills in traditional and digital photography and image manipulation 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • confident skills in the use of drawing systems, sketching, life drawing, observational recording, technical, 3D design and architectural drawing. • confident practical skills in mark-making, including printmaking, etching, painting etc. • a good range of disciplines, techniques and art forms, eg illustration, graphics, fine art, ceramics, video and film, textiles, fashion, and theatre design • printmaking, collage and model making • principles behind perspective and composition • use of a broad range of materials, techniques and processes to make 2D and 3D visual art forms, including wet and dry media, resistant and non-resistant materials, fabrics, paper, clay, wood and wire etc. • new technology systems as tools for product creation and distribution/exhibition, with an appreciation of the digital convergence of mediums • skill in the use of IT and software applications, managing the balance between technical, business and creative needs

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • making creative use of limited, appropriated and recycled material resources • job roles and progression for career opportunities in the visual arts, including a profile of the current workforce • how to organise and present work to others, including visual display and layout, exhibiting and creating a portfolio • seeking opportunities for enterprise and entrepreneurship, eg exhibiting work in a local gallery, engaging in community art projects, entering competitions. 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • how to organise work into a personal portfolio for a verbal and visual presentation to others • the job roles and progression routes available to visual and creative artists • the roles and services of curators, researchers, galleries and community spaces to exhibit work and facilitate the visual arts. 	<p>In the context of 2D and 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> • presenting work effectively, including portfolio building, gallery exhibition, platforms that use and communicate through electronic networks • how to make money and make art — via entrepreneurial initiatives and existing platforms • how to manage yourself as a resource, including time, relationships, networking, cash flow, VAT, accounting • the roles and significance of curators, galleries, community workers and education officers to exhibit, support and facilitate the visual arts and creative expression.

Advertising

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none">• how advertising has changed over time• the social and cultural impact of advertising in terms of the effect on audiences and how they respond• the different uses of advertising and the different formats used.	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none">• the role of advertising and how it contributes to our society• the impact of advertising on audiences/consumers, considering how and why advertising has an impact and why it sometimes doesn't• the historical developments of advertising and the current media platforms and communication approaches• the issues of representation and diversity, in terms of the portrayal of people and groups and the messages communicated by the way they are portrayed• the role and impact of brands• the range of issues that advertising can address, eg awareness, usage, perception• the impact of Government sponsored advertising.	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none">• the historical development of advertising and the range of its applications• the historical development of brands and the role of advertising in creating brand personalities• the cultural and social importance and impact of advertising on the consumer market• the context of media and the impact the changing media landscape is having on advertising• the importance of media and creative convergence• the impact on audience and audience behaviour, eg in relation to consumerism, social messaging and response to persuasion• the importance of representation and diversity within adverts and in the advertising industry• the impact of social issues on advertising• the impact of advertising on politics.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • different ways of communicating a message, using images, words, sound and music • understanding how to develop an idea to suit a range of audiences • using different methods to advertise a variety of different products or messages • investigating examples of advertisements, logos, brands and slogans to stimulate ideas. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • appreciating what an idea is and where ideas come from • exploring and experimenting with creative and imaginative ideas, developing a range of solutions to a set brief. • research resources, influences and design ideas • how to adapt ideas to meet requirements of a brief and to reach the target audience • how to give, receive and respond to feedback on ideas • developing stimulus materials for researching ideas. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • exploring and experimenting with a range of ideas in order to reach one that is most effective • devising innovative ideas and solutions • communicating creative ideas to others, including those that will take them forward into production • skills in communication, including negotiation, persuasion, explanation and self-promotion • exposure to examples of research findings and how they influence the effectiveness of an idea • how to evaluate the appropriateness of different ideas to different brands • how consumer insight can stimulate idea generation.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • why advertising is important from a business and enterprise perspective • the generic skills that are central to advertising and that would support employability in the sector • the job roles, employment opportunities and typical progression routes into advertising • enterprising opportunities that incorporate advertising to achieve success. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • how to execute ideas • the creative principles, eg communicating a clear message; reaching the target audience; • the creative techniques to achieve impact and engagement • how different media affect idea execution and impact or engagement • the relevant considerations and constraints, including copyright, Ofcom and the Advertising Standards Authority codes and regulations • the importance of attention to detail and project management skills • how to execute ideas, eg choosing a photographer, commercial director, casting, etc. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • developing ideas that communicate a clear message to support an advertising campaign • adapting ideas to suit the requirements of the campaign, the client brief and the target audience • the impact of different media platforms on the execution of ideas • producing concepts to illustrate ideas • communicate effectively, particularly when giving instructions, presenting a brief, or overseeing the production process • skills in applying different executional techniques and processes.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • why advertising is important from a business and enterprise perspective • the generic skills that are central to advertising and that would support employability in the sector • the job roles, employment opportunities and typical progression routes into advertising • enterprising opportunities that incorporate advertising to achieve success. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • the commercial value of ideas • the ability to use creativity to solve problems • basic office skills including report writing, record keeping, IT office applications, diary management, presenting a budget, organising and running meetings • a range of job roles and platforms, and the skills, education and training required to progress into the sector • how advertising fits into the wider marketing mix, including public relations • how to apply literacy in order to present work to an audience, including pitching original ideas and negotiating • how to apply numeracy to the evaluation of ideas. 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> • responding effectively to a target market and how to appreciate their particular needs • how to work within a strict budget and to tight deadlines, balancing creativity with constraints • the practice of good project management skills and team working skills • the commercial value of ideas and different commercial drivers • the ability to use creativity to solve problems • applying literacy skills in the verbal and written presentation of ideas • applying numeracy skills in the evaluation of ideas and their impact • understanding the value of brand equity • how to evaluate the effectiveness of an idea or the final product.

Animation

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none">the relevant cultural contexts in which animation has an impact eg children's entertainment, general entertainment, advertisingthe language tools to be able to form and articulate a personal response to animationhistorical examples of animation and investigation of how animation styles have developed over time.	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none">the historical development of animation techniques and formsthe wider application of animation in other disciplinesthe social and cultural context, in terms of entertainment, art forms and personal expression through animationthe work of a diverse range of animators and animation styles, appreciating the differences in style, approach and effect.	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none">the historical development of animation and of a diverse range of practitioners that have influenced or contributed to the developmenthow new technologies have altered animation techniques and practicescross-sector and multi-disciplinary applications of animation and appreciate its impact on the product and audience, eg music videos, computer games, film, commercialsimpact of animation on social and cultural languages and visual expression.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> evaluate own ideas and ideas of others for creative ways of using animation for a range of audience and purpose -investigating examples of animation to stimulate and influence idea development experimenting with styles and techniques to develop original ideas. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> the use of a mood board to demonstrate idea development, references, sources of inspiration and the decision making process evaluation of own work and the work of others, offering and responding positively to constructive criticism ways of using sound, movement, colour and sequence to communicate meaning and create form. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> critical analysis of the work of a diverse range of practitioners to appreciate a range of techniques, principles and approaches originating and refining work with an attention to detail producing a mood board to demonstrate idea development with a range of initial drawings and sketches, digital images explain work and the development and decision making process behind final ideas reviewing the work of others in a constructive way and responding positively to constructive feedback on their own work.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • basic skills in hand drawing and sketching • basic skills in digital image manipulation • how to construct a narrative • skills in telling a story using images • basic animation techniques in 2D and 3D animation • the key production stages involved in creating animated sequences or films. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • skills in drawing, use of colour, line and form • telling a story using a sequence of images and sound • creating a storyboard • the types of animation • skills in creating 3D models • basic film literacy, eg camera shots and angles, the sequence of camera shots, the use of sound and lighting effects • use of audio and music as part of an animation sequence • content considerations including legal and ethical constraints, intellectual property rights, copyright and representation • production stages and how they relate to each other. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • principles behind observational and anatomical drawing • use of a range of IT software applications • why it is important to be able to tell a story and structure a narrative • techniques in story telling through images and sound • a knowledge of film literacy, eg shot composition, lighting, camera angles, shot sequences, use of sound and sound effects, etc. • a range of animation forms and the basic principles and techniques behind their production • basic art and design skills, with an appreciation of why they are fundamental to the process, eg life drawing, sketching, use of colour, perspective and composition • basic skills in photography and digital image manipulation • chronology of the processes involved in animation production • skills in recording, mixing and editing sound and music.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • job roles, progression opportunities and the essential skills and knowledge to support progression into the animation industry • structure of the industry and opportunities for cross-discipline application of animation eg in film, television, computer games, visual arts, music videos and advertising • seeking opportunities for enterprise and entrepreneurship, eg entering a local competition; filming and uploading animation short on the internet. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • the realities of the industry and the specific skills and knowledge required to support progression into future employment • realities of working conditions, including working in a pressurised environment within tight deadlines • the importance of cross-discipline and generic skills, eg drawing, telling a story and using colour • how to present and promote ideas and products to support business and enterprise • how to compile and present a show reel of own work. 	<p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> • the realities of the industry, in particular the progression routes and employment opportunities • the importance of enterprise in a highly competitive industry • demonstrating what you know and are able to do via a show reel of work and practical demonstration • typical funding streams for animation production, including co-production, grants, merchandising and licensing • impact of a competitive marketplace on supply and demand, leading to shifts in production.

Audio and Radio

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none">• who listens to the radio and why, and how this has changed over time• different types of radio stations and radio programmes• listening to the radio in the context of a range of cultures, communities and countries.	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none">• the social and cultural contexts of Audio and Radio production and consumption, across all sectors including publicly-funded, commercial, community and voluntary.,• an overview of the historical development of radio in relation to function and consumption, eg as a source of news, as entertainment, supporting international communication• issues relating to representation and diversity, eg in relation to live broadcasting and the regulations on standards, decency and offensive language• range of applications of audio across creative and media production.	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none">• the historical context of radio broadcasting, in particular, the evolving cultural and social function of radio• the contemporary social functions and impact of Audio and Radio, across all sectors including publicly funded, commercial, community and voluntary.• representation and diversity issues in relation to radio broadcasting, including Ofcom regulations on appropriate content and the growth of specialist stations• critical appreciation of a diverse range of radio practitioners• understanding changing audience interest, taste and consumption patterns for Audio and Radio products and services.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • how different sounds can suggest meaning or create atmosphere • how sound can contribute to a product eg sound track to a computer game; sound effects in a film; commentary to a football match • how to generate or source different sounds • generating creative ideas for radio programmes. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • how sounds and expression can communicate meaning • adopting a flexible approach, trying out a range of approaches • researching resources for content, eg samples, sound effects, music tracks, questions for interview, information for factual content, news items, etc • awareness of the appropriate style of delivery for different types of content, • understanding of different programme genres and audio products • understanding how to adapt content for different platforms, eg podcasts, internet., DVP • understanding the needs of the audience in different sectors the limit of available resources. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • adapt ideas and show flexibility in thought and approach • multi-skilling whilst maintaining an attention to detail • adapt an idea into a radio programme or audio product that is creative, engaging and appropriate for the audience • consider how audio content can be adapted across different platforms • think and work creatively and calmly under pressure, particularly during live broadcasts • working as part of a team to generate good creative content.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • basic skills in recording, mixing and editing sound • knowledge of different types of audio products and files eg music, speech, sound effect, jingle • basic knowledge of different types of radio programme and package • safe working practices for setting up and using equipment and safe storage of recorded material. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • techniques in recording and mixing sound • basic technical skills in setting up equipment, recording, editing and mixing sound, safe storage of recorded material. • legal considerations and regulations for radio broadcasting, including copyright, intellectual property, defamation, offensive content, broadcast licensing, etc, and the work of Ofcom in regulating radio broadcasting • appreciation of the difference between music and speech production in Audio and Radio products • awareness of the impact of external forces on production processes and practice, eg sponsors in community radio, advertisers in commercial radio, changes in technology, audience consumption trends. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • the different areas of radio production, eg presenting, programming, audio production, technical support, journalism, sales, and marketing • different presentation techniques to engage listeners • basic technical skills, eg recording, mixing, editing • appropriate technical equipment, eg microphones, mixing desk, digital sound recording and editing equipment, IT software applications • research for radio programmes and creating audio products, including sourcing music, sound effects, information for interviews and factual programmes, performers, technicians • the significant impact of emerging technologies and their increasing impact on Audio and Radio products and services, including DAB, internet broadcasting and Pod casting • interview skills — understand how to get the most out of interviewees whilst keeping the interview relevant (to programme and audience) and to schedule • legal, ethical and environmental considerations, such as child protection, data protection and IPR.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • a basic understanding of job roles and progression opportunities in radio production • different types of radio station — how and why they are different • the importance of advertising and marketing to support business in the radio sector • the generic skills that support employability in the radio sector eg communication skills, time management, team working. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • the roles and responsibilities in the Audio and Radio production process including job opportunities and progression routes • techniques in oral communication, eg clear articulation, expression, projection and adapting speech for purpose and audience • transferable skills such as script writing, sound engineering, logistics and organisational skills, people/team working skills, working under the pressure of time and other constraints • Audio and Radio in the context of business and enterprise, in terms of advertising, promotion, marketing, sponsorship, diversification • types of radio sector, including public service, commercial and community • awareness of different broadcast platforms for audio content, eg podcast, TV, internet, mobile technology. 	<p>In the context of Audio and Radio, this could include:</p> <ul style="list-style-type: none"> • the types of radio sector and the differences between them, including public service, commercial and community • radio licensing, commercial radio and revenue generation, including sponsorship • legal considerations, including music permissions, rights and royalties, play lists, and obtaining a license for radio broadcasting, IPR • understanding of how to pitch a brief and market a product • understanding budgets/cost of producing content • appreciate the role of individuals as part of a team and how their output impacts on the team and the business • awareness of different job roles and how they contribute to the production process from idea to production and delivery.

Computer Games

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none">the relevant social contexts in which has a significant impact, eg home entertainment; audience engagement, education and age certificationthe language tools to be able to form and articulate a personal response to digital and interactive media textsthe historical development of computer gamesthe global context of the Games industry.	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none">the historical development of computer games and the impact of developments in technology on its growth in the marketthe different impacts of computer games on a wide range of different audienceshow different audiences engage with different platforms, eg mobile, online, PC and console,critical evaluation of a range of computer games, in terms of their function, game play, interactivity and level of engagementviewing the games industry within the context of the entertainment industry.	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none">critical response to a range of computer games, in terms of quality of graphics, functionality and game playcritical analysis of games to determine how they are constructedthe significance and function of computer games in a socio-cultural contextwhy players like playing computer gamesdiversity issues in relation to gender stereotypes and visual representation of individuals or groupsthe growth of the games industry and the consequent impact on audiencesthe impact of emerging technologies on the quality, function and scope of computer gamesthe potential for use of games with other platforms and other types of media.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • how to maximise new technologies to develop innovative and imaginative ideas • what game play is and how to build it in to the development of ideas • exploring creative ideas to develop characters, settings and plot. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • the use of a mood board to demonstrate idea development, references, sources of inspiration and the decision making process • evaluation of own work and the work of others, offering and responding positively to constructive criticism • ways of using sound, movement, colour and sequence to communicate meaning and create form. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • originating and refining work with an attention to detail • drawing from a diverse range of resources and reference material • producing a mood board to demonstrate idea development with a range of initial drawings and sketches, digital images • explain work and the development and decision making process behind final ideas • reviewing the work of others in a constructive way and responding positively to constructive feedback on their own work • The interpretation of existing properties; film, TV, books and other IP's (using case studies) • Dealing with briefs, and demonstrating creativity within constraints.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • the basic stages in the design, development and production process • skills in IT software applications and new technology • basic skills in digital image manipulation • development of character and scenery through visual design • hand drawing • storytelling. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • the game production cycle and the dependencies created by the production workflow • the disciplines involved in games development, including programming, art and design, and quality assurance testing • the links between game design, game development and game publishing, and how the links operate in practice • observational drawing, anatomical drawing, line drawing and sketching • basic design skills and principles, eg use of colour, composition, environment and spatial awareness, perspective • use of technology and IT software to create forms, generate content, apply sound and music, and manipulate images. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • the technical skills involved in asset creation • the convergence of skill sets between computer games artist and digital post production artists in film and TV • observational and anatomical drawing • skills in 3D modelling to support idea development and realisation • principles and techniques in photography, cinematography, storytelling through images, visual literacy, visual design • principles in character development — including visual appearance, behaviour, abilities and personality • theory behind computer games programming and accessible programming languages • technical equipment and processes eg software engines; control method, interface design and digital image manipulation • design and application of sound and music.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • job roles, progression opportunities and the essential skills and knowledge to support progression into the Games industry • structure of the industry and how the parts of the industry relate to each other eg games design, publication and distribution • seeking opportunities for enterprise and entrepreneurship, eg creating own content; designing a website to exhibit own work; local competitions. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • the business and commercial realities of the industry and • the specific skills and knowledge required to support progression into future employment • the importance of cross-discipline and generic skills, eg, telling a story and using colour • the importance of high level discipline specific skills, eg Maths, Physics, Drawing and IT • how to present and promote ideas and products to support business and enterprise • the supply chain, understanding how games get from the developer to the shelf. 	<p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> • demonstrating what you know and are able to do via a portfolio and practical demonstration • the range of job roles and disciplines in development, including Game Programmer/Engineer, Game Artist, Game Designer, QA Tester, Producer and Administration, Audio Designer • the range of job roles in non development positions/corporate functions, — sales, marketing, PR, HR, operations • the personal skills and qualities that are valued in the game business, eg the ability to take criticism and make changes willingly; respect for the roles and responsibilities of colleagues; a thorough and methodical approach to work; attention to detail; accuracy; enthusiasm • the games industry in an international context, including international games • publishers and design studios • the importance of enterprise in a highly competitive industry • project budgeting and cost control • enterprise budgeting, running a business eg. Finance, Human Resources, operations, insurance

Theme 4 – Creative businesses and enterprise (*continued*)

Level 1	Level 2	Level 3
		<ul style="list-style-type: none">• understanding the size of the market in terms of sales, GDP• understanding the challenges of transition, (hardware cycles case studies)• ability to understand and assess risks — licensed IP vs original• knowledge of the corporate responsibilities of companies.

