

Pearson BTEC
International Level 2 in
Art and Design

Specification

First teaching from June 2021

L2

Issue 1



Pearson BTEC International Level 2 Qualifications in Art and Design

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First teaching June 2021

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About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

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Welcome

With a track record built over 40 years of learner success, our BTEC International Level 2 qualifications are recognised internationally by governments and employers. These qualifications are designed to enhance the curriculum and prepare learners for the ever-changing world of work. BTEC International Level 2 qualifications allow learners to progress to study at Level 3 and above or to the workplace.

Career-ready education

BTECs enable a learner-centred approach to education, with a flexible, unit-based structure and knowledge applied to project-based assessments. BTECs focus on the holistic development of the practical, interpersonal and thinking skills required to be successful in employment and higher education.

When creating the BTEC International Level 2 qualifications in this suite, we worked with many employers, colleges and schools to ensure that we met their needs.

BTEC addresses these needs by offering:

- a range of BTEC qualification sizes, each with a clear purpose, so that there is something to suit each learner's choice of study programme and progression plans
- internationally relevant content, which is closely aligned with employer and further education needs
- assessments and projects chosen to help learners progress; this means that some assessments and projects are set by you to meet local needs, while others are set by Pearson, ensuring a core of skills and understanding common to all learners.

We provide a full range of support, both resources and people, to ensure that learners and teachers have the best possible experience during their course. See *Section 10 Resources and support*, for details of the support we offer.

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Introduction to the BTEC International Level 2 qualifications for the art and design sector

This specification contains all the information you need to deliver the Pearson BTEC International Level 2 Qualifications in Art and Design. We also refer you to other handbooks and policies. This specification includes all the units for these qualifications. These qualifications are part of the suite of Art and Design qualifications offered by Pearson. In this suite, there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations. These qualifications are not regulated in England.

All qualifications in the suite share some common units and assessments, which gives learners some flexibility in moving between sizes.

In the Art and Design sector these qualifications are:

Pearson BTEC International Level 2 Award in Art and Design

Pearson BTEC International Level 2 Certificate in Art and Design

Pearson BTEC International Level 2 Extended Certificate in Art and Design.

This specification signposts the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualifications, including the staff development required. A summary of all essential documents is given in *Section 7 Administrative arrangements*. Information on how we can support you with these qualifications is given in *Section 10 Resources and support*.

The information in this specification is correct at the time of publication.

Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
Pearson BTEC International Level 2 Award in Art and Design	120 GLH Equivalent in size to one International GCSE. Two units, of which one is mandatory and assessed by a Pearson Set Assignment. Mandatory content (50%).	This qualification is designed to support learners who want an introduction to the sector through applied learning. The qualification supports progression to study at Level 3 education as part of a programme of study that includes BTEC International Level 2 qualifications and/or International GCSEs.
Pearson BTEC International Level 2 Certificate in Art and Design	240 GLH Equivalent in size to two International GCSEs. Four units, of which two are mandatory and assessed by a Pearson Set Assignment. Mandatory content (50%).	This qualification is designed to support learners who are interested in learning about the art and design sector and its diverse range of specialisms. The qualification is designed to be taken as part of a programme of study that includes other appropriate BTEC International Level 2 qualifications or International GCSEs.
Pearson BTEC International Level 2 Extended Certificate in Art and Design	360 GLH Equivalent in size to three International GCSEs. Six units, of which three are mandatory and two are assessed by a Pearson Set Assignment. Mandatory content (50%).	This qualification is designed to support learners who want to study art and design as a substantial element of a one-year, full-time course alongside smaller courses in other subjects, or for those wanting to take it alongside another area of complementary or contrasting study as part of a two-year, full-time study programme. The qualification would support progression to further education at Level 3 if taken as part of a programme of study that included other BTEC International Level 2 qualifications or International GCSEs.

Structures of the qualifications at a glance

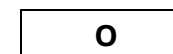
This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC International Level 2 in Art and Design is shown in *Section 2 Structure*. **You must refer to the full structure to select units and plan your programme.**

Key

Pearson Set Assignment units are shown in bold



Mandatory units



Optional units

Unit (number and title)	Unit size (GLH)	Award (120 GLH)	Certificate (240 GLH)	Extended Certificate (360 GLH)
1 Developing Art and Design in Response to a Theme	60	M	M	M
2 Visual Communication	60	O	M	M
3 Building an Art and Design Portfolio	60	O	O	M
4 Contextual References in Art and Design	60	O	O	O
5 Practical Research Project	60		O	O
6 Working with a Graphic Design Brief	60		O	O
7 Working with a Photography Brief	60		O	O
8 Working with a Textiles Brief	60		O	O
9 Working with a Fashion Design Brief	60		O	O
10 Working with a 3D Design Brief	60		O	O
11 Working with a Visual Arts Brief	60		O	O
12 Working with a Digital Art and Design Brief	60		O	O
13 Working with a Design Crafts Brief	60		O	O
14 Working with a Moving Image Brief	60		O	O

Qualification and unit content

Pearson has developed the content of the new BTEC International Level 2 qualifications in collaboration with employers and subject experts so that content is up to date and includes knowledge, understanding, skills and personal attributes required in the sector. The mandatory content ensures that all learners are following a coherent programme of study and that they acquire knowledge, understanding and skills that will be worthwhile and fulfilling, and will also provide a basis for further study at Level 3. Learners are expected to show achievement across mandatory units as detailed in *Section 2 Structure*. BTEC qualifications encompass applied learning that brings together knowledge and understanding with practical and technical skills. This applied learning is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours and transferable skills. Transferable skills include communication, teamwork and research and analysis, which are valued by employers. Opportunities to develop these skills are signposted in the units. Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. The units include guidance on approaches to breadth and depth of coverage, which can be modified to ensure that content is current and reflects international variations.

Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. All assessment is internal but some mandatory units are assessed using Pearson Set Assignments.

Pearson Set Assignment (PSA) units

Some units in the qualifications are assessed using a Pearson Set Assignment. Each assessment is set by Pearson and is marked by teachers.

Set assignment units are subject to external standards verification processes common to all BTEC units. By setting an assignment for some units, we can ensure that all learners take the same assessment for a specific unit. Learners are permitted to resit set assignment units during their programme. Please see *Section 6 Internal assessment* for further information.

Set assignments are available from June each year and are valid until the end of August in the following year. For detailed information on the Pearson Set Assignment, please see the table see *Section 5 Assessment structure*.

Internal assessment

All units in the sector are internally assessed and subject to external standards verification. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6 Internal assessment*.

For units where there is no Pearson Set Assignment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate tools/ processes etc.

For these units, Pearson will provide an Authorised Assignment Brief that you can use. You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information, please see *Section 6 Internal assessment*.

Language of assessment

Assessment of the units for these qualifications is available in English but can be translated as necessary.