Craft

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none">• art history and the development of a range of craft forms• different audience responses to craft, eg examples of woodwork, metal work, sculpture, ceramics, glassware.• communicating a personal and critical response to a diverse range of examples of craft, eg sculptures, models, furnishings and installations.	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none">• the historical development of craft and the factors that have influenced its development, eg socio-economic perspective of craft development, new man made materials and emerging technologies• craft practices in other cultures and traditions• environmental issues, such as the use of renewable materials, recycling and waste disposal.	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none">• the historical development of craft skills and their changing practical application in contemporary culture• Government policy and the challenges faced by the arts sector, including regeneration, sustainability and funding• the impact of emerging technologies on traditional craft practices• the cultural significance of craft in the context of tradition in other countries and cultures.• environmental issues and sustainability in the use, sourcing and recycling of raw materials• issues relating to diversity, social inclusion and child protection in the context of the arts sectors and the community.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • originating and developing a range of ideas, showing the stages of the development • explaining why some ideas work and others don't • non-verbal communication — through the use of colour, line and shape in art and craft forms • researching for influences, references and resources in order to further develop ideas • evaluate other's work through peer review, offering constructive feedback. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • experiment with a range of materials to achieve different creative effects • creative problem solving through the choice of materials and techniques applied • how to balance creativity with what is practical and environmentally sound. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • experimenting with different materials, evaluating their different properties and characteristics • skills in improvisation, devising, experimentation — the ability to interpret and respond, expressing own point of view and appreciating the point of view of others • engagement in a progressive, iterative skill development to build confidence, technique and capability • engagement with abstract concepts and complex ideas.
Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • the importance of planning, researching and exploring ideas, using a scrap book or mood board to present idea development • practices in the use of colour, form, line, perspective, composition and materials • use of a range of materials to create craft forms, eg clay, wire, fabric, wood, ceramics, glass, paper, etc. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • use a range of materials and tools to realize ideas into artefacts • craft techniques and principles in at least two craft areas, eg wood, metal, ceramics • adapting ideas and applying skills to both practical and creative projects or set briefs. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • specific technical skills in the use and application of glass, metal, wood and ceramics • the particular qualities and characteristics of glass, wood, metal and ceramics • operate technical equipment, tools and materials required for the use of glass, metal, wood and ceramics. • the functional application of craft, including set design and furniture making, and the more artistic, functionless application of craft to create decorative objects or 3D art forms.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • making creative use of limited material resources • job roles and progression opportunities for a career in the craft sectors, including a profile of the current workforce • how to organise and present work to others, including exhibiting and by creating a portfolio • seeking opportunities for enterprise and entrepreneurship, eg exhibiting work in a local gallery; engaging in community art projects; entering competitions. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • how to organise, present and explain work to others • the job roles and progression opportunities available in the craft sector • the broad application of craft skills in other disciplines and industries, eg set crafts for film and television, set design for theatre, the construction industry, manufacturing, fashion design, etc. 	<p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> • how to organise and present work effectively, including portfolio building, gallery exhibition, platforms that utilize emerging technologies • how to make money and make craft via entrepreneurial initiatives and existing platforms • how to manage yourself as a resource, including time, relationships, networking, cash flow, VAT, accounting.

Creative Writing

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none">• investigating different types of creative writing forms• compare the work of a range of writers, including from different countries and different centuries• explore creative writing in a variety of contexts eg film scripts, play scripts, magazines, advertising copy etc.	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none">• critical response to creative writing, including poetry, prose and drama• the work of a range of writers, poets and dramatists, including those from a diverse range of cultures• how representation is expressed in creative writing and the issues that should be considered, eg equality and diversity in the representation of individuals or groups.	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none">• key movements in fiction, non-fiction and poetry, including the stylistic and thematic characteristics of that period, eg Romantic, Victorian, Modernism, contemporary• how creative writing can communicate a reaction to or a commentary on social, cultural or political issues or themes• examples of creative writing from a diverse range of writers, including those from a variety of other cultures and ethnic backgrounds• the issue of representation and equality in relating to writers and creative writing• how creative writing can be applied to a range of contexts for different purposes, eg in advertising, to create a brand identity for a product or service.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • experimenting with words and phrases to achieve creative effects • meaning is communicated through different forms of creative writing • comparing non-creative texts with creative texts. <p>What makes writing ‘creative’?</p>	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • techniques in creative and imaginative thinking and expression, eg imagery and language devices • traditional forms in poetry, prose and drama and ways in which to work with and to challenge them • sharing ideas with peers and collaborating on the development of creative ideas. 	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • exploring ideas, themes and images in imaginative and expressive ways • use of a diverse and creative vocabulary with which to articulate creative ideas • a critical perspective in response to a range of creative writing, including, poetry, prose, drama, scripts for radio, film and television, advertising slogans and copy — identifying and analysing technical, thematic and poetic devices. • skills in interpretation and the ability to articulate responses using appropriate terminology.
Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • developing a broader, more varied vocabulary • applying language tools to achieve a creative effect • experimenting with language in a range of forms and for a range of purposes eg to entertain, to persuade, to describe. 	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • language tools and devices to help achieve creative effects, eg the use of metaphors, personification, rhythm, rhyme, assonance, vocabulary and sentence structure • the principles associated with creative writing forms, eg poetry, prose and drama, script writing for the media, advertising • legal and ethical constraints, eg intellectual rights, copyright, plagiarism and equality and diversity in representation. 	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • principles and characteristics of a range of creative writing forms, eg poetry, prose, drama, script writing for film, TV and radio, advertising. • language, form and techniques to develop skills in imaginative creative writing • self development through reading and responding to the work of others, in particular, recognised writers and seminal literary works • written forms to support process, eg a synopsis

		to promote an idea for a literary work.
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Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • the job roles, employment opportunities and typical progression routes into creative writing as a career • how creative writing is used in a range of creative and media industries • the impact on business and enterprise of creative written communication. 	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • the publication process, including the role and activities of publishers • the range of job opportunities and progression routes to becoming a writer • the cross-disciplinary links and applications of writing, eg journalism; script writing for radio; screen writing for film and television. 	<p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> • the publication process, in terms of writing a synopsis, contacting publishers, preparing first chapters, contractual arrangements. • legal considerations and constraints including plagiarism, copyright and Intellectual Property Rights • the realities of becoming a writer and the practical steps to becoming published • platforms for sharing work, other than through publication with a book publisher.

Dance

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none">what the contexts are in relation to performance, eg the development in dance styles, both classical and contemporary, and the social impact of more popular forms; the historical development of dance.how narrative can be explored and transmitted through dance movement.how different people are influenced by or respond to dance as an art form, eg as a form of entertainment; as a method of social interaction, dance as a way of expressing emotion, theme or story; the impact of popular styles on peopleforming and expressing a critical opinion in response to a piece dance performance or specific choreography.	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none">the cultural context of dance and why dance is important to some cultural traditionscontemporary practice, in relation to dance styles and the contexts of performancethe work of recognised dances and their particular stylesthe complimentary and inter-dependency of specific dance formsthe use of narrative to explore and transmit emotionthe impact of music within the creative process.	<p>In the context of Dance Visual Art, this could include:</p> <ul style="list-style-type: none">the style and cultural role of dance in a range of cultures and traditionsthe historical development of dance, and influences on current styles and techniquesthe social, health and therapeutic benefits of dancethe use of light, sound and its impact on the creative processthe different uses of narrative and abstract to inform and challenge the dancer and audiencethe application of visual stimuli to compliment, inform and enhance the creative process.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> • originating and developing a range of ideas for a piece of dance performance • exploring and experimenting with the characteristics of expressive forms to generate and realise ideas • flexibility in taking on a range of roles in a performance • researching for influences, references and resources in order to further develop ideas and to plan for the creative process and performances • evaluating idea development, technical skills in performance, practical skills in planning to keep within time, resources and budget constraints, etc. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> • using music to influence and inspire ideas for dance • research dance styles, steps and moves to extend own repertoire • flexibility in the development of a dance piece, taking into account the views of others and developing relationships within a creative group • exploring how collaboration between artists and choreographers relate into the production team and the skills and structures required to deliver the performance. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> • interpreting and communicating ideas, stories and emotions through the medium of dance • experimenting with different movements and steps • interpreting sound and music and expressing interpretation through movement • engaging with the critical appraisal process and critical self analysis to develop and improve own performance • seeking opportunities for diversification, applying cross-discipline application of performance skills • planning, mapping and managing the creative process, from the forming of ideas and influences to staffing, resourcing, creating, marketing and performing • developing the skills and movement vocabulary to enhance the creative form.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> the production stages for a dance performance practices and conventions specific to the form of performance and also those common to performing equipment such as lighting, sound recording and projection the issues relating to the use of existing material (music recording, and choreographic copyright); content issues such as appropriate language and design; issues relating to the representation of individuals, groups or themes. developing a dance performance. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> principles behind dance technique and application, eg steps, moves, jumps, and the practice of choreography skills to support personal development and performance, eg artistry, musicality, listening skills, rhythm, timing, agility, fitness, flexibility and body conditioning the technology and equipment that supports the staging of performances, eg lighting, sound source and amplification, visual projections on screens, etc. the designing and dressing of the performance space to include masking and stage preparation the principles and impact of costume design the scheduling of theatre production from technical getin, stage calls to practical performance. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> skills in kinetic communication and expression through movement skills in choreography skills and techniques in dance in a variety of dance styles, eg ballet, contemporary, country, disco, European, South East Asian and international styles skills in musicality, phrasing, rhythm, timing and listening the principles of dance and performance in the context of other performing arts — music and drama, musical theatre, dance film — and how to incorporate a combination of disciplines where appropriate develop practical dance performance opportunities.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> the shape and nature of the dance industry, including business management, promotion, marketing and recording/notating time, budget and material resources to support a production or performance the job roles, progression opportunities and specialised routes in the dance performance sector, including any specific training, qualifications and/or experiences required seeking opportunities for enterprise and entrepreneurship, eg arts management, promotion events, community arts evenings, creative platforms, practical experience in marketing and publicity, audience development. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> the job roles and progression routes, including the application of dance as a career self-promotion and self-management, including how to audition, working for agencies and putting together a portfolio (CV) the sourcing of career development opportunities including the use of information technologies to advertise, promote and find auditions the skills and activities to engage in enterprise, eg planning and organisational skills in putting on a show and ways in which to promote the show to sell tickets developing the marketing strategy, generating publicity, liaise with venues, creating a technical rider and scheduling a tour. 	<p>In the context of Dance, this could include:</p> <ul style="list-style-type: none"> the economic force of the dance performance sector the different opportunities and environments within the sector eg public, private, independent and commercial practice the demanding nature of employment in the sector and the skills and approaches required to seek employment skills in self management and finance management, to support self employment and development.

Drama

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none">what the contexts are in relation to drama, eg historical developments in drama and the theatre; the development in acting styles, both classical and contemporary, and the social impact of drama in the context of theatre and acting for screenforming and expressing a personal opinion in response to a playthe theatre as a space for artistic performance; as a community space; as a source of entertainment.	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none">the cultural context of drama as a source of entertainment and a social and cultural activitysignificant principles in theatre production and performance and their historical developmentthe work and achievement of recognised dramatists, performers and contributors to drama theory.	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none">the historical development of dramathe social and cultural context of drama, in terms of entertainment and social commentthe vehicle of the stage to express social, political or cultural commentthe work of a diverse range of playwrights and performers and their particular styles and creative intentionsdrama theory, how it has evolved and what impact it has on contemporary practicedrama and performance in the context of film history, genre and international developments.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> • originating and developing a range of ideas for a piece of drama • exploring and experimenting with the characteristics of expressive forms to realise ideas • flexibility in taking on a range of roles in a performance • researching for influences, references and resources in order to further develop ideas and to plan for performances • evaluating idea development, technical skills in performance, practical skills in planning to keep within time and budget constraints, etc. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> • non-verbal expression, using voice, movement and physical gesture • experimenting with ways to develop ideas, eg with set design, props, lighting, sound, performance • flexibility in interpretation and performance, by adapting approach, trying out different solutions and responding positively to the suggestions of others • evaluating own performance and the performance of peers. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> • a sense of spatial awareness • thinking imaginatively, particularly when role playing and developing characterization • the critical appraisal process and critical self analysis to develop and improve own performance • identifying opportunities for diversification, applying cross-discipline application of performance skills.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the production stages for a performance of a play including preparation, planning and marketing practices and conventions specific to acting and also those common to performing arts skills and techniques such as lighting, sound recording, digital video recording, set design, costume design the issues relating to the use of existing material (music, scripts); content issues such as appropriate language; issues relating to the representation of individuals, groups or themes. participating in putting on a piece of drama and identifying links with other performing arts and creative and media disciplines. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the elements that combine to make a performance, eg set design, props, costume, make-up, lighting, sound effects, and music creative principles to improve performance, eg voice projection, clarity of voice, facial expressions, physical gestures, movement and characterisation working as part of a team, respecting the roles and responsibilities of other team members the skills involved in technical theatre and their contribution to the performance. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the relevant design principles to support process and practice, including costume design, set design, stage design, lighting, sound and props design the technical skills in stage lighting, sound recording, sound editing and set construction performance skills, including mime, character development, role play and improvisation how to adapt performance style skills in rhythm, timing and listening oral communication skills, adapting delivery to suit the context, purpose and audience skills in scriptwriting and stage direction principles in drama and performance in the context of other performing arts — music and dance — and how to incorporate a combination of disciplines where appropriate the role of and skills involved in technical theatre.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the shape and nature of the theatre sector, including touring companies time, budget and material resources to support a production or performance the job roles and progression opportunities in the theatre sector, including any specific training and qualifications required. seeking opportunities for enterprise and entrepreneurship, eg a community arts evening; a talent contest; local competition. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the diverse range of job roles and opportunities for cross-discipline contexts the skills and attitudes required by the industry including teamwork, communication skills and the ability to give and receive criticism the skills and activities to engage in enterprise, eg planning and organisational skills in putting on a show and ways in which to promote the show to sell tickets. 	<p>In the context of Drama, this could include:</p> <ul style="list-style-type: none"> the economic force of the Performing Arts sector the demanding nature of employment in the sector and the skills and approaches required to seek employment skills in self management and finance management, to support self employment and development.

Fashion and Textiles

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Fashion and Textiles , this could include:</p> <ul style="list-style-type: none">• the links between culture and fashion eg traditional dress and changing fashions• the links between fashion and society eg changing trends, creating an image, fashion magazines• basic introduction to the fashion and textile industries and how they relate to each other.	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none">• the cultural context of fashion design, including traditional dress and fashion trends• the social context of the fashion industry and its impact on audiences, in terms of trends, promotion of body image, and the consumer market• the issue of representation and the impact of the media in fashion design, eg multicultural fashions and positive body image• environmental issues relating to fashion and textiles eg sourcing materials, fair trade, use of renewable and recyclable materials.	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none">• the sensitive issues around representation and the impact on audiences, eg portrayal of image/body weight and media influences, within both the current and historical perspective• the social and cultural context of the fashion industry by asking ‘what is fashion? Who decides on fashion?’• the social and economic impact of fashion• the changing fashions over time and their iconic reference to an age, eg flares and the 70s• different fashions and dress in the context of other cultures and traditions• the work of a diverse range of designers and their contribution to the Fashion industry over time• the scope of fashion design — to include footwear design and accessory design.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> • experiment with ideas, trying out different approaches to develop ideas in different ways • experiment with colour, texture, materials and fabrics. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> • skills in experimenting with and exploring ideas, presenting them both visually and verbally to an audience • use of imagination and innovation in approach to design ideas • the flexibility to adapt ideas as problems arise or alterations need to be made • drawing on a variety of resources to stimulate and influence ideas. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> • how to source ideas, references and resources • creating mood boards to develop, explore and experiment with ideas • experimenting with a range of materials and objects in order to produce innovative designs • formal elements of colour, pattern, texture, line etc for creative effect.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> the basic process of fashion and textiles design and production for menswear, womenswear and accessories basic skills in hand stitching and machine sewing appropriate use of different types of materials, fabrics and objects consideration of use of colour, fabric and design to suit the purpose and product requirements. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> the processes of fashion, textiles and footwear design and production, including: womenswear; menswear; childrenswear; knitwear; accessories, and tailoring. the application of basic skills and techniques in garment construction, including pattern cutting, hand stitching and machine sewing the range of materials, fibres and yarns that can be used in textile, garment, footwear, knitwear and accessory production the sourcing of materials, fibres and yarns used in the above design and production processes the creative principles, including choice of material, use of colour and line, attention to detail the use of a range of tools and equipment including new technologies and traditional methods in order to produce designs, swatches, samples and full pieces. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> the relevant design principles, including balance and composition, colour and shape skills in sketching techniques, line, space and figure drawing, fashion illustration and technical production drawings how to interpret drawings and relate size to drawings graphic design principles in the context of logo design and sewing tags seasonal awareness, in terms of trends, cycles, forecasting and trade shows skills in sewing, embroidery, hand stitching and knitting, including stitch techniques and stitch design skills in pattern making, cutting and joining making a range of complex garments and/or models of footwear design skills in using design software and applications, eg CAD/CAM, Photoshop and Adobe knowledge of different sizing/grading used by different producers skills in proficient use of machinery and materials, including sewing machine, blocks and patterns.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> introduction to the fashion and textiles industries, including types of job roles, employment opportunities and typical progression routes into employment the transferable skills that support employability in fashion and textiles, eg attention to detail, book keeping and recording keeping, communication skills and meeting deadlines introduction to the business and commercial context of the fashion and textile industries including marketing, competition and sales trends. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> meeting customer design briefs within available resources, including budgetary, time and materials the job roles and progression routes into a broad range of fashion, textile and/or footwear design-related industries basic office skills including report writing, record keeping and book keeping understanding of what makes a garment/product commercial the purpose and impact of price points the importance of understanding your market and how to target it. 	<p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> how to conduct market analysis and the importance of trend predictions, brands and price points consideration of diverse markets, for example mass markets, niche market, foreign and couture the importance of creating margins, price points and mark ups and how to design to price points international trade and supply issues, including imports and exports, customs, lead times for international supply the global market place and the impact on the fashion design and footwear design processes and practice skills in budget management, financial planning, costing, book keeping and an awareness of the exchange rate mechanisms cost implications and measures in cost effectiveness, such as best use of fabric, sourcing materials, time constraints.

Film and Television

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none">• the historical development of the moving image in film and TV programmes• the fact that audiences respond differently to what they see and hear — and how particular responses are elicited• the influence that television programmes can have on peoples lives, eg to travel to certain countries; to eat certain foods; to dress in a particular way; to form certain opinions• the language tools to be able to form and articulate a personal opinion to film and TV programmes• the different uses of film and TV programmes eg to inform, to persuade, to advertise, to entertain.	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none">• the history of film and television and the development of genres and styles of moving image texts• the history, function and impact of Public Service Broadcasting• issues relating to diversity and cultural contexts, explored through the study of a diverse range of films, including European and international films• different ways audiences can respond and how film and TV seeks to elicit particular responses• the issues of representation in film and TV of individuals, minority groups and particular ideas or beliefs• ethical issues, such as censorship, propaganda and audience manipulation• the changing face of TV, in terms of broadband, interactive TV and broadcasting via the internet.	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none">• the current media landscape• the power, including controversial power, of television as a medium of communication — in the context of news reporting, censorship, propaganda and access to information• the power, including controversial power, of television as a medium of entertainment — in the home; impact on our culture and society; promotion of role models• issues relating to diversity, equality and representation — on screen; the content makers; impact on the audience• the impact of the Public Charter for Public Service Broadcasting on the industry and on production.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • developing ideas for stories through images • communicate ideas through a storyboard and synopsis • research to support the production processes, including sourcing materials, equipment, cast/voices, etc. • critically evaluate own ideas and ideas of others for moving image texts • looking at examples of films and TV programmes to general and influence creative ideas. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • visual and spatial awareness • critical analysis of films and TV programmes, in relation to codes and conventions, genre characteristics, technical devices, impact of sound, lighting, editing and camera technique, etc • a diverse range of forms in film and TV, including factual texts — news and documentary. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • skills in production research, including permissions, risk assessment, casting and content • how to pitch ideas and present a treatment • how to respond to a client brief in a creative way • how to adapt creative ideas to suit the target audience and the client brief • skills in visual and oral communication, through the form of television, the meaning it communicates, the production process • team working skills, taking on a role within a production team • how to respond to criticism.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> introduction to pre-production, production and post-production stages, in the context of industry practice and job roles basic techniques in the use of lighting, sound, camera shots and angles and editing techniques range of equipment, including digital camera, digital video camera, lights and sound recording and mixing equipment the range of considerations and constraints, eg copyright; intellectual property; representation and health and safety requirements creative use of sound in film and TV eg voice over, sound effects and sound track. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> technical skills and principles in camera operation, lighting, sound editing and post-production, and editing creative principles in use of sound, light, camera angle, for creative effect and to communicate meaning changes to process, practice and audience participation or engagement caused by new technologies and converging platforms forms and meaning in relation to film language and genre characteristics evaluation of own work and work of others to assess performance against criteria of health and safety and industry protocols. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> follow pre-production, production and post-production processes, acknowledging the links between the stages and appreciating why each activity contributes to the whole process considerations and constraints — eg Ofcom; media law; IPR; copyright; permissions; ethical considerations; diversity and representation; Privacy Act and personal rights principles and techniques eg shot composition; story telling; audience positioning; programming; writing for the media; new and converging platforms for moving image products — eg interactive TV; broadband; digital, cable; satellite the significance and impact of emerging technologies — HD; mobile technologies.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • work within time and budget constraints • industry protocols and their importance in the way you work in a production team • the diverse range of job roles, the limited employment opportunities and typical progression routes • seeking opportunities for enterprise and entrepreneurship, eg competitions; local commissions for corporate videos; digital platforms for showcasing content; hosting a film show • awareness of the transferable skills that support employability eg communication skills, team working, time keeping. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • taking on a role of responsibility within a production team • working within imposed constraints, including budget, time, resource and the requirement of the client brief • the broad range of job roles in the Film and television industries and the specific skills and knowledge required • the commercial and international context of film and TV production and distribution and the economic contribution of the industry • balancing creativity with business and commercial constraints. 	<p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> • skills in production finance, including managing a production budget • office skills to support production process, including reporting, speaking on the telephone, completing and filing paperwork, being organized and efficient • the role of Ofcom and its implications on content generation and professional working practices • how to pitch an idea, promote a product and demonstrate confident self-promotion • identifying business and enterprise opportunities offered by television, eg platforms for user generated content; interactive and user interfacing technologies; digital and satellite communication and the global market place • balancing commercial skills with creativity • opportunities for cross-platform exploitation of content.

Graphic Design

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • traditional approaches to and use of graphic design • the broad and diverse range of design disciplines in which Graphic Design can be applied eg interior design, architectural design, website design, computer games design and advertising art direction. • appreciation of design principles and how they apply to graphic design eg use of colour to attract attention; use of line to appeal to the eye. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • the historical trends and current styles in graphic design • a diverse range of social and cultural influences on graphic design styles and techniques, including European and international influences • a diverse range of graphic designers working in a variety of contexts, eg print media, digital media, illustration • a range of design principles and their creative application in examples of products that incorporate graphic design. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • the historical and current trends and styles in the visual arts and other creative disciplines • how graphic design relates to other design disciplines and its many cross-discipline applications, eg computer games design, set design for film, architectural design and interior design • the issues relating to representation and diversity in relation to images and messages conveyed in communication and graphic design products.
Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • sketching design ideas and experimenting with forms, techniques and materials • verbal communication of ideas, including negotiating and explaining approach • researching for influences, references and resources in order to further develop ideas • review the development of ideas and evaluate the ideas and work of others against the criteria of a shared design brief. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • confidence and ability in idea generation , exploration and experimentation • the ability to offer a range of design solutions to a set brief • skills in researching images, forms and concepts to influence imaginative design solutions • identifying problems and seeking creative solutions • exploring a range of approaches, applying a variety of design principles and evaluating the different outcomes against the original brief. 	<ul style="list-style-type: none"> • In the context of Graphic Design, this could include: • brainstorming and developing ideas in order to find design solutions that meet the set brief • sharing ideas with others in order to collaborate and further develop own ideas • develop creative design solutions that communicate clearly the intended message or information • developing links with other design disciplines to support idea development, eg architectural design, interior design and fashion design.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> the principles of design in relation to Graphic Design, eg use of colour, line, form, perspective, composition and choice of materials using a range of equipment, including IT software applications to manipulate and create design ideas the importance of team building, collaborative working and effective communication researching for idea development and choice of materials basic production stages in relation to graphic design. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> a broad range of contexts to which graphic design can be applied. basic skills to support graphic design, eg hand drawing, use of colour, composition, line, image and typography a basic understanding of photography and techniques in digital image manipulation how to experiment with and develop design ideas into graphic design products, using a range of materials and technologies, including new technologies taking into account legal considerations such as intellectual property and copyright, and ethical considerations such as representation within design forms skills in research, planning and drafting to inform idea development. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> the broad application of product design, eg packaging; advertising; publishing; corporate branding and image design; on-screen graphics; computer games design; illustration drawing skills, including line drawing and technical drawing how to produce and present preparation materials and draft visuals to demonstrate design ideas the principles behind photography and digital image manipulation design principles including composition, balance, use of colour, use of mixed media, use of images and/or typography a broad range of materials, techniques and processes to achieve design idea — eg printmaking, ink, paint, wax, digital imaging, IT and reproduction techniques research for resources, references and design ideas how to provide clear production and print instructions, eg font size, typeface, colours and paper quality innovative application of Graphic Design to other design disciplines where appropriate, eg interior design and architectural design.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • the job roles, employment opportunities and typical progression routes into Product Design • the wider application of design beyond the ‘creative’ eg in supporting businesses and customer service • seeking opportunities for enterprise and entrepreneurship, eg diversifying in the application of design ideas; entering a competition; exploring local business and community needs in relation to design solutions. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • working creatively within specific constraints imposed by the project brief and client needs • the job roles and applications of graphic design, including the basic skills required • how to organise and present work to others and to pitch design ideas • — the realities of the Design profession, eg the high level of skills required to succeed; the broad range of skills required, including IT and English; the difficulties of breaking into the industry and the established progression routes available • the importance of trend and market awareness. 	<p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> • the material costs and time limits and their impact on the design process and product • a broad range of job roles and applications of graphic design, including its application in other disciplines and sectors • the links between graphic design and the principles behind visual marketing and promotion • the range of skills and knowledge required to work in graphic design, including the relevant IT skills and applications.

Interactive Media

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<ul style="list-style-type: none">• In the context of Interactive Media, this could include:• the relevant social contexts in which interactive media has a significant impact, eg global communication; home entertainment; audience engagement.• how interactive media texts get audiences to engage and contribute to or control elements of the content• the language tools to be able to form and articulate a personal response to interactive media texts.	<ul style="list-style-type: none">• In the context of Interactive Media, this could include:• the different platforms and their characteristic functions and interactive features• the current impact on a variety of users of interactive media products and the developing ways in which these users engage with the media• the issues of representation in the context of content and user generated content• Shifting patterns of media consumption using case studies, BBC, newspapers, emerging, social networks.	<ul style="list-style-type: none">• In the context of Interactive Media, this could include:• Understanding contemporary trends -, media is now increasingly on demand and networked,• Understanding media history and the implications for content of the switch from scheduled media, eg broadcast, to on demand, eg internet,• the rapid growth of the industry, in the context of looking to the future and the potential of emerging technologies and platforms• understanding the implications of interactive content on the social and cultural impact of the media• issues relating to diversity and representation, particularly in the context of the internet and user generated content• the legal considerations and constraints, eg IPR, copyright, freedom of information; offensive content; illegal file sharing; hacking; etc.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • how to maximise new technologies to develop innovative and imaginative ideas • the characteristics and function of a range of forms, eg interactive television; digital photography; digital radio; the internet; pod casting, mobile technology • critically evaluate own ideas and ideas of others for creative ways of using interactive forms and technologies • investigating what ‘interactive’ means and how this can help to develop creative ideas. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • the imaginative development of ideas, incorporating a range of technologies and features to engage audiences • consideration of how interactive features could be applied to other platforms • how to use design principles, sound and movement to engage and stimulate audiences. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • the scope and potential of interactivity and its multi-disciplinary application • understanding the needs of the consumer/audience, the user experience, and the social context of a product • creation of user scenarios • idea generation — techniques and principles • idea development — analysis, research and evidence • experimenting with platforms and challenge conventions • idea implementation, particularly in gaining support, championing a product and taking initiative • critical appraisal (peer review) and regular feedback loops.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> the production process for different interactive media products skills in IT software applications and new technology basic skills in digital image manipulation content considerations in relation to legal and ethical constraints, eg intellectual property and copyright consideration of basic visual design elements, including colour and layout. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> skills and knowledge required to carry out the stages in the production processes multidisciplinary skills and principles that apply to interactive media, eg design, music, art, graphic art and digital imaging skills in writing copy for interactive media use of IT hardware and software to create media forms use of audio files in interactive media products and services content considerations of constraints eg IPR, offensive material, illegal file sharing. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> interaction design principles and its relations to other disciplines; including product design, fine art and craft user centred design (ucd) methodologies techniques and the application and manipulation of assets and media, eg. sound, digital images, music, animation, video. project management methodologies creating and working in project teams appropriate skills and understanding of relevant IT and software skills in written and verbal communication, including copy writing, and presentation and pitching.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • job roles, progression opportunities and the essential skills and knowledge to support progression into the interactive media sector • structure of the industry and the cross-discipline application of interactive media is made possible, eg in, television, dvds, computer games, visual arts and mobile technology • seeking opportunities for enterprise and entrepreneurship, eg creating and uploading own content; designing a website to exhibit own work; local competitions. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • how interactive media supports and contributes to business and the economy, eg communication, advertising, promotion and audience engagement • basic skills in report writing, copy writing, accuracy and fluency of written communication • the realities of the industry and the specific skills and knowledge required to support progression into future employment. 	<p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> • understanding the different functions of the interactive media industry design, production, editorial, sales, marketing • the different commercial drivers for the production of interactive media content • approaches to audience and content research in order to identify trends in consumption • the realities of the industry, in particular the progression routes and employment opportunities • the importance of enterprise in a highly competitive industry • demonstrating what you know and are able to do via a portfolio and practical demonstration • knowledge of the value chain and of different business models eg. agencies, consultancies, production companies, corporate divisions • networking — importance of real and virtual networks for career and business development • building and maintaining client relationships • technical and creative specification and scoping of projects and products in response to a client • project budgeting and cost control • enterprise budgeting, running a business eg. finance, HR, operations, insurance • corporate social responsibility.