Learners taking the qualifications may be assessed in sign language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments, see *Section 7 Administrative arrangements*.

Grading for units and qualifications

Achievement of the qualification requires demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or for progression to higher education, and successful development of transferable skills. Learners who achieve a qualification will have achieved across mandatory units where applicable.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P) and Unclassified (U). All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 60 GLH will contribute double that of a 30 GLH unit.

Qualifications in the suite are graded using a scale of P to D*, **or** PP to D*D*. Please see *Section 9 Understanding the qualification grade* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes, on the basis of learner performance and in consultation with key users of the qualifications.

1 Qualification purpose and progression

Pearson BTEC International Level 2 qualifications in Art and Design

Who are these qualifications for?

The Pearson BTEC International Level 2 qualifications in Art and Design are for learners who are looking to study art and design as part of a one-year course alongside other areas of study. If taken as part of a programme of study that includes other BTECs or International GCSEs, it supports progression to Level 3 study in art and design or can provide fundamental creative skills that are valued in other subject areas such as creative media, engineering, business or marketing. It could also support progression to an apprenticeship in art and design or a related sector.

Which size qualification to choose?

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to focus mainly on art and design may take the Extended Certificate, while a learner who selects a smaller qualification, such as the Award or Certificate, will likely combine it with International GCSEs, in order to support their desired progression.

Qualification structures have been designed to enable a learner who starts with the smallest qualification to progress easily to the larger qualifications.

What do these qualifications cover?

The content of these qualifications has been designed to support progression to further study at Level 3 study in art and design. The qualifications cover a range of fundamental art and design skills as well as a broad range of specialisms, such as fashion, graphic design or photography, that relate to learners' planned progression.

These qualifications give learners the opportunity to develop their technical art and design skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in these qualifications, the requirements mean that learners develop the transferable skills needed to progress to further education and ultimately higher education and employment, for example communication, planning and managing projects and creative problem solving.

The qualification also supports learners in becoming more confident in taking ownership of and responsibility for their own direction, work and choices.

What could these qualifications lead to?

Learners who complete one of these qualifications may progress to further learning at Level 3, for example the Pearson BTEC International Extended Diploma in Art and Design Practice, or a 540-GLH Diploma in Art and Design alongside another diploma in a complementary sector.

How do these qualifications provide transferable skills?

In the BTEC International Level 2 units, there are opportunities during the teaching and learning phase to give learners practice in developing transferable skills. Where we refer to transferable skills in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills** – using critical thinking, approaching non-routine problems, applying expert and creative solutions, using systems and technology
- **interpersonal skills** – communicating, working collaboratively, negotiating and influencing, self-presentation
- **intrapersonal skills** – self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant, for example, where learners are required to undertake real or simulated activities. These skills are indicated in the units and in *Appendix 1: Transferable employability skills*.

How do the qualifications provide transferable knowledge and skills for further and higher education?

All BTEC International Level 2 qualifications provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- the ability to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections across units and select areas of interest for detailed study.

2 Structure

Qualification structures

The structures for the qualifications in this specification are:

- Pearson BTEC International Level 2 Award in Art and Design
- Pearson BTEC International Level 2 Certificate in Art and Design
- Pearson BTEC International Level 2 Extended Certificate in Art and Design.

Pearson BTEC International Level 2 Award in Art and Design

Mandatory units

There is 1 mandatory unit, which is assessed by a set assignment. Learners must complete and achieve a Pass or above in the mandatory unit.

Optional units

Learners must complete at least one optional unit.

Pearson BTEC International Level 2 Award in Art and Design				
Unit number	Unit title	GLH	Type	How assessed
Mandatory unit – learners complete and achieve this unit				
1	Developing Art and Design in Response to a Theme	60	Mandatory	Set assignment
Optional units – learners must complete one optional unit				
2	Visual Communication	60	Optional	Set assignment
3	Building an Art and Design Portfolio	60	Optional	Internal
4	Contextual References in Art and Design	60	Optional	Internal

Pearson BTEC International Level 2 Certificate in Art and Design

Mandatory units

There are 2 mandatory units, which includes 2 set assignment units. Learners must complete and achieve a Pass or above in all mandatory units.

Optional units

Learners must complete at least 2 optional units.

Pearson BTEC International Level 2 Certificate in Art and Design				
Unit number	Unit title	GLH	Type	How assessed
Mandatory units – learners complete and achieve all units				
1	Developing Art and Design in Response to a Theme	60	Mandatory	Set assignment
2	Visual Communication	60	Mandatory	Set assignment
Optional units – learners must complete two optional units				
3	Building an Art and Design Portfolio	60	Optional	Internal
4	Contextual References in Art and Design	60	Optional	Internal
5	Practical Research Project	60	Optional	Internal
6	Working with a Graphic Design Brief	60	Optional	Internal
7	Working with a Photography Brief	60	Optional	Internal
8	Working with a Textiles Brief	60	Optional	Internal
9	Working with a Fashion Design Brief	60	Optional	Internal
10	Working with a 3D Design Brief	60	Optional	Internal
11	Working with a Visual Arts Brief	60	Optional	Internal
12	Working with a Digital Art and Design Brief	60	Optional	Internal
13	Working with a Design Crafts Brief	60	Optional	Internal
14	Working with a Moving Image Brief	60	Optional	Internal

Pearson BTEC International Level 2 Extended Certificate in Art and Design

Mandatory units

There are 3 mandatory units, which includes 1 internal unit and 2 set assignment units. Learners must complete and achieve a Pass or above in all mandatory units.

Optional units

Learners must complete at least 3 optional units.

Pearson BTEC International Level 2 Extended Certificate in Art and Design				
Unit number	Unit title	GLH	Type	How assessed
Mandatory units – learners complete and achieve all units				
1	Developing Art and Design in Response to a Theme	60	Mandatory	Set assignment
2	Visual Communication	60	Mandatory	Set assignment
3	Building an Art and Design Portfolio	60	Mandatory	Internal
Optional units – learners must complete three optional units				
4	Contextual References in Art and Design	60	Optional	Internal
5	Practical Research Project	60	Optional	Internal
6	Working with a Graphic Design Brief	60	Optional	Internal
7	Working with a Photography Brief	60	Optional	Internal
8	Working with a Textiles Brief	60	Optional	Internal
9	Working with a Fashion Design Brief	60	Optional	Internal
10	Working with a 3D Design Brief	60	Optional	Internal
11	Working with a Visual Arts Brief	60	Optional	Internal
12	Working with a Digital Art and Design Brief	60	Optional	Internal
13	Working with a Design Crafts Brief	60	Optional	Internal
14	Working with a Moving Image Brief	60	Optional	Internal

Set assignment units

This is a summary of the type and availability of set assignment units. For more information, see *Section 5 Assessment structure*, and the units and sample assessment materials.

Unit	Type	Availability
Unit 1: Developing Art and Design in Response to a Theme	<ul style="list-style-type: none">• An assignment set by Pearson and marked by the centre.• The advised assessment period is 30 hours.	Two available for each series.
Unit 2: Visual Communication	<ul style="list-style-type: none">• An assignment set by Pearson and marked by the centre.• The advised assessment period is 30 hours.	Two available for each series.

Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. For more information, please see *Section 4 Planning your programme*.

3 Units

Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

Section	Explanation
Unit number	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
Unit title	This is the formal title that we always use, it appears on certificates.
Level	All units are at Level 2.
Unit type	This shows if the unit is internal or assessed using a Pearson Set Assignment. See structure information in <i>Section 2 Structure</i> for details.
Guided Learning Hours (GLH)	Units may have a GLH value of 60. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	This is a brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures, etc.
Unit introduction	This is written with learners in mind. It indicates why the unit is important, how learning is structured and how it might be applied when they progress to employment or higher education.
Assessment	For internal set assignment units, this section states whether set assignments are required to be completed.
Learning aims	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2: Glossary of terms used</i> .
Summary of unit	This section helps teachers to see at a glance the main content areas given against the learning aims and the structure of the assessment. The content areas and structure of assessment must be covered. The forms of evidence given are suitable to fulfil the requirement.

Section	Explanation
Content	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.
Assessment criteria	Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion. A full glossary of terms used is given in <i>Appendix 2: Glossary of terms used</i> . All assessors need to understand our expectations of the terms used. Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.
Essential information for assignments	This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment and how the assessment criteria should be used to assess performance. For set assignment units, this section will include any conditions for taking the assignment.
Further information for teachers and assessors	This section gives you information to support the implementation of assessment. It is important that this is read carefully alongside the assessment criteria, as the information will help with interpretation of the requirements.
Resource requirements	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources, see <i>Section 10 Resources and support</i> .
Essential information for assessment decisions	This section gives guidance on and examples for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard.
Assessment controls	This section gives details of the rules that learners need to abide by when taking the assessment.
Links to other units and other curriculum subjects	This section shows you the main relationships between different units and any clear links to other curriculum subjects. This helps you to structure your programme and make best use of available materials and resources.
Employer involvement	This section gives you information on the units, which can be used to involve learners with employers. This will help you to identify the kind of involvement that is likely to be most successful.
Opportunities to develop transferable employability skills	This section gives you guidance on how transferable employability skills might be developed in teaching and assessment of the unit.

Index of units

This section contains all the units developed for these qualifications. Please refer to *page 3* to check which units are available in all qualifications in the Art and Design sector.

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Unit 11:	Working with a Visual Arts Brief	149
Unit 12:	Working with a Digital Art and Design Brief	161
Unit 13:	Working with a Design Crafts Brief	173
Unit 14:	Working with a Moving Image Brief	185

Unit 1: Developing Art and Design in Response to a Theme

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to generate and refine a creative response from a thematic starting point.

Unit introduction

Artists and designers often work with themes to generate ideas for their creative work. Using a theme as a starting point can provide initial inspiration and give artists and designers a place to begin their creative journey. Some practitioners will stick with the same theme for their entire life, exploring new and diverse ways to respond to it. Other practitioners will respond to different themes at different times, often in response to a creative brief or a specific circumstance. Regardless of the theme, practitioners will follow a creative process including elements of research, experimentation, and refinement, ending with the final realisation of a piece of work. Often artists and designers will use these activities to develop their own ways of working as they explore and cultivate their creative practice.

In this introductory unit, you will explore, develop, and produce art and design in response to a theme. You will be given a thematic starting point from which you will experiment with ideas generation techniques and contextual research activities. You will develop your initial ideas through the use of materials, techniques, and processes, refining your ideas and reviewing your working practices. You will then apply your own creative process to plan and realise a piece of art and design work that responds to the theme.

It is not necessary for learners to explore all of the practical skills listed in the content and learners should select the skills required to meet their individual creative intentions.

Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

Learning aims

In this unit you will:

- A** Generate ideas in response to a theme
- B** Explore practical skills to develop a response to a theme
- C** Plan and realise creative intentions in response to a theme.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate ideas in response to a theme	A1 Selecting and using information A2 Generating ideas A3 Establishing creative intentions	This unit is assessed through a Pearson Set Assignment. A portfolio of evidence produced in response to a theme to include: <ul style="list-style-type: none"> • initial ideas in response to a theme • exploration of practical skills relevant to creative intentions • evidence of development of ideas • evidence of planning • a final outcome(s) in response to a theme.
B Explore practical skills to develop a response to a theme	B1 Practical skills development B2 The creative process B3 Developing creative work	
C Plan and realise creative intentions in response to a theme	C1 Planning C2 Production of final outcome	

Content

Learning aim A: Generate ideas in response to a theme

A1 Selecting and using information

- Investigation methods using primary and secondary sources:
 - primary sources, e.g. artefacts, products, events, galleries and museums, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines.
- The use of research to develop an understanding of the theme, including:
 - existing art and design work related to the theme, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary practitioners who have responded to similar themes
 - identifying creative problems
 - identifying creative opportunities
 - identifying common approaches
 - identifying attributes that make work stand out
 - applying specialist art and design terminology.
- Selecting key information to provide a possible focus for the project including:
 - combining and synthesising primary and secondary research to enhance personal ideas and response to the theme
 - considering factors affecting the work, such as audience, purpose, cultural factors
 - world issues, social factors, technological advances
 - justifying the selection of ideas, concepts and material based on the theme.

A2 Generating ideas

Methods for generating a range of initial ideas in response to a theme.

- Formal methods, e.g. exploring and recording from primary sources, mind mapping, moodboards, roughs, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role-play, presentation), group work and collaboration, '5 whys' approach, breaking down problems, combining and comparing ideas.
- Investigative methods, e.g. how have others solved similar creative problems, historical, contemporary, social and cultural influences, experimenting with potential materials, techniques and processes.
- Visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, collages, samples, draft work, storyboards.

A3 Establishing creative intentions

Approaches to establishing creative intentions for a project.

- Selecting which initial ideas to develop further.
- Planning the focus of the work.
- Planning for additional research into contextual sources and practitioners.
- Selecting initial materials, techniques, and processes to explore.
- Identifying the scope of the work within timescales.
- Identifying any equipment or specialist expertise required.
- Presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples.
- Visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines, wireframes.

Learning aim B: Explore practical skills to develop a response to a theme

B1 Practical skills development

Developing practical skills through the exploration of media, materials, techniques, and processes relevant to creative intention. It is not necessary for learners to explore all of the practical skills content and learners should select the skills required to meet their creative intentions.