Music

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Music, this could include:</p> <ul style="list-style-type: none">• what the contexts are in relation to music, eg historical developments in music styles, both classical and contemporary, and the social impact of popular music; the technological developments and access to music• how different people are influenced by or respond to music• forming and expressing a personal opinion in response to a piece of music.	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none">• the historic context of music in relation to classical music and the changing face of the popular music industry• the impact on the music industry of cultural changes and emerging technologies, eg trends in styles of music and the way audiences access and buy music• the work of a range of classical composers and their particular style and technique• the influence of a range of contemporary artists or bands in popular music.	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none">• the historical context and development of music and music styles and traditions• the role of music and musical performance in a range of cultures and traditions• the work and achievements of a diverse range of practitioners, including classical composers, contemporary composers, musicians and performers.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> • originating and developing a range of ideas for a piece of music or musical performance • exploring and experimenting with the characteristics of musical forms to realise ideas • researching for influences, references and resources in order to further develop ideas and to explore a variety of musical styles • evaluating idea development, technical skills in performance, practical skills in planning to keep within time and budget constraints, etc. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> • being self-reflective in the development of ideas • flexibility in the approach to idea development, with the ability to adapt as circumstances change • effective communication, eg of ideas, with peers and with others • experimenting with a range of musical styles, instruments and sounds to achieve creative and imaginative results. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> • engagement with the critical appraisal process and reflective practice to develop and improve own performance • identifying opportunities for diversification, applying cross-discipline application of performance skills • exploring and experimenting with a broad range of musical styles and instruments to achieve creative effect • how to interpret and convey mood and emotion in music • how to adapt to a rapidly changing landscape • effective communication and the ability to create and maintain contacts, build relationships and network.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> the composition and performance of a piece of music or dance practices and conventions specific to music production, composition performance and also those common to performing arts equipment such as microphones, mixing, recording, editing the issues relating to the use of existing material (music, lyrics); content issues such as appropriate language; issues relating to the representation of individuals, groups or themes. musical compositions and performances, participating in and identifying links with other performing arts and other creative and media disciplines. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> techniques in playing an instrument — as a soloist and in an ensemble or group skills in composition and applying music theory to practice skills in the use of new technology, including digital formats and the management of sound files use of technical equipment, eg microphones, leads, mixing desk, digital recording and editing equipment. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> the techniques and processes of sound recording, sound engineering, mixing and digital editing the behaviour of sound, including acoustics, reverberation, distortion and absorption skills in musical performance — on an instrument, range of instruments, or with the voice skills in musical performance as a soloist and in a duet, ensemble, orchestra or band the principles of music theory skills in music composition and musical literacy skills in the application of current and emerging digital technology, including IT applications and software, for the recording, mixing, sampling and editing of tracks.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> the shape and nature of the music industry, including music business, music publishing and recording time, budget and material resources to support a production or performance the job roles and progression opportunities in the music industry, including any specific training and qualifications required. seeking opportunities for enterprise and entrepreneurship, eg a community arts evening; a talent contest; local competition. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> skills, knowledge and attitude that will support survival as a musician within a competitive and constantly changing industry ways to succeed in the industry, eg interpersonal skills such as networking, personal attributes such as tenacity and determination, and creative skills in musical composition and/or performance the skills and activities to engage in enterprise, eg opportunities to apply skills across disciplines such as computer games design, website design and animation. 	<p>In the context of Music, this could include:</p> <ul style="list-style-type: none"> how to deal with agencies as a self-employed musician performance rights and royalties, income streams, contracts and the legal considerations the music industry and the role of record companies, recording contracts and distribution labels touring logistics, tour management, event management and digital promotion business and enterprise opportunities through exploring the links with other disciplines and applications and through personal qualities such as opportunism, diligence, tenacity and the willingness to listen and to learn multi-disciplinary aspects of the industry, eg publishing; merchandising; web design; licensing; promotion; recording studios; venue management, etc.

Photo Imaging

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • how photographs and photographic equipment has changed over time • how photographs can have a historical, social and cultural impact eg recording events, historical evidence, reporting news • an investigation of the work of different photographers. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • historical development of photography and photographic processes • the impact of photography on history, as a method of recording and reporting events and as a form of historical evidence • the work of a range of photographers and their characteristic style • representation in the context of how individuals and groups are represented in photographic images. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • the influence and impact of photography, eg photo journalism, press photography and the value placed on personal photos as memorabilia • the historical development of photographic processes and the contemporary techniques and applications of digital photo imaging • the language and appreciation of design principles to be able to engage in critical analysis of photographic images • cross discipline application of photography, eg news journalism, print media and publishing, advertising, fashion industry, graphic design and web site design.
Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • investigating different types of photograph eg portrait, landscape, news photography • taking photographs of subject from different angles, with different lighting and composition, to see effects • investigating use of colour line of perspective in other 2D art forms. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • experimenting with ideas for photographs, eg angle of shots, point of view, positioning of the subject in the shot, shot composition • challenging traditions by experimenting with techniques in how photos are taken, developed and enhanced. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • experimenting with equipment, principles and techniques to achieve creative effects • sketching ideas and researching stimulus resources to enhance and inspire idea generation and development • principles behind film and film theory to inform idea development and the appreciation of form • critical analysis of own ideas and of the work of

		others.
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Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • basic principles in framing and taking photographs • basic skills in digital photography and digital image manipulation • understanding basic lighting principles in relation to exposure and colour balance. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • photographic and design principles, eg composition, lighting, colour and image manipulation • photographic terms and techniques, eg focal distance, aperture, use of lenses, colour filters and flash • process of digital photography, eg image capture, image manipulation and enhancement, digital storage, filing, retrieval, transfer and transmission • legal considerations such as privacy, civil law, trespass and the photography of minors. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> • processes involved in taking a photograph, developing a photograph and digitally enhancing or manipulating a digital photograph • skills in relevant IT software, file management systems and image transfer and transmission systems • skills in sound recording, editing and image projection.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> investigating the job roles, employment opportunities and typical progression routes into the photo imaging opportunities for using photo imaging in other disciplines or products eg advertising, 2D visual art, web design, graphic design, fashion, photography. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> the wider business context, including photo retail, laboratories, manufacturing of photographic equipment and picture libraries and archives job roles in the wider context and progression opportunities how to organise and present work to others, including building and presenting a portfolio of photographic images explore activities and opportunities to support enterprise, eg the cross-discipline application of photography, including web design, advertising, print media and 2D visual art. 	<p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> the range of commercial applications of photo imaging and the specific skills, knowledge and understanding required for each skills in self promotion and how to exhibit own work, appreciating the skills and opportunities relevant to working as a freelancer intellectual property rights in relation to the protection of own work and attributing authorship of work of others identifying enterprise opportunities, eg competitions, portraits for friends and family, local community commissions.

Product Design

Theme 1 – Creativity in context		
Level 1	Level 2	Level 3
<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none">• traditional approaches to product design• the broad and diverse range of design disciplines in which product design can be applied eg interior design, architectural design, website design, fashion design and advertising art direction.• appreciation of design principles and how they apply to product design, eg use of colour to attract attention; use of line to appeal to the eye.	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none">• how and where product design is applied, eg furniture design, packaging, automotive design, etc• the historical development of product design and how it relates to current practice• how new technologies impact on contemporary product design• a range of design principles and their creative application in a range of products.	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none">• environmental issues and sustainability in the use, sourcing and recycling of raw materials• the historical context of product design, in the context of trends, cultural movements and technological developments• the cultural and social impact of product design and where influences are drawn from• how product relates to other design disciplines and its many cross-discipline applications, eg computer games design, set design for film, architectural design and interior design.

Theme 2 – Thinking and working creatively		
Level 1	Level 2	Level 3
<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> • sketching design ideas and experimenting with forms, techniques and materials • verbal communication of ideas, including negotiating and explaining approach • researching for influences, references and resources in order to further develop ideas • review the development of ideas and evaluate the ideas and work of others against the criteria of a shared design brief. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> • use of scrap books and mood boards to explore and experiment with a range of possibilities before fixing on a final design • collaborating on and negotiating design solutions to a given brief • consideration of the practicalities of a design idea • identifying problems and seeking creative solutions • exploring a range of approaches, applying a variety of design principles and evaluating the different outcomes against the original brief. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> • brainstorming and developing ideas in order to find design solutions that meet the set brief • sharing ideas with others in order to collaborate and further develop own ideas • balance and combine technical, practical and scientific knowledge and ability with creative ideas • developing links with other design disciplines to support idea development, eg architectural design, interior design, fashion design.

Theme 3 – Principles, processes and practice		
Level 1	Level 2	Level 3
<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> the principles of design in the context of product design, eg use of colour, line, form, perspective, composition and choice of materials using a range of equipment, including IT software applications to manipulate and create design ideas the importance of team building, collaborative working and effective communication researching for idea development and choice of materials basic production stages in relation to product design. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> a range of materials, technologies and techniques, including IT software and new technologies skills in hand drawing, sketching, model making and use of colour cross-discipline application of product design practice, eg interior design, installation and architectural design taking into account legal considerations such as intellectual property and copyright, and ethical considerations such as representation within design forms skills in research, planning and drafting to inform idea development. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> the range of materials that can be used to make the product and the characteristics or qualities of different materials, in order to incorporate appropriate materials in the final design use of a broad range of materials, techniques and processes to achieve design idea — eg printmaking, ink, paint, wax, digital imaging, IT and reproduction techniques how to produce roughs and design sketches to illustrate design ideas use of appropriate IT software to produce design illustrations, including CAD, and Photoshop making samples or 3D models to illustrate design ideas innovative application of product design to other design principles where appropriate, eg interior design and architectural design.

Theme 4 – Creative businesses and enterprise		
Level 1	Level 2	Level 3
<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> the job roles, employment opportunities and typical progression routes into employment in product design the wider application of design beyond the ‘creative’ — eg in supporting businesses and customer service seeking opportunities for enterprise and entrepreneurship, eg diversifying in the application of design ideas; entering a competition; exploring local business and community needs in relation to design solutions. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> organisational and logistical skills when following the production process the breadth of job roles and disciplines/sectors to which product design applies how to pitch an idea, negotiate a final plan and promote a design solution the realities of the Design profession, eg the high level of skills required to succeed; the broad range of skills required, including IT and English; the difficulties of breaking into the industry and the established progression routes available the importance of trend and market awareness. 	<p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> the market trends, know how to research them and how to incorporate into design ideas skills in project and budget management whilst working to tight deadlines and budgetary constraints communication skills, including negotiation and promotion of design ideas skills, training and resources required to become a freelance Product Designer.

Resources

Resources are more a discipline-related matter than unit-related, so they are listed here by discipline. As there is a fair amount of overlap across the disciplines, they have occasionally been grouped together to avoid undue repetition. Where they have been grouped, the general resources for the group are given first, and then resources for specific disciplines within that group are listed.

Although this qualification is not vocationally-related, at least 50 per cent of the learners' activities must be carried out in applied contexts. Centres should therefore aim to have industry-standard equipment for learners wherever possible, especially for teaching at Level 3. Consortia will find it particularly advantageous for their learners to have access to industry-standard facilities in those disciplines where they have strong industry links.

At the time of writing, the following general resources on the Edexcel Principal Learning for the Diplomas in Creative and Media are available or are in preparation:

General resources — books

Level 1

Hartley M — *Edexcel Diploma: Creative and Media Level 1 Foundation Diploma* (Pearson Education, 2008) ISBN 978 0 435500 45 0

Level 2

Baylis P, Holmes P, Holmes S and Jewers S — *Level 2 Higher Diploma in Creative and Media, Assessment and Delivery Resource* (Heinemann, 2008) ISBN 978 0 435 49929 7

Baylis P, Holmes P, Holmes S and Jewers S — *Level 2 Higher Diploma in Creative and Media, Student Book* (Heinemann, 2008) ISBN 978 0 435 49928 0

General resources — websites

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 Diplomas in Creative and Media; teachers can self-enrol and share work schemes, ideas and resources.

Level 2

www.lonsas.org.uk website of the London Schools Arts Service; applied learning assignments for Edexcel Creative and Media units developed by Arts Inform in partnership with the Ambassador Theatre Group, English National Opera, the National Portrait Gallery, Sadler's Wells, Royal Academy of Arts, Royal Albert Hall and others.

2D Visual Art

General

Learners should have access to studio spaces appropriate for 2D visual art work such as drawing, painting, printmaking, montage and collage, surface design and other mixed media 2D activities. Storage spaces and equipment would be essential. These may include plan chests, shelving and lockable storage both for materials and tools, and for learners' current work.

Centres should provide upright easels for drawing and painting, suitable tables for flat work such as design and printing, A1 and A2 drawing boards and at least one printing press, along with a range of drawing and painting materials, printing tools and materials, adhesives, and different types of paper, card and canvas to suit a range of 2D activities.

For digital developments, access to computers and a range of design programmes is essential.

Books

Berger J — *Ways of Seeing* (Penguin, 1990)

Bower J — *Introduction to Two-dimensional Design: Understanding Form and Function* (John Wiley and Sons Inc, 1999)

Butler A — *The Art Book* (Phaidon, 1997)

De Saussure M — *Basic Design: The Dynamics of Visual Form* (Herbert, 2002)

Harthill B and Clarke R — *Collagraphs and Mixed Media Printmaking Handbook* (A&C Black, 2005)

Hughes R — *The Shock of the New: Art and the Century of Change* (Thames & Hudson, 1992)

Little S — *isms: Understanding Art* (A&C Black, 2004)

Murray I — *The Penguin Dictionary of Art and Artists* (Penguin, 1997)

Newell J and Whittington D — *Monoprinting* (Printmaking Handbook) (A&C Black, 2006)

Noyce R — *Printmaking at The Edge* (A&C Black, 2006)

Oxley N — *Colour Etching* (A&C Black, 2007)

Peto J — *Design: Process, Progress, Practice* (Design Museum, 1999)

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

Pointon M — *History of Art: A Student's Handbook* (Routledge, 1997)

Schmidt P — *Patterns in Design, Art and Architecture* (Birkhauser, 2006)

Simpson I — *Drawing, Seeing and Observation* (A&C Black, 2003)

Stobart J — *Drawing Matters* (A &C Black, 2006)

Websites

www.artsconnected.org/toolkit — the Artist's Toolkit, principles of image making

www.braintree.gov.uk/Braintree/leisure/Warner+Archive/default.htm — the Warner textile archive

www.creativehandbook.co.uk — the Creative Handbook, the UK's leading creative directory

www.e-studio.ac.uk/PaintBox/PaintBox.html — an unusually presented gateway site to links for the arts and media

www.moma.org/onlineprojects — the Museum of Modern Art, New York — has a listing of online projects which explore some of the properties and possibilities of the web, such as interactivity, motion and sound

www.tate.org.uk/podcasts — a series of podcasts from Online Tate which could be useful for exploring themes in critical thinking and to enhance exhibition programme design
www.vam.ac.uk — the Victoria and Albert Museum website

3D Visual Art

General

Learners should have access to studio and workshop spaces appropriate for 3D visual art work such as constructing, building, modelling, and carving. Wood, metal and plastics workshops should also be available.