Image and mark

- Drawing, e.g. sketching, tracing, perspective, technical, diagram.
- Painting and mixed media, e.g. mixing, transparency, opacity, wet on wet, *sgraffito*, digital, resist, encaustic, fresco, wash, drybrush, underpainting, glazing, blocking in, building up, impasto, lifting, collage.
- Printmaking, e.g. mono, lino, collagraph, screen, block, drypoint.
- Application, e.g. gestural, muscle memory/coordination, scribbling, dripping, pouring, scraping, scratching, pulling, throwing, cutting, ripping, stitching.

Fashion/wearable and textiles

- Making, e.g. silhouettes, pattern cutting, construction, toile, modelling, sewing, fitting, samples, test pieces, millinery blocks, wiring and ribboning.
- Fabric manipulation and creation, e.g. sewing, weaving, knitting, embroidery, embellishment, applique, felting, dyeing, printing.
- Materials manipulation and creation, e.g. fusing, connecting, cutting, folding, moulding, sampling, 3D printing, patination, forming, soldering, casting, burnishing, tessellation, incising.
- Styling, e.g. photography, lighting, make-up.
- Functionality, e.g. performance enhancing, waterproof, woven, printed, constructed, recycled, smart, layered, reactive, protective, decorative, sustainable, aesthetic qualities.

3D, space and product

- Spatial visualisation, e.g. representation, drawings, renders, models, perspective, plans, sections and elevations.
- Use of physical materials, e.g. wood, metal, textile, polymer, paper and board, fabric, plastics, found objects, pigment, digital, synthetic/organic.
- Use of material characteristics, e.g. properties (hardness, elasticity, durability, strength, conductivity, resistance), colour, aesthetic qualities.
- Physical production, e.g. sculpting, assembling, moulding, printing, machining, forming, casting, joining (gluing, fastening, fusing, soldering), fabricating, glazing, throwing, rendering.
- CAD, CAM, CAE modelling, e.g. surface, solid, shade, light, space, object, character, render.
- Technology, e.g. smart materials, electronic systems (sensors, control devices, switches, transistors).

Moving image and lens

- Lens-based production equipment and techniques, e.g. camera types, shutter speed, aperture and depth of field, ISO, exposure, single camera, multi camera, lens, tripod, cables, storage, darkroom.
- Editing techniques, e.g. image manipulation, transitions, layers, titles, audio, graphics, effects, montage, sequence.
- Lighting, e.g. natural/artificial, flash/strobe, three-point and combinations, colour temperature, white balance, direction, reflectors, studio/location.
- Technical aspects, e.g. aspect ratio, safe areas, resolution, frame rate, colour mode, format.
- Constructing narrative, e.g. continuity, composition, rhythm, pace, movement.
- Experimenting with animation, e.g. stop frame, claymation, digital, cel, 2D and 3D, key frame and tweening, text and graphics, character.
- Exploring and experimenting with sound, e.g. capture, creation, levels, microphones, music, sound effects, dialogue.

Graphic and digital communication

- Production, e.g. photography, typography, image manipulation, illustration, interaction, navigation, proofreading.
- Design and layout, e.g. positioning content, layout, composition, layering, grids, alignment, margins, columns, guides, space, hierarchy of information, negative space, mixing with image, juxtaposition of elements.
- Image manipulation, e.g. layers, selections, image adjustments, image transformations, filters, effects.
- Graphics, e.g. vector, lines, shapes, transforming objects.
- Typography, e.g. form, font, style, spacing, weight, colour, alignment and justification, hand lettering.
- Platform, e.g. web, mobile, PC, responsive design.
- Print and publish, e.g. colour space (RGB/CMYK), print processes, output (online/printed), file types, resolution, formats, exporting and optimisation.

B2 The creative process

Methods and approaches to applying the creative process to develop and refine work in response to a theme.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk taking, trial and error and learning from mistakes.
- Review and refinement throughout the creative process, e.g.:
 - using feedback, e.g. peers, users, critiques
 - quality of ideas, processes and outcomes
 - comparison with existing work
 - measuring impact or success
 - strengths and areas for development
 - planning next steps
 - amendments and revision.
- Documenting the creative process:
 - using different methods and formats, e.g. sketchbooks, vlogs, blogs, journals, production diaries, photographs, video/audio commentaries
 - key development and production stages, actions, choices and decisions.
- Applying health and safety practice such as:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - risk assessment – activity, project, workshop
 - elimination of risk to self and others
 - working safely through all working practices
 - following appropriate and current legislation
 - current regulations on the control of substances hazardous to health (COSHH), personal protective equipment (PPE)
 - information available on recognised manufacturers' websites.

B3 Developing creative work

Approaches taken to apply practical skills when developing work in response to a theme.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research
 - recognising constraints and potential opportunities of a theme in terms of potential outcome(s)
 - defining purpose, i.e. creative intention, alternative approaches and validity, in terms of intention
 - exploring different starting points, primary sources and secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.

- Applying media, materials, techniques, and processes:
 - selection, to support response to theme and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

Learning aim C: Plan and realise creative intentions in response to a theme

C1 Planning

Approaches to planning for the successful completion of a project.

- Summarising and communicating creative intentions to include:
 - planned focus of the work
 - choice of media, materials, techniques, and processes
 - identifying the scope of the work within timescales
 - identifying any equipment, tools or specialist expertise required
 - defining the potential outcome.
- Considerations when completing work to deadline:
 - scheduling, which considers the use of chosen materials, techniques, and processes considering timescales to prepare elements of work such as drying, firing, rendering.
 - health and safety requirements
 - sourcing specialist technical equipment and assistance.

C2 Production of final outcome

Approaches to realising a final outcome in response to a theme.

- Producing a final piece (or pieces) in response to a theme that demonstrates:
 - the creative application of media, materials, techniques, and processes
 - the refinement of application of media, materials, techniques, and processes, based on results of initial developmental work
 - application of formal elements and visual language to communicate intention
 - accuracy or skill of construction
 - consideration of modifications
 - quality issues that have been addressed
 - fitness for purpose
 - planned creative intention
 - ongoing observation of health and safety practices
 - time-management and planning to achieve outcome within the given time frame.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate ideas in response to a theme		A.D1 Confident application of ideas generation techniques in response to a theme.
A.P1 Basic application of ideas generation techniques in response to a theme.	A.M1 Competent application of ideas generation techniques in response to a theme.	
Learning aim B: Explore practical skills to develop a response to a theme		B.D2 Confident exploration of media, materials, techniques, and processes to develop ideas in response to a theme.
B.P2 Basic exploration of media, materials, techniques, and processes to develop ideas in response to a theme.	B.M2 Competent exploration of media, materials, techniques, and processes to develop ideas in response to a theme.	
Learning aim C: Plan and realise creative intentions in response to a theme		C.D3 Confident planning and realisation of creative intentions in response to a theme.
C.P3 Basic planning and realisation of creative intentions in response to a theme.	C.M3 Competent planning and realisation of creative intentions in response to a theme.	

Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Essential information for assessment decisions

Learners will be provided with a thematic starting point from which they must generate and develop ideas and produce a final outcome that responds to the theme. The assignment brief will provide a thematic starting point, and will include a range of images and text-based information to help learners to initially engage with the project and the theme. Learners can choose to take a literal or conceptual approach when responding to the theme, and their creative approach to the project should be carefully recorded throughout.

Learning aim A

For this learning aim, learners must generate ideas based on a given stimulus. Learners are encouraged to undertake research from both primary and secondary sources, which should include thematic research to broaden their understanding and challenge any preconceptions, as well as research into historical and contemporary practitioners whose work responds to similar themes. Learners will be able to coherently interpret the theme and communicate their own creative intentions for the project.

Learners may use a variety of different methods to generate initial ideas for the project and this could include preliminary exploration into media, materials, techniques and processes that are relevant to any specialist pathways they may be studying.

These initial ideas will begin the creative process and their creative approach to the project should be carefully recorded throughout. Learners must visually communicate their thoughts and initial intentions in response to the theme. Evidence of the generation of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough application of a wide range of ideas generation techniques that demonstrate insight into the thematic starting point provided. For example, learners may use a mixture of formal, visual, experimental and investigative methods to generate a diverse range of creative ideas. The ideas generated will demonstrate an innovative and insightful interpretation of the theme.

These initial ideas will be recorded in an appropriate format relevant to any specialist area of study. The ideas, along with any supporting annotation, should communicate effectively the learner's initial creative intentions for the project.

For Merit standard, learners must show evidence of a competent application of a range of ideas generation techniques that demonstrate some understanding of the thematic starting point provided. For example, learners may use a mixture of formal, visual, experimental and investigative methods to generate an appropriate range of thoughtful ideas. The ideas generated will demonstrate an effective interpretation of the theme.

These initial ideas will be recorded in an appropriate format relevant to any specialist area of study. The ideas, along with any supporting annotation, should clearly communicate the learner's initial creative intentions for the project.

For Pass standard, learners must show evidence of basic application of some ideas generation techniques that are appropriate to the thematic starting point provided. For example, learners may use a limited range of techniques to generate a number of similar ideas that are tentatively connected to the theme. The ideas generated will demonstrate an obvious but appropriate interpretation of the theme.

These initial ideas will be recorded in an appropriate format relevant to any specialist area of study. The ideas, along with any supporting annotation, should broadly communicate the learner's initial creative intentions for the project, but this may lack depth.

Learning aim B

For this learning aim, learners must undertake practical exploration to develop their work in response to a given theme. Learners will experiment with a diverse range of media and materials, trying out different techniques and processes in order to develop and refine their work.

Evidence for this learning aim will include records of exploratory and experimental practical work which may include samples, test pieces, trails, models etc. The nature of this experimental work should be relevant to the learner's creative intentions and should endeavour to develop the learner's initial ideas through refining, enhancing or extending them. At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best meet their creative intentions.

The development process should be documented at all stages and the evidence presented as an organised body of work that demonstrates the creative process. This could take a variety of forms, including annotated sketchbooks, a reflective journal or a blog.

For Distinction standard, learners must confidently explore a diverse range of media, materials, techniques, and processes appropriate to their creative intentions. They will demonstrate purposeful selection and skilful application of media, materials, techniques, and processes to develop and refine their work. For example, they will analyse the characteristics and qualities of media and materials selected, evaluating how they link to their creative intentions and the theme. Techniques and processes will be thoroughly exploited to refine ideas and develop work both aesthetically and conceptually.

The learner's development activities will reinforce their creative intentions and demonstrate a cohesive approach to applying a creative process in response to a thematic starting point. Throughout the development process learners will reflect constructively on their activity and approach and use this to consistently inform their next steps. Learners will provide reasoned explanations of choices made in relation to intentions.

For Merit standard, learners must competently explore a range of media, materials, techniques, and processes appropriate to their creative intentions. They will demonstrate effective selection and application of media, materials, techniques, and processes to develop and refine their work. For example, they will consider the characteristics and qualities of media and materials selected, showing an understanding of ways in which they link to their creative intentions and to the theme. Techniques and processes will be exploited to refine ideas and develop aspects of the work.

The learner's development activities will be relevant to their creative intentions and demonstrate a coherent approach to applying a creative process in response to a thematic starting point. Throughout the development process learners will reflect on their activity and approach and use this to inform their next steps, providing coherent explanations of choices made in relation to intentions.

For Pass standard, learners must explore relevant media, materials, techniques, and processes linked to their creative intentions. They will make basic selections of media, materials, techniques, and processes and apply these to develop their work. For example, they will show some awareness of ways in which media and materials link to their creative intentions and the theme, although the reasons for some selections may not be clear. Techniques and processes will be explored to develop work, but learners may not fully consider alternative approaches, or whether they might be more effective.

The learner's development activities will link to their creative intentions and demonstrate a basic approach to applying a creative process in response to a thematic starting point. Throughout the development process learners will show basic evidence of reflection through simple explanations, annotations, and commentary including basic descriptions of choices made in relation to intentions.

Learning aim C

For this learning aim, learners must plan for the production of their final piece, or pieces, in response to a theme. The planning process should take into consideration key factors such as time, resources, equipment, budget, space, and any technical support needs they may have. The planning process can be documented in a variety of formats such as a schedule, proposal, or Gantt chart. Alternatively, planning can be evidenced through the activities undertaken supported by annotations that show the learner has carefully considered how to proceed through the project and is consistently preparing for the next steps to move the project forward. Learners will also show the ability to adapt and alter plans through the production process to address changes in circumstances.

Learners must conclude the project with the production of a final outcome(s) that expresses their response to the theme. Final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other. Learners should manage their time effectively to ensure all aspects of the production stages are achievable within the timescale provided.

For Distinction standard, learners must show evidence of confident planning for the production of a final outcome in response to the theme. Learners will carefully consider a wide range of factors that will affect the production process such as drying or rendering times, firing times etc. Learners will demonstrate they have taken appropriate measures to mitigate or avoid potential problems that could negatively affect the production, such as resources not being available or equipment breaking.

The final outcome will demonstrate a creative and individual interpretation of the theme. Learners will provide evidence of confident application of their chosen media, materials, techniques, and processes, ensuring their creative intentions are fully achieved. Learners will demonstrate a confident ability to bring together technical and conceptual elements into a final outcome.

For Merit standard, learners must show evidence of competent planning for the production of a final outcome in response to the theme. Learners will consider a range of factors that will affect the production process such as drying or rendering times, firing times etc. Learners will demonstrate they have considered possible approaches to mitigate or avoid potential problems that could affect the production, such as resources not being available or equipment breaking, but there may be occasional omissions.

The final outcome will demonstrate a competent and thoughtful interpretation of the theme. Learners will provide evidence of competent application of their chosen media, materials, techniques, and processes, ensuring their creative intentions are mostly achieved. Learners will demonstrate a competent ability to bring together technical and conceptual elements into a final outcome.