Centres should provide workshop tables, machinery and kilns appropriate for a range of 3D working, appropriate drawing tables and desks for 3D designing, and computer facilities for accessing 3D design software.

Tools and materials needed will include a range of resistant and non-resistant materials, a range of hand and machine tools, associated materials and equipment for different activities, glazes, surface treatments, paints, and adhesives.

Books

Campos C — *Product Design Now* Harper Design International, 2006

Collins J — *Sculpture Today* (Phaidon, 2007)

Goldsworthy A — *Andy Goldsworthy* (Harry N Abrams Inc, 1998)

Gooding M — *Song of the Earth* (Thames & Hudson, 2002)

Kater J — *Design First for 3D Artists* (Wordware Publishing Inc, 2005)

Kenny M, Bairstow J and Barber R — *Design Modelling: Visualising Ideas in 2D and 3D* (Hodder & Stoughton, 2000)

Malpas W — *Land Art in the UK: A Complete Guide to Landscape, Environmental, Earthworks, Nature, Sculpture and Installation Art in the United Kingdom* (Crescent Moon, 2007)

Opie M-J — *Sculpture (Eyewitness Art)* (Dorling Kindersly, 1994)

Plowman J — *Manual of Sculpting Techniques* (A&C Black, 2003)

Rush P — *Rush on Paper: An Introduction to Modelling Wire and Paper Figures* (James Hockey Gallery, 1999)

Tourtillot S — *The Figure in Clay: Contemporary Sculpting Techniques by Master Artists* (Lark Books, 2007)

Websites

www.artshow.com/resources/sculpture.html — links and resources

www.sculpture.org.uk — the Cass sculpture foundation website

www.ukpotters.co.uk — the UK Potters website brings together links to sites concerned with pottery

(See also the websites for 2D Visual Arts, Craft and Product Design.)

Advertising

General

Equipment for film and broadcast advertising will be as for Film, Television, and Audio and Radio. For radio, a production studio would be desirable, but voiceovers can be recorded on location or in an acoustically suitable room.

For print-based advertising there is a range of page layout and image manipulation software applications (such as Quark for the former and Photoshop for the latter). For print-based work learners should have access to a high-quality printer. For online purposes, web authoring software could include Adobe Flash and Dreamweaver.

Books

Alburger J R — *The Art of Voice Acting* (Focal Press, 2002)

Baylis P, Holmes P and Starkey G — *First National Diploma in Media* (Heinemann, 2007)

Branston G and Stafford R — *The Media Learner's Book, 3rd Edition* (Routledge, 2002)

Butterfield L — *Excellence in Advertising* (Focal Press, 1999)

Ogilvy D — *Confessions of an Advertising Man* (Southbank Publishing, 2004)

Wilmhurst J — *Fundamentals of Advertising, 2nd Edition* (Focal Press, 1999)

Journals

www.brandrepublic.com/campaign — *Campaign*, the main trade paper of the industry

www.nma.co.uk/Home/Default.aspx — deals with new media and online advertising

www.thedrum.co.uk — *The Drum* is the UK's media and marketing magazine covering advertising, design, PR, direct marketing, media and digital

Websites

en.wikipedia.org/wiki/Qualitative_marketing_research — excellent Wiki article on qualitative and quantitative research methods

www.adassoc.org.uk — the website of the Advertising Association; the information centre is particularly useful for students, having information on gender, children, shock tactics and financial statistics about the advertising industry

www.asa.org.uk — website of the Advertising Standards Authority, the regulator for advertising; the schools and colleges resources (controlling advertising, taste and decency, social responsibility, and children and advertising) have been written with the help of an educational writer for use in classes, lectures and individual research

www.clioawards.com — website for the major advertising award competition with many links and examples

www.dandad.org — website of an educational charity that represents the design and advertising communities

www.ipa.co.uk — the IPA is the trade body and professional institute for 273 leading agencies in the UK's advertising, media and marketing communications industry

www.marketing.org.au/?i=EYK/Z0vgN6Y=&t=jZS6ngCVpug — this links to the website of the Marketing Association of Australia and New Zealand, an incredibly thorough website with excellent sidebars and links

www.mind-advertising.com/agencies_index_basics.htm — another very detailed analysis of structure and strategy

www.musicradio.com/map.jsp — links to selected commercial radio stations

www.ofcom.org.uk — the regulator of the radio industry

www.promotion.bmgmusicsearch.com/holding — library music
www.radiocentre.org/radiocentre/showContent.aspx?pubID=166 — the Radio Centre, representing commercial radio

Websites linked to individual campaigns

en.wikipedia.org/wiki/Guinness#Advertising — this links to a website with dozens of relevant links and illustrated examples from this world-famous brand
www.ciadvertising.org/studies/student/98_fall/theory/blouin/toscani/toscani.html — links to a comprehensive review, history and illustrated website about this sometimes controversial brand
www.snopes.com/photos/advertisements/sportka.asp — analysis and discussion of a controversial ad campaign

Museums and archives

Advertising Hall of Fame — a virtual museum celebrating the men and women who have made significant contributions to advertising and society
Advertising Icon Museum — a collection of more than 900 advertising icons spanning a century of American history
Commercial Closet Association's Ad Library — an archive surveying gay, lesbian, bisexual and transgender representations in TV, online and print advertisements spanning 35 countries since 1917, complete with ratings, consumer feedback, and other resources
D'Arcy Collection — a collection documenting the social, economic and cultural changes in America over key historical periods
Emergence of Advertising in America: 1850–1920 — over 9,000 images relating to the early history of advertising in the United States
Gaslight Advertising Archives — one of the largest collections of old advertisements in the world dating back to the 1880s
Medicine and Madison Avenue — a database of over 600 health-related advertisements from newspapers and magazines which appeared between 1911 and 1958
Radio-Mercury Grand Prize Winners — prize winning radio commercials
Woodward Collection — the world's largest collection with approximately four million advertisements
www.advertisingarchives.co.uk — the Advertising Archives has an archive of over 1 million images, dating from 1850 to the present day, consisting of press ads, magazine covers and TV stills; it offers an image supply service to students, academics and interested members of the public
www.advertisingiconmuseum.com — the Advertising Icons Museum
www.aef.com/exhibits/links/adv_collections/index.html — links to:
www.eisnermuseum.org/about/mission.php — the Eisner is an interactive educational centre focusing on advertising and design, and their impact on our culture.
www.museumofbrands.com/ — featuring over 12,000 original items from the Robert Opie Collection, the Museum of Brands, Packaging and Advertising has now opened in London's Notting Hill after 17 years in Gloucester
www.packagemuseum.com/index.htm — website with illustrations of packaging from the USA in the early decades of the twentieth century

Animation

General

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

A wide range of animation software is available from domestic to industrial. Of these, Toonboom may be of interest to centres. Some software companies offer frame capture applications whilst the potential of Flash, Photoshop and After Effects for animation is well documented.

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

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

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

Books

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

Culhane S — *Animation: From Script to Screen* (Columbus Books, 1989)

Grant J — *Masters of Animation* (Watson-Guptill Publications Inc, 2001)

Hart C — *How to Draw Animation: Learn the Art of Animation from Character Design to Story Boards and Layouts* (Watson-Guptill Publications Inc, 1997)

Hartas L — *How to Draw and Sell Digital Cartoons* (Ilex, 2004)

Laybourne K — *The Animation Book: A Complete Guide to Animated Filmmaking* (Three Rivers Press, 1998)

Lord P and Sibley B — *Creating 3-D Animation: The Aardman Book of Filmmaking* (Thames & Hudson, 1998)

Noake R — *Animation Techniques* (Macdonald Orbis, 1988)

Noake R — *Animation: A Guide to Animated Film Techniques* (McDonald and Co, 1988)

Shaw S — *Stop Motion: Craft Skills for Model Animation* (Focal Press 2003)

Taylor R — *Encyclopaedia of Animation Techniques* (Focal Press, 2002)

Wells P — *Understanding Animation* (Routledge, 1998)

White A — *The Animator's Workbook* (Phaidon Press, 1986)

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

Wiedemann J — *Animation Now!* (Taschen, 2004)

Williams R — *The Animator's Survival Kit* (Faber and Faber, 2001)

Websites

www.aardman.com — the Aardman Animations website

www.anim8ed.org.uk/resources_tech_3d.asp — the Anim8ed website

www.cartoon-factory.com/jones.html — animation art gallery

www.filmeducation.org/primary/animation/technique.html — the animation pages of Film Education

www.toonboom.com/products — animation software

Audio and Radio

General

It would be ideal, but by no means necessary for this qualification, to have a live radio studio that would enable learners to produce sequence programmes of music and speech. However, learners can meet grading criteria at all levels effectively using portable recorders and reasonable quality microphones. Either solution would be acceptable, and being able to combine location work with studio operations would be even better. Location recording requires a broadcast-quality microphone and a lead to connect it to a recorder. Multiple units will be required for a whole cohort.

Some recorders have loudspeakers for playback, but most require the recorded audio to be dubbed into an editing environment, usually a PC loaded with such software as Adobe Audition or the freeware Audacity. Flashmics record audio in the stem of the microphone and a USB outlet allows instant downloading into a PC.

A studio would enable centres to broadcast a simulated radio station to an audience in a fixed location — a classroom or a social space for example — or even to broadcast on FM using a Restricted Service Licence (RSL) from the communications regulator, Ofcom. However, the costs of setting up and running a RSL are considerable, especially as copyright payments for the use of music on air can run into hundreds of pounds. There are also compliance issues, and legal restrictions on what can be broadcast.

Studios for the recording of performances need to have performers located in a separate studio space visible from the control room. Audio mixers should be multi-channel. It is possible to make rudimentary but effective recordings with a relatively simple set-up.

Studios should be soundproofed and the walls should be acoustically treated in order to reduce resonance. Low-budget solutions can be very effective — egg boxes to soften the reflective surfaces of walls are a traditional solution.

For audio books or talking newspapers a simple studio with a basic mixer, a CD player (to play in music or sound effects) and software such as that described in the radio section could produce near-professional recordings.

Playback facilities will be needed to enable the whole class to hear finished products.

Books

Baylis P, Holmes P and Starkey G — *First National Diploma in Media* (Heinemann, 2007)

Huber D — *Modern Recording Techniques* (Focal Press, 2005)

McLeish R — *Radio Production* (Focal Press, 2007)

Nesbitt A — *The Sound Studio: Audio Techniques for Radio, Television, Film and Recording* (Focal Press, 2003)

Rumsey F — *Sound and Recording* (Focal Press, 2005)

Starkey G — *Radio in Context* (Palgrave Macmillan, 2004)

Websites

www.abbeyroad.co.uk — Abbey Road, one of the world's most famous recording studios

www.aprs.co.uk — the Association of Professional Recording Services (APRS)

www.audible.co.uk — a vast selection of downloadable audio books

www.ofcom.org — Ofcom, the Office of Communications; the site has notes for guidance and application forms for Restricted Service Licences

www.ppluk.co.uk — Phonographic Performance Limited (PPL), the copyright licensing agency for using musicians' work in Restricted Service Licences

www.prs.co.uk — MCPS-PRS Alliance, the copyright licensing agency for using musical works in Restricted Service Licences (apparently the initials no longer stand for anything)

Computer Games

General

Centres should build a library of as many game titles to suit their platforms as they can, covering a range of genres as well as a range of platforms.

Hardware

PCs will be needed to the following specification; good graphics and sound cards with good memory are needed if it is intended to use industry-strength software:

- Dual Core 3.2 GHz processor 800FSB, 2.2MB
- 4GB memory (min 2GB)
- 2 x 320GB Hdd
- DVD+/-RW dual layer
- 512MB nVidia GeForce 7900GTX graphics card
- Sound Blaster Audigy Advanced HD Audio
- 17' flat panel DVI screens.

Acquire as many varieties of console and games platforms as you can beg or buy.

Software

Teachers will probably have to discuss learner access permission with their technical managers as game development needs greater access permissions than other disciplines.

The following packages are recommended (they are continually being developed, of course, and new ones are being introduced):

- Microsoft Office
- Adobe Acrobat writing software (to enable saving of completed form-enabled pdfs)
- Adobe Photoshop
- Adobe Audition
- Flash
- 3D Studio Max
- CamStudio 2 (free) or Camtasia Studio (screen capture software)
- GameMaker
- Sketchup (free)
- Unreal 2 educational
- Tiddlywiki
- Google Doc & Spreadsheets
- MS Groove
- Freemind (for mindmapping)
- SpringBoard (storyboard software)

Books — general

Atkins B — *More Than a Game: The Computer Game as Fictional Form* (Manchester University Press, 2003)

Birm J — *Digital Lighting and Rendering* (New Riders, 2005)

Bjork S and Holopainen J — *Patterns in Game Design* (Charles River Media, 2004)

Brooker D — *Essential CG Lighting Techniques with 3Ds Max* (Focal Press, 2006)

Busby J, Parrish Z, Eenwyk J V — *Mastering Unreal Technology: The Art of Level Design* (Sams Publishing, 2005)

Capizzi T — *Inspired 3D Modelling and Texture Mapping* (Premier Press, 2002)

Chen E and Durham J — *Build Your Own High-Performance Gamer's Mod PC* (McGraw-Hill, 2004)

Crawford C — *Chris Crawford on Game Design* (F T Prentice Hall, 2003)

Demaria R and Wilson J L — *High Score! The Illustrated History of Electronic Games, 3rd Edition* (McGraw-Hill Osborne, 2004)

Dick D — *The PC Support Handbook* (Dumbreck Publishing, 2003)

Franson D — *2D Artwork and 3D Modelling for Game Artists* (Premier Press, 2002)

Freeman D — *Creating Emotion in Games: The Art and Craft of Emotioneering* (New Riders, 2003)

Giambruno M — *3D Graphics and Animation, 2nd Edition* (New Riders, 2002)

Gold J — *Object-Oriented Game Development* (Addison-Wesley, 2004)

Handler Miller C — *Digital Storytelling: A Creator's Guide to Interactive Entertainment* (Elsevier Focal Press, 2004)

Koster R — *A Theory of Fun for Game Design* (Paraglyph Press, 2004)

Laramee FD (editor) — *Game Design Perspectives* (Charles River Media, 2002)

Makar J — *Macromedia Flash MX Game Design Demystified* (Macromedia, 2002)

Meigs T — *Ultimate Game Design: Building Game Worlds* (McGraw-Hill Osborne, 2003)

Michael D — *The Indie Game Development Survival Guide* (Charles River Media, 2003)

Overmars M — ‘Learning Object-Oriented Design by Creating Games’ in *Potentials* (the journal of the Institute of Electrical and Electronic Engineers) Volume 23, Issue 5, December 2004–January 2005, pages 11-13

Oxland K — *Gameplay and Design* (Addison Wesley, 2004)

Rollings A and Adams E — *Andrew Rollings and Ernest Adams on Game Design* (New Riders, 2003)

Rollings A and Morris D — *Game Architecture and Design: A New Edition* (New Riders Publishing, 2003)

Rouse R — *Computer Game Design, Theory and Practice* (Game Developer's Library, Wordware Publishing Inc, 2005)

Summers D — *Texturing: Concepts and Techniques* (Charles River Media, 2004)

Swamy N — *Basic Game Design and Creation for Fun and Learning* (Charles River Media, 2006)

Wright W — *A Theory of Fun for Game Design* (Paraglyph Press, 2005)

Zimmerman E and Salen K — *Rules of Play: Game Design Fundamentals* (The MIT Press, 2003)

Books — sound for games

Brandon A — *Audio for Games: Planning, Process, and Production* (New Riders, 2004)