For Pass standard, learners must show evidence of basic planning for the production of a final outcome in response to the theme. Learners will identify a limited number of factors that will affect the production process such as drying or rendering times, firing times etc. Learners may identify some potential problems such as resources not being available or equipment breaking, but there will be limited consideration of how they could mitigate or avoid any potential problems that could affect the production.

The final outcome will demonstrate a basic and predictable interpretation of the theme. Learners will provide evidence of basic application of their chosen media, materials, techniques, and processes, ensuring their creative intentions are partially achieved. Learners will demonstrate a basic ability to bring together technical and conceptual elements into a final outcome.

Assessment controls

Time: this assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.

Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

Resources: all learners should have access to the same types of resources to complete the assignment.

Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Links to other units and curriculum subjects

This unit links to:

- Unit 6: Working with a Graphic Design Brief
- Unit 7: Working with a Photography Brief
- Unit 8: Working with a Textiles Brief
- Unit 9: Working with a Fashion Design Brief
- Unit 10: Working with a 3D Design Brief
- Unit 11: Working with a Visual Arts Brief
- Unit 12: Working with a Digital Art and Design Brief
- Unit 13: Working with a Design Crafts Brief
- Unit 14: Working with a Moving Image Brief
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop interpretation and analysis as well as creativity.

They also have opportunities to develop self-direction and communication skills.

Unit 2: Visual Communication

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to use formal elements to visually communicate ideas in art and design in response to a given brief.

Unit introduction

Visual recording and communication underpin all areas of art and design, and the development of these skills is a vital part of creative practice. It is essential that artists, designers, and craftspeople develop the necessary visual communication skills in order to meet brief requirements, enabling them to express ideas effectively.

In this unit, you will explore a wide range of 2D and/or 3D media, materials, techniques, and processes with reference to formal elements such as line, tone, colour, shape, pattern, texture, form, and proportion. You will begin to develop your own visual language with which you can communicate ideas and concepts. This is an essential part of learning in art and design. Skills and knowledge acquired from this unit will underpin all other units within the qualification.

You will also undertake valuable research to learn how historical and contemporary artists, designers and craftspeople use visual language to communicate ideas and concepts. This research will help you to understand how to use visual communication techniques to explore ideas and produce a final outcome or outcomes. You will review your progress and refine your work through ongoing and final reflection on your own work and working practices.

Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

Learning aims

In this unit you will:

- A** Develop visual language and recording skills
- B** Use visual communication techniques
- C** Review visual communication techniques.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Develop visual language and recording skills	A1 Understanding formal elements A2 Recording from primary and secondary sources A3 Developing visual language	This unit is assessed through a Pearson Set Assignment. A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation of formal elements initial ideas in response to a brief exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of 2D mark-making and/or 3D making skills a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.
B Use visual communication techniques	B1 Exploring media, materials, techniques, and processes B2 Applying visual recording skills to communicate creative intentions	
C Review visual communication techniques	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Develop visual language and recording skills

A1 Understanding formal elements

Investigation into formal elements in art and design through practical exploration.

- 2D formal elements:
 - line
 - tone
 - shape
 - colour
 - pattern
 - surface texture
 - scale
 - angle
 - proportion.
- 3D formal elements:
 - structure
 - volume
 - space
 - weight
 - line
 - shape
 - form
 - proportion
 - colour
 - surface.

A2 Recording from primary and secondary sources

Developing observational recording, drawing, and making skills.

- Explore observational recording from primary sources:
 - 2D recording
 - 3D recording
 - image recording with camera.
- Explore the use of secondary sources for visual recording:
 - internet
 - books, magazines, journals
 - film, photographs, animation, video
 - music, audio.

A3 Developing visual language

Exploring how visual language is used in different ways by using formal elements for different effects.

- 2D visual language:
 - image making, e.g. composition, space, depth, light, shadow, harmony, contrast, symmetry, asymmetry
 - materials, e.g. charcoal, chalks, pastels, pencils, brushes, paints, inks, papers, card, mixed media, textiles, computers, digital devices
 - disciplines, e.g. drawing, painting, printmaking, photography, digital media.

- 3D visual language:
 - making, e.g. measuring, weighing, estimating, constructing, forming, moulding, modelling, carving, texturing, joining, assembling and finishing, digital design, 3D printing
 - resistant materials, e.g. hard woods, soft woods, hard metals and plastics, thick card
 - non-resistant materials, e.g. wet plaster, clay, fibres, wire, string, soft plastics, papers, textiles, withies, *papier mâché*
 - 3D disciplines, e.g. sculpture, ceramics, 3D product design, model-making, textiles, craft, 3D digital design.

Learning aim B: Use visual communication techniques

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

- Applying health and safety practice such as:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Media and materials used in art and design

- Characteristics and qualities of media and materials in art and design, including surface, qualities, workability, drying times, overlay, texture, malleability, combinations:
 - 2D materials, e.g. paper, card, board, graphite, paint, ink, fabrics
 - 3D materials, e.g. glass, acrylic, wood, clay, metal, modelling clay, found objects, recycled materials, cardboard
 - lens-based materials, e.g. cameras, lenses, lighting, photographic film and papers, liquid light
 - digital media and materials, e.g. software, hardware, scanners, hard drives, USB devices, tablets
 - time-based media and materials, e.g. film, video, environment, setting, audience.

Techniques used in art and design

- Developing ideas, visual recording, practical research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:
 - 2D techniques, e.g. drawing, combining drawing media, thumbnail sketches, 2D illustration drawings/paintings, design layouts, storyboarding, supports, painting, monoprinting, relief printing, screen print, weaving, embroidery, dyeing, image transfer
 - 3D techniques, e.g. making maquettes, model making, constructing, casting, paper and/or card engineering, glazing, forming
 - lens-based techniques, e.g. processing film, chemical-based printing
 - digital techniques, e.g. image capture, edit, output, upload, animated sequence, digital-based illustrations, developing layouts
 - time-based techniques, e.g. installation, performance, web design and production.

Processes used in art and design

- Potential benefits and limitations of processes used in art and design, including suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - wet-based mark-making, e.g. applying paint, dyeing, printing, mixed media, pasting, collage
 - dry-based mark-making, e.g. mark-making, frottage
 - 3D-based, e.g. gluing, forming, carving, modelling, welding, tying, joining, assemblage, site specific
 - lens-based, e.g. recording, photo montage, moving image, multiple image
 - digital, e.g. using tools in image editing and manipulation, crop, adjusting contrast, exposure levels, creating vector-based imagery
 - time-based, e.g. using interval, repetition, persistence, projection.

B2 Applying visual recording skills to communicate creative intentions

Approaches taken to apply knowledge of materials, techniques, and processes when communicating ideas and concepts in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose, i.e. audience needs, creative intention, alternative approaches and validity in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills to communicate creative intentions:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials, and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes to communicate creative intentions
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

Learning aim C: Review visual communication techniques

C1 Reviewing own work

Approaches to reviewing the application of visual communication techniques in response to a brief.

- Ongoing review and reflection throughout the creative process:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning next steps.
- Seeking feedback:
 - critiques with colleagues, teachers, or clients to gain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the application of visual communication techniques by other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - the reasons the work was made, e.g. practitioner's experience, connection to wider culture or events
 - the use of formal elements, styles and traditions, narratives and concepts to communicate ideas and concepts
 - technical approaches taken in the creation of the work
 - the work and ways in which it relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop visual language and recording skills		A.D1 Confident understanding of formal elements in art and design, with in-depth recording of development of visual language.
A.P1 Basic understanding of formal elements in art and design. A.P2 Basic recording of development of visual language.	A.M1 Competent understanding of formal elements in art and design, with effective recording of development of visual language.	
Learning aim B: Apply visual communication techniques		B.D2 Confident application of visual communication techniques to communicate ideas imaginatively in response to a given brief.
B.P3 Basic use of visual communication techniques to communicate ideas in response to a given brief.	B.M2 Competent use of visual communication techniques to communicate ideas in response to a given brief.	
Learning aim C: Review visual communication techniques		C.D3 Confident consideration of visual communication techniques in own and others' work.
C.P4 Basic consideration of visual communication techniques in own and others' work.	C.M3 Competent consideration of visual communication techniques in own and others' work.	

Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate how formal elements can be used to convey meaning. The investigation should include both primary and secondary sources, and may be recorded in a variety of visual forms. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the development of visual language, and the learner may use several techniques to visually communicate their ideas to their audience. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly demonstrates their understanding of formal elements and how they can be used to convey meaning. For example, learners will include a diverse range of sources of investigation, including both primary and secondary sources, and will think innovatively about how to use visual language to communicate effectively to their intended audience. They will select highly relevant material to inform their ideas.

Learners will demonstrate their ability to independently develop visual language skills to effectively communicate creative ideas and concepts. This development will be clearly and comprehensively recorded, demonstrating increasingly accomplished ways in which they use visual language skills to record their research from primary and secondary sources.

For Merit standard, learners must show evidence of a competent investigation that demonstrates their understanding of formal elements and how they can be used to convey meaning. For example, learners will include a wide range of sources of investigation, including both primary and secondary sources, and will consider how to use visual language to communicate to their intended audience. They will select appropriate material to inform their ideas.

Learners will demonstrate their ability to develop visual language skills to communicate creative ideas and concepts. This development will be clearly recorded, showing understanding of how they have progressed in their ability to record from primary and secondary sources.

For Pass standard, learners must show evidence of investigation that demonstrates a basic understanding of formal elements and how they can be used to convey meaning. For example, learners will include a limited range of sources of investigation, including both primary and secondary sources, and will show some consideration of how to use visual language to communicate to their intended audience. They will select material to inform their ideas, but this may be limited in scope and relevance.

Learners will record their development of visual language skills to communicate creative ideas and concepts. Their ability to record from primary and secondary sources may not have progressed significantly.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to communicate their creative intentions to an audience effectively.

Evidence for the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of visual communication techniques.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best communicate their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development. Learners should manage their time effectively to ensure all aspects of the development and production stages in their assignment are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their effectiveness in communicating their ideas. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential ways to manipulate formal elements, clearly articulating how they have used these to convey meaning.

Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that imaginatively communicates their intended ideas and concepts. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability in communicating their ideas. They will demonstrate competent selection and application of media, materials and techniques to generate successful final outcomes. For example, they will show that they have considered various potential ways to manipulate formal elements, explaining how they have used these to convey meaning.

Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will communicate their intended ideas and concepts effectively. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to communicate intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of conveying intended meaning. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of other creative practitioners. This process of reflection should take place throughout the duration of the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials. When reviewing their own creative practice learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes in terms of communicating their ideas to their intended audience. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both successes and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learners' analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of the final outcome(s) will be present, but may be cursory.

Assessment controls

Time: this assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.

Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

Resources: all learners should have access to the same types of resources to complete the assignment.

Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 3: Building an Art and Design Portfolio
- Unit 6: Working with a Graphic Design Brief
- Unit 7: Working with a Photography Brief
- Unit 8: Working with a Textiles Brief
- Unit 9: Working with a Fashion Design Brief
- Unit 10: Working with a 3D Design Brief
- Unit 11: Working with a Visual Arts Brief
- Unit 12: Working with a Digital Art and Design Brief
- Unit 13: Working with a Design Crafts Brief
- Unit 14: Working with a Moving Image Brief
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 3: Building an Art and Design Portfolio

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will build an art and design portfolio that can act as a vehicle for supporting an application to employment or further study.

Unit introduction

To be successful in the art and design sector, practitioners need to be able to present themselves and their work in the most appropriate manner. In many cases this presentation will be in the form of a portfolio of carefully selected and edited art and design work. Formats can vary, from paper-based examples of actual art and design work, photographs or printed copies, a showreel of moving image products, or digital and online portfolios. The portfolio can demonstrate your strengths, or highlight your ability to work in a diverse range of disciplines, or use different media with success.

In this unit, you will develop the skills required to undertake the building of a portfolio. You will learn how to evaluate your work as a whole, and consider its strengths and areas for development. You will learn how to select examples for inclusion in a portfolio, and develop understanding about setting criteria to help you make these judgements. You will explore how to present your examples to their fullest potential, considering the appropriateness of different presentation techniques, and the effectiveness of your portfolio in response to feedback. Communication is also an important aspect of working in the art and design industry, and you will develop your ability to explain your working processes and the intentions in your work.

A valuable part of your learning will be to research and analyse different types of portfolio from a range of creative practitioners, and for a range of different contexts. This will help you to understand the purpose of a portfolio and its effectiveness in communicating to an intended audience.

Learning aims

In this unit you will:

- A** Develop technical skills to present work for a portfolio
- B** Compile an art and design portfolio to meet an intended purpose
- C** Present and review an art and design portfolio to meet an intended purpose.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Develop technical skills to present work for a portfolio	A1 Investigation A2 Developing technical skills	Presentation of a portfolio of art and design work for a specific purpose, including evidence of: <ul style="list-style-type: none"> • investigation • technical skills in material preparation • understanding of the purpose of a portfolio • selection of appropriate work, with justifications • reviewing and reflecting on portfolio building process and presentation.
B Compile an art and design portfolio to meet an intended purpose	B1 Identifying the purpose of a portfolio B2 Compiling a portfolio B3 Justifying decisions made	
C Present and review an art and design portfolio to meet an intended purpose	C1 Presenting a portfolio C2 Reviewing the portfolio	

Content

Learning aim A: Develop technical skills to present work for a portfolio

A1 Investigation

Exploring factors affecting the nature and purpose of art and design portfolios.