Marks A — *The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers and Game Developers* (CMP Books, 2001)

McCuskey M — *Game Audio Programming* (Course Technology, 2003)

Sanger G et al — *The Fat Man on Game Audio: Tasty Morsels of Sonic Goodness* (New Riders, 2003)

Books — writing for games

Krawczyk A and Novak J — *Game Development Essentials: Game Story and Character Development* (Thompson Delmar Learning, 2006)

Miller C H — *Digital Storytelling* (Focal Press, 2004)

Books — human-computer interaction

Adams E — *Fundamentals of Game Design* (Prentice Hall, 2006)

Carroll J — Foundations of Design in HCI: A Special Issue of 'Human-computer Interaction' (Lawrence Erlbaum Associates Inc, 2006)

Carroll J — *HCI Model Theories and Frameworks* (Morgan Kaufmann, 2003)

Dix A — *Human Computer Interaction* (Prentice Hall, 2003)

Harris D — *Human Computer Interaction: Cognitive, Social, and Ergonomic Aspects* (Lawrence Erlbaum Associates, 2003)

Preece J — *Interaction Design: Beyond Human-Computer Interaction* (John Wiley & Sons Ltd, 2002)

Premier Press Development — *Game Interface Design* (Premier Press, 2004)

Journals

Edge (www.edge-online.com)

Develop (www.developmag.com)

MCV (www.mcvuk.com)

Websites — general

dmoz.org/Games/Video_Games/History — game history

en.wikipedia.org/wiki/Game_engine — game engine information

en.wikipedia.org/wiki/Video_games — encyclopaedia articles on games

ferryhalim.com/orisinal — a designer's personal site with deceptively simple games, useful for ideas and for investigating what makes games attractive

intranet.woodvillehs.sa.edu.au/kerrbi/g/stg2.htm#indProject — systems development life cycle

udn.epicgames.com/Two/WebHome — information on working with the unreal engine2

wiki.beyondunreal.com/wiki/UnrealEd_2 — unreal engine2 documentation site

www.3dcafe.com — texture and model resources

www.activision.com/en_US/landing/landing.html — examples of genres

www.alanemrich.com — game design lecturer's website, excellent learning support

www.blinkimage.com — use of environment walkthroughs etc

www.classicnesseries.com/ — retro and classic games

www.cs.colby.edu/~rjones/courses/cs398/history.html — timeline of video game events
www.designersnotebook.com — Ernest Adams' site of general information on game design, an excellent resource
www.developer.com/design/ — software development resources and articles
www.devmaster.net/articles/oo-game-design/ — game development encyclopaedia
www.edge-online.com — the ezine of Edge journal, all aspects of videogaming
www.gamasutra.com — respected website for all things game development, sister publication to the respected print magazine *Game Developer*, and excellent game developer resources
www.gamedev.net — a forum, with good articles on all things to do with game development and excellent game developer resources
www.gamemaker.nl — the site for free download of Gamemaker 2D engine
www.gamespy.com — multiplayer game home page, online game portal, useful for research and ideas
www.garagegames.com/products/1 — torque game engine
www.microsoft.com/games/zootycoon/zoo1/behindthescenes_art_bluefang.asp — game from Microsoft game studio
www.ps3portal.com/?page=history — game development timeline
www.shockwave.com — view and download games in many genres, useful for research and ideas
www.sloperama.com/advice/specs.htm — sample game design specifications, with helpful 'advice' section
www.turbosquid.com — textures, models and 3D tutorials
www.wildtangent.com — online game publisher, useful for ideas and research
www.worldofspectrum.org — a site for vintage console games and emulators, useful for research
www.worldofspectrum.org — emulators and more
www.zelda.com/universe — official site of *Legend of Zelda* series

Websites — sound for games

www.audiosparx.com — online resource for digital audio
www.filmsound.org/game-audio — game audio articles

Websites — writing for games

en.wikipedia.org/wiki/interactive_fiction — explanation of interactive fiction
www.activision.com — information on game titles with story outlines and graphics
www.eidos.com — information on game titles with story outlines and graphics
www.ferryhalim.com/orisinal — online Flash games
www.gamedev.net — search for 'writing and story development'
www.gamespy.com — information on game titles with story outlines and graphics
www.igda.org/writing/articles.html — quick guide to games writing
www.igda.org/writing/WritersGlossary.htm — glossary of game writing terms
www.kirupa.com/developer/actionscript/gamestory.htm — step-by-step instruction guide on how to make a compelling story
www.maxis.com — information on game titles with story outlines and graphics
www.sloperama.com/advice/lesson32.html — writing for games
www.writing.com — online community for writers

Websites — human-computer interaction

hci-journal.com/ — *Human-Computer Interaction*, a journal of theoretical, empirical, and methodological issues of user science and of system design
www.bcs-hci.org.uk — the website of the British Human-Computer Interaction Group

Websites — trade associations

www.elspa.com/ — the Entertainment & Leisure Software Publishers' Association site
www.gamedevelopers.ie — the Irish game developers' site
www.igda.org — independent, non-profit organisation for international game software developers
www.pegi.info/index.html — the Pan European Game Information site
www.skillset.org/games — Skillset's computer games web pages, with information about job roles
www.tiga.org — the independent game developers' association site

Websites — games developer

www.activision.com
www.codemasters.co.uk
www.eidos.com
www.maxis.com
www.microsoft.com/games
www.nintendo.com
www.sierra.com
www.ubi.com
www.vugames.com

Craft

General

Most general requirements will be as for 2D and 3D Visual Arts. However, there should also be access to specialist equipment such as an enamelling kiln and associated materials for jewellery design and construction, and weaving, dyeing, embroidery and other associated textiles, tools and materials.

Books

Beale S, Ngyen T and O'Rourke R — *Super Crafty: Over 75 Amazing How-To Projects* (Sasquatch Books, 2005)

Berger S and Hawthorne G — *ReadyMade: How to Make (Almost) Everything* (Thames & Hudson, 2006)

Bradley I — *Metalwork and Machining Hints and Tips* (S I M B, 1998)

Goldsmith S and Scott J — *Textile Perspectives in Mixed-Media Sculpture* (Crowood Press, 2003)

Hanaor Z and Woodcock V — *Making Stuff: An Alternative Craft Book* (Black Dog Publishing, 2006)

Hart J — *Sublime Stitching* (Chronicle Books, 2006)

Karol A — *Bend-the-Rules Sewing* (Potter Craft, 2007)

Lefteri C — *Plastics 2* (RotoVision, 2006)

Messent J — *Designing with Pattern* (Crochet Design, 1992)

Rudkin L — *Natural Dyes* (A&C Black, 2007)

Spencer A — *The Crafter Culture Handbook* (Marion Boyars Publishers, 2006)

Spencer D — *Knitting Technology* (Technomic Publishing, 2001)

Weiss A — *Workshop Materials* (S I M B, 1999)

Websites

ceramics.about.com/hobbies/ceramics — links to selected resources, a subject-specific bulletin board, and details of related news and events about ceramics

www.craftscouncil.org.uk — the Crafts Council website

www.makemag.co.uk — a website for crafts such as embroidery and painting

www.moma.org/exhibitions/1998/textiles/home.html — Japanese textiles in the Museum of Modern Art, New York

www.thejoyofshards.co.uk — this site offers inspiration and information for anyone who is interested in making a mosaic; there are instructions on how to make a range of small mosaic projects in the home and garden, and photos of lots of original mosaic artefacts, often made with low-cost materials. The site also includes virtual visits to famous European mosaics, such as the Gaudi mosaics in Barcelona

www.vts.intute.ac.uk/acl/tutorial/artscrafts — a free web-tutorial on how to use the internet to help with arts and crafts

Creative writing

General

Learners will need access to research resources including, where appropriate, reference books, magazines, newspapers and journals.

For scriptwriting, facilities to enable learners to produce their scripts in a professional manner should be available. This could include word processing packages and presentation production software.

Books

Baker N — *Hard Core Roadshow: A Screenwriter's Diary* (House of Anansi Press, 1998)

Croton G — *From Script to Screen* (BBC Training Manuals, 1986)

Douglas P — *Writing the TV Drama Series* (Focal Press, 2005)

Frensham R — *Screenwriting* (Teach Yourself, 1996)

Smethurst W — *Writing for Television* (How To Books, 2005)

Trottier D — *Screenwriter's Bible* (Silman-James Press, 2005)

Turner B — *Writer's Handbook 2007* (Macmillan, 2006)

Websites

www.bbc.co.uk/writersroom/insight/script_archive.shtml — the BBC script archive has examples of finished formatted scripts from broadcast shows

www.bbc.co.uk/writersroom/scriptsmart — this downloadable template for word processing packages provides templates for script formats as expected for submissions to the BBC

www.npa.org.uk/content.asp?pageid=WEEKLY%20EZINE&Link=273 — weekly ezine from the New Producers Alliance

www.scriptfactory.co.uk — a networking and training website for television and film scriptwriters

www.singlelane.com/escrit — online discussion forum and scriptwriting workshop

www.writernet.co.uk/index.phtml — comprehensive resource featuring online journal of articles

Dance, Drama and Music — general

(See also individual entries for Dance, Drama and Music.)

Performance

Staging systems (steeldeck, cuplock scaffold, rostra blocks etc), wing space, cyclorama, blackout, projection facilities, set storage space, sprung floor for dance performances.

Performance spaces and auditoria must comply with all relevant health and safety directives, must be regularly cleaned and kept at an appropriate temperature; chairs must be linked together and all gangways must be a minimum of 140cm; set pieces must not block fire exit routes and anyone working front-of-house must be given training in appropriate fire evacuation procedures.

Sound: industry relevant sound reproduction system including microphones, powerboard, multi-core, mixing desk amps, loudspeakers and sound source equipment.

Lighting: industry relevant lanterns, gel barn doors, gobos etc, industry relevant programmable lighting board, computer, dimmer racks, internally wired grid.

Stage Management: computer, printer, noticeboards, access to the internet.

Set and prop production space

Set building: Set building and painting workshop with large access doors, noticeboard for plans, minutes etc, and appropriate power supply, equipped with appropriate set building tools, ie saws, screwdrivers, hammers, ironmongery, stapleguns, glues, paints, paintbrushes.

Lighting: Industry relevant lanterns, (desirable moving head lanterns), industry relevant programmable lighting board, 15 amp power supply, 15 amp extensions, smoke/haze/ice machines.

Sound: Industry relevant sound reproduction system, including mikes, powerboard, multi-core, mixing desk amps, loudspeakers and sound source equipment.

Stage Management: computer, printer, notice boards, access to the internet, meeting room.

Costume Production: sewing machines, cutting surfaces, scissors, measuring tape, sewing equipment, dressmaker's dummies, glues, paints and costume storage space.

Dry design room: paper, paint, crayons, card, cutting knives, glue masking tape, model making materials.

Model making

Carnaby A J — *A Guidebook for creating Three Dimensional Theatre Art* (Greenwood Press, 1997)

Orton K — *Model Making for The Stage: A Practical Guide* (Crowood Press, 2004)

Stage design

Blurton J — *Scenery: Draughting and Construction* (A&C Black, 2001)

Burnett K and Ruthven Hall P — *Make Space: Design for Theatre and Alternative Spaces* (British Society of Theatre Designers, 2002)

Costume design

Betzina S — *Fabric Savvy: The Essential Guide for the Sewer* (Taunton Press, 2002)

Campbell H — *Designing Patterns: A Fresh Approach to Pattern Cutting* (Nelson Thornes, 1980)

Moss S — *Costume and Chemistry: A Comprehensive Guide to Materials and Applications* (Batsford, 2001)

Thone G — *Designing Costumes: A Practical Guide* (Crowood Press, 2001)

Dance

(See also Dance, Drama and Music — general.)

Rehearsal and production

Dance: minimum 10 metres x 10 metres, with sprung floor, mirrors and sound playback system. The floor must be regularly cleaned and the space kept at an appropriate temperature.

Access to changing rooms with showers.

Appropriate dance kit.

Books

Learners will need access to a dance studio with a sprung floor and mirrors. They will also need access to sound equipment and video/DVD recording and playback facilities.

Andy R — *The Robert Andy Method: How to Teach Yourself Tap* (Random House, 1976)

Ashley L — *Essential Guide to Dance* (Hodder Arnold, 2002)

Auty J and Harrison K — *Dance Ideas* (Hodder & Stoughton, 1991)

Durfort A — *Ballet Steps: Practice to Performance* (Hodder & Stoughton, 1990)

Giordino G — *Jazz Dance Class* (Dance Books, 1992)

Venkataraman L and Avinasch P — *Indian Classical Dance: Tradition in Transition* (Dance Books, 2002)

Young D — *Rock and Roll Dancing* (Capri, 1991)

DVDs and videos

Bentley N — *Street Jazz* (Pineapple Dance Studios Masterclass, 2002)

Street 2000 — *Stomp Out Loud* (Stomp Company, 2000)

Various Artists — *Hip Hop Dance School 1* (Nova Sales, 2005)

Journals

Dancing Times Entertainment
Design

Drama

(See also Dance, Drama and Music — general.)

Rehearsal and production

Minimum 4 metres x 4 metres, with staging blocks and a sound playback system.

Books — general

A range of play scripts appropriate to the age group and level will be needed if text based work is to be approached.

Books — Levels 1 and 2

Cowley S — *Getting the Buggers into Drama: A Practical Guide to Teaching Drama* (Continuum, 2007)

Jewers S and Etheridge M — *Hot Topics for Key Stage 4 Drama* (SfE.co.uk, 2006)

Redman R and Reid I — *Essential Guide to Making Theatre* (Hodder and Stoughton, 1996)

Sher A and Verrall C — *100+ Ideas for Drama* (Heinemann, 1987)

Books — Levels 2 and 3

Boal A — *Games for Actors and Non-Actors* (Routledge, 2003)

Cain M — *Acting in Film* (Applause, 2000)

Freakly A and Sutton R — *Essential Guide to Business in the Performing Arts* (Hodder & Stoughton, 1996)

Gardyne J — *Producing Musicals: A Practical Guide* (Crowood Press, 2004)

Johnston C — *House of Games* (Nick Hern Books, 2005)

Lamden G — *Devising* (Hodder & Stoughton, 2000)

Menear P and Hawkins T — *Stage Management and Administration* (Phaidon, 1993)

Neelands J and Goode T — *Structuring Drama Work* (Cambridge University Press, 2000)

Perry J — *The Rehearsal Handbook for Actors and Directors: A Practical Guide* (Crowood Press, 2001)

Fashion

General

Most general requirements will be as for 2D and 3D Visual Arts. However, there will be a specific need for tables for pattern design and cutting, pattern cutting equipment, sewing machines, tailors' dummies and other fashion construction equipment and tools. Learners should also have access to computers and fashion design software programmes for digital developments. See also the museums section for Footwear.

Books

Aldrich W — *CAD in Clothing and Textiles* (Blackwell Science, 1994)

Baxter-Wright E — *Vintage Fashion* (Carlton Books, 2006)

Betzina S — *Fabric Savvy: The Essential Guide for the Sewer* (Taunton Press, 2002)

Bond T — *Computer-Aided Pattern Design and Product Development* (Blackwell, 2003)

Burke S — *Fashion Computing: Design Techniques and CAD* (Burke Publishing, 2005)

Eberle Von H — *Clothing Technology* (Verlag Europa-Lehrmittel, 2004)

Gray S — *CAD/CAM in Clothing and Textiles* (Gower Publishing, 1998)

Gray S — *The Benefits of CAD Design and Manufacture: Clothing and Textiles* (Design Council, 1992)

Joseph-Armstrong H — *Pattern Making for Fashion Design, 4th edition* (Prentice Hall, 2006)

Kidd M — *Stage Costume* (A&C Black, 1996)

La Mott R — *Costume Design 101: The Art and Business of Costume Design for Film and Television* (Michael Wiese, 2001)

Lee S et al — *Fashioning the Future: Tomorrow's Wardrobe* (Thames & Hudson, 2005)

Moore C L et al — *Concepts of Pattern Grading: Techniques for Manual and Computer Grading* (Fairchild Books, 2001)

Moss S — *Costume and Chemistry: A Comprehensive Guide to Materials and Applications* (Batsford, 2001)

Taylor P — *Computers in the Fashion Industry* (Heinemann, 1990)

Taylor P J and Shoben M M — *Grading for the Fashion Industry, 2nd Edition* (Thornes, 1992)

Thone G — *Designing Costumes: A Practical Guide* (Crowood Press, 2001)

Udale J — *Basics Fashion Design: Textiles and Fashion* (AVA Publishing, 2008)

Websites

fashion-era.com/C20th_costume_history — Fashion-Era.com looks at women's costume and fashion history; there are 200 free costume history line drawings in the main costume Silhouette Section; these fashion sketches are ideal for colouring in, producing costume timeline scenes or foundation guides for fabric collage work

vads.ahds.ac.uk/collections/LCFWOOL.html — the London College of Fashion: The Woolmark Company, a searchable image database of over 2,000 black and white photographs from the 1940s to the 1970s capturing both the fashion of the time and the style of photography

www.fashion.net/ — 'the guide to all things chic'

www.fuk.co.uk/ — fashion related blogs, images and video clips

www.start-london.com/ — an online fashion store

www.vam.ac.uk/collections/fashion/elsewhere_archive/index.html — the Museum of Costume, Fashion Research Centre Collections include photographs from the 19th century onwards,

records of couture houses, knitting and dressmaking patterns and the Sunday Times Fashion Archive

www.vam.ac.uk/collections/fashion/index.html — the Victoria and Albert Museum has collected dress since its earliest days; the collection covers fashionable dress from the 17th century to the present day with the emphasis on progressive and influential designs from the major fashion centres of Europe; collections also include accessories such as jewellery, gloves and handbags

www.wgsn-edu.com — The WGSN-EDU site allows free access to the WGSN website to students; those studying fashion, textiles, design and related principles are now able to easily use WGSN to further their knowledge of the industry and help with their studies

Film and Television

General

Strictly speaking, film production has traditionally meant using celluloid as the recording medium but the film industry is increasingly turning to digital recording methods which offer the flexibility and faster results long enjoyed by television and video producers. For the Diplomas in Creative and Media it is expected that both film and television production will generally be carried out electronically.

There should be sufficient equipment available to enable simultaneous access for practice and assessment for all learners. The minimum requirement would be a camera with external microphone socket, unidirectional microphone and boom, tripod, editing facilities and lighting equipment for every three learners in the cohort.

At Level 1 a 'domestic' level programme such as Windows Movie Maker or iMovie would be sufficient. At Level 3 learners should have access to professional quality editing facilities such as Adobe Premiere or Final Cut Pro. There is no reason why Level 2 learners should not have access to these as well, though there are 'cut-down' versions which might be thought more appropriate for that level.

Productions will be enhanced if stop-frame or digital animation facilities, effects software, blue matte or chroma key facilities are available.

For studio work, centres should have three cameras directly feeding to a vision mixer, a range of sound sources linked to a mixing desk, linked monitors, VT playback, computer graphics generation, and output to a means of recording the final product. Some form of talk-back facility is needed for communication during the production. Learners will also need access to a range of recordings of multi-camera productions for initial analysis of codes, conventions and techniques.

For soundtrack work learners will need access to audio acquisition equipment. This should include a range of location and studio microphones, with cables and connections. The ability to monitor audio input is essential, either via an audio recording deck or a video recorder with audio input levels and controls. Centres should also have the following:

- a studio facility with mixing desk or with an appropriate software application
- video editing applications with a multi-track audio facility or audio applications which can be imported into a video post-production context
- a facility with patch bay or set of connections which enables audio from a range of sources to be digitised into a learner's project with control over settings and levels
- a library of audio effects and music with copyright permission enabling it to be used in productions by learners.

Centres should build up a library of technical manuals and books on the craft of filming, editing and sound, including interviews with practitioners from relevant TV and film magazines.

Examples of experimental art films and animation, websites featuring the work of dance club and concert video jocks and a library of films and TV productions which can be used to explore

audio-image relationships would all be useful to widen learners' knowledge and understanding of techniques.

Books

Barnouw E — *Documentary* (Oxford University Press, 1992)

Block B — *The Visual Story* (Focal Press, 2001)

Bordwell D and Thompson K — *Film Art: An Introduction, 4th Edition* (McGraw-Hill Inc, 1993)

Boyce E, Crisp M and Jarvis P — *Editing Film and Videotape* (BBC Television Training, 1986)

Boyd A — *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 1997)

Bruzzi S — *New Documentary: An Introduction* (Routledge, 2000)

Cheshire D — *The Complete Book of Video* (Dorling Kindersley, 1990)

Crittenden R — *Film and Video Editing, 2nd Edition* (Blueprint, 1995)

Dovey J — *Freakshow: First Person Media and Factual Television* (Pluto Press, 2000)

Ellis J C — *The Documentary Idea* (Prentice Hall, 1989)

Evans R — *Practical DV Film Making* (Focal Press, 2002)

Hardy P — *Filming on a Microbudget* (Pocket Essentials, 2004)

Honthaner E L — *The Complete Film Production Handbook* (Focal Press, 2001)

Jack K — *Video Demystified: A Handbook for the Digital Learner, 3rd Edition* (Butterworth-Heinemann, 2001)

Jones C and Joliffe G — *The Guerrilla Film Makers Handbook* (Continuum, 2000)

Kindem G and Musburger R — *Introduction to Media Production: From Analog to Digital, 2nd Edition* (Focal Press, 2001)

Lacey N — *Introduction to Film* (Palgrave Macmillan, 2004)

Millerson G — *Video Production Handbook, 3rd Edition* (Focal Press, 2001)

Morgan V — *Practising Videojournalism* (Routledge, 2008) ISBN 9780415386661

Musberger R — *Single Video Camera Production* (Focal Press, 2002)

Orlebar J — *Digital Television Production* (Hodder Arnold, 2001)

Paice E — *The Way to Write for Television* (Elm Tree Books, 1981)

Rabiger M — *Directing the Documentary* (Focal Press, 1997)

Riley R — *Audio Editing with Cool Edit* (PC Publishing, 2002)

Roberts-Breslin J — *Making Media: Foundations of Sound and Image Production* (Focal Press, 2003)

Wilkie B — *Creating Special Effects for TV and Video* (Focal Press, 1996)

Wohl M — *Advanced Editing Techniques in Final Cut Pro 5* (Peachpit, 2005)

Journals

Empire

Sight and Sound

Websites

www.britmovie.co.uk — archive of British movies

www.dandad.org — design and advertising website, with information about the industry. Also a source of annual show reels of commercials that are in line for awards

- www.englishandmedia.co.uk — the website of the English and Media Centre, has resources and publications of interest to both learners and tutors
- www.medialearners.com — information about media industries, production, qualifications, and an extensive database of links to other relevant sites
- www.synthzone.com — links to sites related to sound and vision

Footwear

General

Learners will need access to a well-equipped 2D/3D workshop or studio with hand and machine sewing equipment, and a range of suitable materials such as card, felts, plastics, leather and metal components. Hot and cold glue systems should be provided. A sensible compromise should be made between replicating industry conditions and the realities of exploring footwear design at these levels. Customising existing footwear is a useful starting point.

Books

- Brooke I — *Footwear: A Short History of European and American Shoes* (Pitman, 1972) ISBN-10: 0273361392
- Girotti E — *Footwear: La Calzatura* (Chronicle Books, 1997) ISBN-10: 0811814696
- Girotti E and Neuteboom J — *Footwear: History and Customs* (Be-ma Editrice, 1990) ISBN-10: 8871430468
- Lawlor L — *Where Will This Shoe Take You? A Walk Through the History of Footwear* (Walker & Co, 1996) ISBN-10: 0802784348
- McDowell C — *Shoes: Fashion and Fantasy* (Thames & Hudson, 1994) ISBN-10: 0500277559
- Pedersen S — *Shoes: The Grace, the Glamour and the Glory* (David and Charles, 2005) ISBN-10: 0715322346
- Riello G — *A Foot in the Past: Consumers, Producers, and Footwear in the Long Eighteenth Century* (Pasold Studies in Textile History) (OUP/Pasold Research Fund, 2006) ISBN-10: 0199292256
- Smith D — *Fashion Footwear* (Schiffer Publishing, 2000) ISBN-10: 0764311328
- Walford J — *The Seductive Shoe: Four Centuries of Fashion Footwear* (Stewart, Tabori and Chang, 2007) ISBN-10: 1584796227

Magazines

- www.footwearnews.com/site — *Footwear News* is the trade journal of the footwear industry.
- www.shoomagazine.com/current.php — a lively magazine from the UK, it has excellent articles on shoe designers, and shoes and accessories etc.
- www.shuz.com — more geared towards the consumer, but it still prints good detailed articles and they always list all the shoes for the season for all price levels.

Websites

- www.americanapparel.org — the national trade association of the USA representing apparel, footwear and other sewn-products companies which compete in the global marketplace; site includes SoleSource, a directory of footwear manufacturers and suppliers; includes information on socially responsible business practices
- www.britfoot.com — the British Footwear Association represents UK footwear suppliers; site includes members' directory and industry statistics

www.gloveassociation.org — a comprehensive and informative site on all aspects of gloves; includes list of members of the British Glove Association

www.hatsUK.com — comprehensive site, includes glossary and global hat directory with links to designers, manufacturers and suppliers

www.satra.co.uk/Pages/sector/footwear.html — the SATRA Footwear Technology Centre is the largest research and technical organisation serving the footwear industry

www.shoeinfonet.com — worldwide gateway to shoe related sites including fashion, design, CAD/CAM, management, leather, machinery, foot diseases etc

www.shoemakers.org.uk — links to 12 independent bespoke shoemakers in the UK

www.textileinstitute.org — worldwide professional association; covers fibres and fabrics, clothing and footwear, interior and technical textiles

Websites of some shoe designers and companies

shoes.lovetoknow.com/Ravel_Footwear
www.designmuseum.org/design/manolo-blahnik
www.drmartens.com/
www.jimmychoo.com/pws/Home.ice
www.redordead.com/history
www.salvatoreferragamo.it/web/othdonna/cronologia.html

Museums

The Bata Shoe Museum in Canada (www.batashoemuseum.ca/) houses one of the world's most impressive collections of footwear — over 10,000 items spanning 4,500 years of history. Footwear on display ranges from Chinese bound foot shoes and ancient Egyptian sandals to chestnut-crushing clogs and glamorous platforms. A general brochure is available for download.

Northampton Museum and Art Gallery (Guildhall Road, Northampton, NN1 1D; www.northampton.gov.uk/site/scripts/documents_info.php?documentID=142&pageNumber=1) has a footwear collection which was awarded designated status as a pre-eminent collection of national importance. Its strength lies in its scope and range, and includes fine historic footwear, cast iron machinery, watercolours, hand tools, original documents, button hooks and shoe laces. The footwear collection is based at Northampton Museum and Art Gallery. Access to any items currently in storage may be obtained by telephoning 01604 837281. There is also a specialist reference library.

Abington Park Museum (Park Avenue South, Northampton, NN1 5LW; tel: 01604 838 110; email: museums@northampton.gov.uk) has a nineteenth century fashion gallery with leathercraft, boot and shoe exhibits.

The Shoe Museum, Clarks Village, Street, Somerset, BA16 0YA, run by Clarks Shoes, the famous shoe company, contains a collection of shoes dating from Roman times to the present day, together with machinery used in footwear production.

Bath Fashion Museum (Assembly Rooms, Bennett Street, Bath, Somerset, BA1 2QH; www.fashionmuseum.co.uk/index.cfm?UUID=1F722BD7-F1F6-A110-4FB00C8CEFFE2775; tel: 01225 477173; email: fashion_bookings@bathnes.gov.uk) has nearly 1,300 pairs of shoes. For study facilities phone 01225 477754 or email fashion_enquiries@bathnes.gov.uk.

Manchester Art Gallery, Gallery of Costume (Platt Hall, Rusholme, Manchester, M14 5LL; www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/the-collection/; tel: 0161 224 5217) contains clothes worn by men, women and children from the seventeenth century to the present day. Many of the clothes represent high fashion of the day. Other much rarer items represent the basic but equally interesting dress of working people, such as the clogs

and shawls of Lancashire weavers. Although the footwear section is not the main focus of the collection, it is nevertheless a superb resource for fashion, costume and accessories.

The Deutsches Ledernuseum Schuhmuseum Offenbach (www.ledermuseum.de/frames/hfr_in_e.html) deals with footwear history together with some wonderful images from Germany's shoe museum.

Hat Works (Wellington Mill, Wellington Road South, Stockport, Cheshire SK3 0EU; tel: 0845 8330975; www.hatworks.org.uk) is the UK's first and only museum dedicated to the world of hats and hat-making. Site includes images from the collection and of hat-making in 1911. Good links page.

The Museo dello Scarpone in Montebelluna, a sports and trekking shoe museum — www.italiaphase.com/eng/megazine/stylefile/2002/01/sportshoe.

Graphic Design

General

Most general requirements will be as for 2D and 3D Visual Arts. However, there will be a specific need for graphic design easels and equipment such as spray guns, layout paper, mount board and foam board, as well as computers, scanners and graphic design software for digital work.

Books

Baines P and Haslam A — *Type and Typography* (Laurence King, 2005)

Dabner D — *Graphic Design School: The Principles and Practices of Graphic Design* (Thames & Hudson, 2004)

De Bono E — *A Smile in the Mind: Witty Thinking in Graphic Design* (Phaidon, 1998)

Fletcher A — *The Art of Looking Sideways* (Phaidon, 2001)

Harvey W — *1000 Graphic Elements: Special Details for Distinctive Designs* (Rockport Publishers Inc, 2004)

Krause J — *Layout Index* (North Light Books, 2001)

Livingstone A — *A Dictionary of Graphic Design and Designers* (Thames & Hudson, 2003)

Newark Q — *What Is Graphic Design?* (Rotovision, 2007)

Journals

Computer Arts Magazine

Creative Design

Design Magazine

Websites

ahds.ac.uk/visualarts/learning — the Learning Index provides a growing series of online image based learning and teaching resources, authored and quality assured by subject specialists, rights cleared and free for use in education

desktoppublishing.com/design.html — a good selection of graphic design links and articles

digital.nypl.org/mmpco/ — website of the New York Public Library, a searchable and browsable assemblage of images taken from books, newspapers and magazines, as well as photographs, prints and postcards; material is arranged in categories such as American history, costume, New York City, pioneer life, shoes, and snakes

graphicdesign.about.com/arts/graphicdesign — features about graphic design, annotated links to selected sites, a subject-specific bulletin board, and details of related news and events; topics include advice on web design, fonts and graphic design packages

graphicssoft.about.com/library/course/bllps5out.htm — this is the main page for the Adobe Photoshop Basics Online Course where you will find an outline of every lesson and every page in the course; the lessons are intended to be worked through in the order presented, and at your own pace

www.allposters.co.uk — the world's largest collection of prints and posters

www.bbc.co.uk/schools/gcsebitesize/design/graphics/index.shtml — covers enhancement techniques, formal drawing, geometrical drawing, graphic products, IT applications, manufacturing systems, model-making, orthographic projection, packaging, printing

www.computerarts.co.uk — the website of Future, which publishes a number of arts-orientated magazines, including *Computer Arts*

www.dandad.com — an educational charity working on behalf of the design and advertising communities; their aim is to set creative standards, educate and promote good design

www.design-council.org.uk — the Design Council website

www.designmuseum.org — the Design Museum website

www.getty.edu/research/conducting_research/digitized_collections/lissitzky/index.html — exhibition of the work of Russian typographer, designer, and architect El Lissitzky (1890-1941), well known for his work on book design and in particular for his illustrations in Yiddish books; features designs from his Futurist beginnings to his work for the Soviet Government

www.linotype.com — source for fonts

www.portfolios.com — the online source for creative talent

www.symbols.com — contains more than 2,500 western signs ranging from ideograms carved in mammoth teeth by Cro-Magnon men to hobo signs and subway graffiti, arranged into 54 groups according to their graphic characteristics; 1,600 articles discuss their histories, uses, and meanings

Interactive media

General

Learners will need access to IT facilities on a PC or Mac platform. Computers should be fast enough to run industry-standard software. A range of image manipulation and web-publishing software, as well as audio and video editing software will be required. Computers should be networked and connected to the internet. Peripherals such as printers, digital cameras, video cameras, scanners, additional portable hard-drive/USB drive storage should be available. Portable 'solid-state' sound-recording systems such as the Zoom H2 are now available and should be considered.

Books

Alspach T — *Illustrator CS for Dummies* (John Wiley & Sons, 2003) ISBN-10: 076454084X

Bauer P — *Photoshop CS3 for Dummies* (John Wiley & Sons, 2007) ISBN-10: 0470111933

Finkelstein E and Leete G — *Flash CS3 for Dummies* (John Wiley & Sons, 2007) ISBN-10: 0470121009

Websites

www.adobe.com/designcenter/video_workshop — Adobe design workshop

www.codeworks.net — Codeworks is a centre for digital innovation based in North East England which develops existing digital media technology companies based in North East England and helps to set up new ones

www.computerarts.co.uk — the Computer Arts magazine

www.creativereview.co.uk — a monthly magazine for visual communication
www.csszengarden.com — an online gallery with a diverse range of contemporary examples of interactive media design
www.csszengarden.com — CSS allows complete control over the style of a hypertext document
www.digg.com — a place for people to discover and share content from anywhere on the web
www.direct.gov.uk/en/DisabledPeople/RightsAndObligations/DisabilityRights/DG_4001068 — standards are increasingly important in web design, and Disability Discrimination Act compliance is a requirement for all website designers
www.engadget.com — news sites and aggregation with debate and discussion on technological innovations and emerging standards
www.howdesign.com/GeneralMenu — HOW magazine's goal is to help designers, whether they work for a design firm, for an in-house design department or for themselves, run successful, creative, profitable studios
www.idonline.com/imdr01 — I.D.'s Interactive Media Design Review spotlights the year's most innovative interactive designs in seven categories — CD ROMs, DVDs, games and kiosks, software installations, websites, experimental, and student work

Music

(See also Dance, Drama and Music — general.)

Rehearsal and production

Soundproofed rehearsal space with appropriate power supply. For levels 1 and 2 learners should have access to a computer based music production system such as Garageband. At level 3 a system such as Cubase would be more appropriate. Recording equipment that provides the facility to monitor and mix material and apply effects such as compression and gating would also be desirable for levels 2 and 3.

Books — Levels 1 and 2

Allen P — *Developing Singing Matters* (Heinemann, 1999)
Cripps C — *Popular Music (Cambridge Assignments in Music)* (Cambridge University Press, 1988)
McCormack I and Healey J — *Getting the Buggers in Tune* (Continuum, 2008)

Books — Levels 2 and 3

Grant D and Grant C — *You Can Sing: Seven Steps to Singing*, book and CD (Carlton Books, 2003)
Harvey E — *Jazz in the Classroom* (Boosey and Hawkes, 1988)
James B — *DJ Styles Ultimate Beginner Series* (IMP/Warner Bros, 2002)
Runswick D — *Rock, Jazz and Pop Arranging* (Faber and Faber, 1992)
Taylor E — *The AB Guide to Music Theory* (ABRSM, 1991)
Webber S — *Turntable Technique: The Art of the DJ* (Berklee Press, 2000)
Winterson J — *Pop Music: Question and Answer Book* (Peters Edition, 2005)

DVDs, CD ROMs and software

Learn to DJ (Universal Island, 2003)
Teaching You Music Theory Skills (Focus Multimedia Ltd, 2005)

Websites

www.recordproducers.com — an information and resources site for the music recording industry

Photo Imaging

General

Access to darkroom facilities for developing and printing film is advisable, especially at Level 3, but this is not essential as this discipline can be covered using digital technology. Obviously there must be good access to computers with sophisticated image manipulation software. There should also be access to lights and tripods, and, if possible, a photographic studio. Learners will also need card, paper, cutting boards, foamboard, adhesives, craft knives and scissors for mounting work.

At Level 1, and perhaps also at Level 2, centres should be able to lend cameras and memory cards, though at Level 3 learners might be expected to have their own cameras.

Books

Andrews P — *Adobe Photoshop CS3 A-Z* (Focal Press, 2007)

Bavister S — *Lighting for Portrait Photography* (Rotovision, 2007)

Beardsworth J — *Step-by-Step Digital Black and White Photography* (Ilex, 2004)

Busch D — *Digital SLR Cameras for Dummies* (Wiley Publishing Inc, 2006)

Freeman M — *Black and White: The Definitive Guide for Serious Digital Photographers* (Ilex, 2005)

Freeman M — *The Photographer's Eye: Composition and Design for Better Digital Photos* (Ilex, 2005)

Langford M — *Basic Photography* (Focal Press, 2007)

Langford M — *The Story of Photography* (Focal Press, 2004)

Peterson B — *Learning to See Creatively* (Amphoto Books, 2003)

Peterson B — *Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera* (Amphoto Books, 2004)

Websites

en.wikipedia.org/wiki/Henri_Cartier-Bresson — article on Cartier-Bresson

www.bjphoto.co.uk — website of the British Journal of Photography

www.eastmanhouse.org — website of George Eastman House: International Museum of Photography and Film

www.masters-of-photography.com — photographers such as Man Ray, Ansel Adams, Diane Arbus, Walker Evans, and Alfred Stieglitz, including Victorian portraits, New York street photography, and images of the Ethiopian famine

www.nmpft.org.uk — website of the National Museum of Photography Film and Television

www.npg.si.edu/exh/cb/index.htm — includes portraits of Coco Chanel, Truman Capote and William Faulkner, accompanied by a narrative explaining Cartier-Bresson's place in the history of photography

www.nypl.org/research/chss/spe/art/photo/photo.html — 200,000 original photographic prints representing an international range of photographers, and a survey of processes; online photography exhibitions are available to give a flavour of the collection

www.pbs.org/ktca/americanphotography — American Photography: A Century of Images centres on the power and critical appreciation of photography and uses specific photographs to make points about cultural identity, social change, and war; an 'Image Lab' provides an interactive educational presentation which is available on video, with transcriptions for teachers
www.womenphotographers.com — women's photographic portfolios

Product Design

General

Most general requirements will be as for 3D Visual Arts. However, there will be a specific need for computer operated machinery as well as 3D design software programmes for digital developments. Individual software will vary considerably but teachers may wish to consider:

Autodesk — *AutoCAD*

Autodesk — *3ds Max*

e frontier — *Vue*

IMSI — *TurboCAD*

Books

Eissen K and Steur R — *Sketching: Drawing Techniques for Product Designers* (Bis Publishers, 2007)

Fuad-Luke A — *The Eco-Design Handbook: A Complete Sourcebook for the Home and Office* (Thames & Hudson, 2005)

Haller L and Cullen C D — *Products 2: 50 Real-Life Design Projects Uncovered* (Rockport Publishers, 2006)

Lefteri C — *Materials for Inspirational Design* (RotoVision, 2006)

Noakes K — *The Fibreglass Manual: A Practical Guide to the Use of Reinforced Plastics* (Crowood Press, 2003)

Pheasant S and Haslegrave C — *Bodyspace: Anthropometry, Ergonomics and the Design of Work* (Taylor & Francis, 2005)

Potts W and Evans B — *Product Design: Student Book* (Nelson Thornes, 2004)

Slack L — *What Is Product Design?* (RotoVision, 2006)

Tilley A and Dreyfus H Associates — *The Measure of Man and Woman: Human Factors in Design* (John Wiley & Sons, 2002)

Wakeford R — *Sheet Metal Work* (Special Interest Model Books, 1987)

Websites

lcweb2.loc.gov/ammem/gshtml — architecture and interior design for twentieth century America, a digitised collection of over 29,000 photographs taken by Samuel Gottscho and William Schlesner between 1935 and 1955; entries can be searched by keyword or browsed by subject; images depict architectural subjects including agricultural buildings, airports, banks, city and town halls, dams, government buildings, housing, ironwork, plumbing fixtures and theatres, focusing largely on the north eastern United States, particularly New York City and Florida

www.design4design.com — a resource centre for the architecture and design community

www.design-council.org.uk — the Design Council website

www.designmuseum.org — the Design Museum website

www.e-studio.ac.uk/3Dobject — West Midlands 3D Design History site, organised around the themes of festivals and exhibitions, charting the impact of The Great Exhibition (1851) and the Festival of Britain (1951) on the West Midlands
www.stlukes.co.uk — Ikea's attack on beige!

Television

See Film and Television.

Textiles

General

Most general requirements will be as for 2D and 3D Visual Arts, and Fashion. See also the Footwear museums section. There will be a specific need for print tables suitable for a long fabric or paper print run, printmaking equipment including photo-screen facility, equipment for dying, tailors' dummies, sewing machines, weaving looms and other textile construction equipment. Learners should have access to textile design software programmes for digital work.

Books

Campbell-Harding V and Grey M — *Stitch, Dissolve, Distort with Machine Embroidery* (Batsford, 2006)

Croner T, Elffers J and Mellor S — *Textile Designs: 200 Years of Patterns for Printed Fabrics Arranged by Motif, Colour, Period and Design* (Thames and Hudson, 2002)

Fish J — *Designing and Printing Textiles* (Crowood Press, 2005)

Fogg M — *Print in Fashion: Design and Development in Textile Fashion* (Batsford, 2006)

Grey M and Wild J — *Paper, Metal and Stitch* (Batsford, 2004)

Harker G — *Machine Embroidery* (Merehurst, 1990)

Jestorp K and Kohlmark E — *The Textile Design Book: Understanding and Creating Patterns Using Textile Shape and Colour* (Lark Books, 1989)

Lee R — *Creative Machine Knitting* (Guild of Master Craftsmen Publications, 2003)

McNamara A and Snelling P — *Design and Practice for Printed Textiles* (Oxford University Press, 1995)

Philips P and Bunce G — *Repeat Patterns: A Manual for Designers, Artists and Architects* (Thames & Hudson, 1992)

Rhodes Z — *A Lifelong Love Affair with Textiles* (Antique Collectors Club and Zandra Rhodes Publications, 2005)

Yates M — *Textiles: A Handbook for Designers* (W W Norton, 1996)

Websites

mathforum.com/geometry/rugs — this site, created by the Textile Museum in Washington DC, provides an illustrated analysis of patterns in oriental carpets through the study of symmetry; it includes a rug gallery, activities for students, a glossary and bibliographies for further reading

www.braintree.gov.uk/Braintree/leisure/Warner+Archive — website of the Warner Textile Archive

www.caa.org.uk — website of Contemporary Applied Arts, a charity set up to champion British crafts

www.craftscouncil.org.uk — website of the UK Crafts Council, provides information on events and exhibitions that the council organises, the services it provides, and a list of craft shops in the UK

www.dnai.com/~kdyer — the needlework and textiles newsgroup, and an index of needlework links, with many free needlework charts

www.embroiderersguild.com — website of the Embroiderers' Guild

www.feltmakers.com — website of the International Feltmakers Association

www.moda.mdx.ac.uk/exploring/collections/silver.htm — the archive of one of Britain's leading commercial design studios active between 1880 and 1963

www.wsd.org.uk — website of the Association of Guilds of Weavers, Spinners and Dyers

Some individual practitioners' websites

www.jennicadman.co.uk

www.jillyedwards.co.uk/index.htm

www.lynnsetterington.co.uk

www.petercollingwood.co.uk

www.quiltart.org.uk/annfahy.html

www.susancutts.com

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: publications@linneydirect.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 news on the Diploma from QCA available on their website: www.qca.org.uk/diploma
- the latest news on Edexcel Diplomas available on our website:
<http://www.edexcel.com/quals/diploma/Pages/default.aspx>

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 Professional Development and Training team via Customer Services to discuss your training needs.

Our customer service numbers are:

The Diploma	0844 576 0028
BTEC and NVQ	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.

Appendices

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Appendix 1 – Tracking sheets

Edexcel Principal Learning in Creative and Media – discipline coverage tracking sheet

Level 1

Centre name		Centre number	
-------------	--	---------------	--

Candidate's name		Candidate's number	
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A minimum of **six** different disciplines must be evidenced across the whole of the learner's programme, selected from **at least two** of the three areas of Art and Design, Performing Arts, and Media.

Each unit must address **a minimum of two** disciplines integrated as appropriate.*

Any individual discipline may contribute to two or more units.

*Integration is not a requirement for Unit 1.

Unit number and title	Work done	Disciplines covered
1 Introduction to Creative and Media Skills		
2 Visual Arts		
3 Performance Arts		
4 Media Production		
5 Presentation		
6 Skills Report		

Edexcel Principal Learning in Creative and Media – discipline coverage tracking sheet

Level 2

Centre name		Centre number	
-------------	--	---------------	--

Candidate's name		Candidate's number	
------------------	--	--------------------	--

A minimum of **six** different disciplines must be evidenced across the whole of the learner's programme.

Each unit must address **a minimum of two** disciplines integrated as appropriate.

Any individual discipline may contribute to two or more units.

Unit number and title	Work done	Disciplines covered
1 Scene		
2 Performance		
3 Artefact		
4 Record		
5 Campaign		
6 Festival		
7 Project Report		

Edexcel Principal Learning in Creative and Media – discipline coverage tracking sheet

Level 3

Centre name		Centre number	
-------------	--	---------------	--

Candidate's name		Candidate's number	
------------------	--	--------------------	--

A minimum of **four** different disciplines must be evidenced across the whole of the learner's programme.

At least **four** of the six units must contain a minimum of two disciplines and 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.

Unit number and title	Work done	Disciplines covered
1 Capture		
2 Show		
3 Interaction		
4 Commission		
5 Evaluation		
6 Investigation		

Appendix 2 – The personal, learning and thinking skills

Independent enquirers

- 1 identify questions to answer and problems to resolve
- 2 plan and carry out research, appreciating the consequences of decisions
- 3 explore issues, events or problems from different perspectives
- 4 analyse and evaluate information, judging its relevance and value
- 5 consider the influence of circumstances, beliefs and feelings on decisions and events
- 6 support conclusions, using reasoned arguments and evidence

Creative thinkers

- 1 generate ideas and explore possibilities
- 2 ask questions to extend their thinking
- 3 connect their own and others' ideas and experiences in inventive ways
- 4 question their own and others' assumptions
- 5 try out alternatives or new solutions and follow ideas through
- 6 adapt ideas as circumstances change

Reflective learners

- 1 assess themselves and others, identifying opportunities and achievements
- 2 set goals with success criteria for their development and work
- 3 review progress, acting on the outcomes
- 4 invite feedback and deal positively with praise, setbacks and criticism
- 5 evaluate experiences and learning to inform future progress
- 6 communicate their learning in relevant ways for different audiences

Team workers

- 1 collaborate with others to work towards common goals
- 2 reach agreements, managing discussions to achieve results
- 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

- 1 seek out challenges or new responsibilities and show flexibility when priorities change
- 2 work towards goals, showing initiative, commitment and perseverance
- 3 organise time and resources, prioritising actions
- 4 anticipate, take and manage risks
- 5 deal with competing pressures, including personal and work-related demands
- 6 respond positively to change, seeking advice and support when needed

Effective participants

- 1 discuss issues of concern, seeking resolution where needed
- 2 present a persuasive case for action
- 3 propose practical ways forward, breaking these down into manageable steps
- 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
- 6 act as an advocate for views and beliefs that may differ from their own

Appendix 3 – Internal Assessment of Principal Learning Units: Controls for Task Setting, Task Taking and Task Marking

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 Authority 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.