- Different types of portfolio:
 - overview of a collection of art and design work
 - personal sketchbooks showing development of ideas
 - project-based portfolios, focusing on an individual role or design team
 - production files with details of design and production stages
 - sales brochures
 - websites and social media platforms
 - coursework portfolios providing evidence for assessment within a qualification.
- Different portfolio formats:
 - paper-based art and design work
 - material samples
 - photographic records or examples
 - digital portfolios
 - online portfolios including websites and social media
 - showreels or animated sequences
 - supporting statements and *curriculum vitae* (CV).
- Portfolios for different purposes:
 - supporting an application for employment
 - supporting an application for further study
 - to highlight strengths in work
 - to demonstrate ability in a wide range of areas or disciplines
 - to demonstrate specific technical skills
 - to highlight specialist skills relevant to a career opportunity
 - to establish a pedigree of completed work or projects
 - to provide evidence of published or exhibited work
 - to show examples of design work in specific design briefs.

A2 Developing technical skills

Methods for generating materials for inclusion in a portfolio.

- Recording work:
 - photographing work to its best advantage, e.g. lighting, focus, framing, showing detail, showing scale, photographing in context
 - copying, e.g. scanning, photocopying
 - documenting creative processes, e.g. photographing work in progress, capturing screen shots, isolating layers, identifying elements/constituent parts, collating assets
 - saving and managing digital files.
- Cleaning, mounting and framing art and design work.

- Digital skills, such as:
 - image editing and manipulation, e.g. colour balance, brightness, contrast, cropping, retouching
 - presentation software, e.g. slideshows, page layout
 - printing
 - file formats, e.g. jpg, tif, gif, pdf, audio and video files
 - preparing for online presentation, e.g. web design, using social media platforms
 - preparing show reels, e.g. video editing, audio editing, adding titles/credits.
- Written evidence, such as:
 - CV writing
 - artist statement
 - application writing
 - annotating work, e.g. explanatory notes, rationale, information on content, processes.

Learning aim B: Compile an art and design portfolio to meet an intended purpose

B1 Identifying the purpose of a portfolio

Factors affecting the design and make-up of an art and design portfolio.

- Brief, e.g. client brief, commission, competition, application.
- Audience, e.g. client, customer, interview/selection panel, employer.
- Progression, e.g. to another course, to employment, for personal development, learning from feedback.
- Format, e.g. paper-based, photographic records, digital, online, showreel/animated sequence.

B2 Compiling a portfolio

Factors affecting the composition and format of an art and design portfolio.

- What the portfolio might comprise, e.g. sketchbooks, worksheets, drawings, final 2D work, photographs of 3D/large-scale/collaborative pieces, digital images, video/animation/audio, text, website with links.
- What the portfolio needs to communicate, such as:
 - ideas generation: sources of inspiration, mindmaps of ideas, moodboards
 - sketches, roughs, thumbnails, photographic contact sheets
 - photographs of maquettes, models, test pieces, samples
 - plans such as materials lists, budgets, risk assessments
 - video/audio clips
 - feedback, which may include teacher observation sheets, peer assessments
 - photographs of final artworks
 - reviews and evaluations.
- Selecting work:
 - deciding criteria for inclusion in portfolio
 - using feedback from others to assist in the selection process
 - editing examples.

- Organising the portfolio:
 - format (digital or physical)
 - the pieces of work for inclusion
 - the order of display, e.g. by chronological order, themes, headings, activities
 - quality of appearance and the overall look of the portfolio
 - how to browse the portfolio, e.g. annotations, pagination, content list, index, links, bibliography, references.
- Editing:
 - ongoing review of selection and order of items
 - reviewing layout and presentation
 - responding to feedback.

B3 Justifying decisions made

Articulating the practical and creative decisions made in preparing a portfolio.

- Explaining decisions made:
 - articulating reasons for selection and rejection of work
 - providing rationale for presentation methods used
 - using written statements to provide information on content and interests
 - using information to support examples of work
 - explaining production methods in work.

Learning aim C: Present and review an art and design portfolio to meet an intended purpose

C1 Presenting a portfolio

Methods of presenting work from the portfolio to others.

- Face-to-face presentation, such as:
 - small groups, e.g. interview panel, client group, parents at an open day, prospective new learners to the course, potential customers, peer group in a crit session
 - individuals, e.g. client, local designer, artist, teacher.
- Remote presentation, such as:
 - website
 - social media platform
 - media display, video loop
 - displayed on a table or wall for exhibition or interview.
- Presentation formats, such as:
 - Paper-based, e.g. A1, A2, A3 or other format, mounted on card, presented within plastic wallets
 - sketchbooks
 - digital work, online or on storage media.

C2 Reviewing the portfolio

Analysis of application of skills and decision-making processes to inform future work.

- Review of an art and design portfolio including:
 - quality of photographic materials and imagery, e.g. clarity, accurate representation, ease of use
 - review of techniques used when mounting and recording visual work
 - success in terms of portfolio meeting its purpose
 - selection of images
 - presentation of images
 - structure of digital portfolio
 - sequencing of content
 - quality of written work to support the purpose of the portfolio.
- Collecting feedback to aid personal reflection and review, such as:
 - surveys
 - questionnaires
 - focus groups
 - tutorials
 - client meetings
 - talking with the public.
- Identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop technical skills to present work for a portfolio		A.D1 Confident application of technical skills to present work for a portfolio.
A.P1 Basic application of technical skills to present work for a portfolio.	A.M1 Competent application of technical skills to present work for a portfolio.	
Learning aim B: Compile an art and design portfolio to meet an intended purpose		B.D2 Confident selection of appropriate materials to meet an intended purpose, justifying decisions made.
B.P2 Basic selection of materials to meet an intended purpose. B.P3 Describe decision-making process in selecting material.	B.M2 Competent selection of appropriate materials to meet an intended purpose, explaining decisions made.	
Learning aim C: Present and review an art and design portfolio to meet an intended purpose		C.D3 Present an effective portfolio to meet an intended purpose including a rationale for future improvements in response to feedback.
C.P4 Present a basic portfolio to meet an intended purpose. C.P5 Consider the effectiveness of the portfolio in response to feedback.	C.M3 Present a competent portfolio to meet an intended purpose, reviewing its effectiveness in response to feedback.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, B.P3, C.P4, C.P5, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to studio facilities for the preparation and mounting of work, and the photographic recording of examples of work.

Learners will need safe storage space for their portfolios as they will continue to modify and develop them over the course. Access to the internet for research purposes and the use of digital cameras to record their work is essential, along with computers for word processing and design software for refining and developing images. Learners will also need printers and photocopying facilities for the reproduction of selected images. Access to a wide variety of contemporary and historical art and design publications is also essential.

Essential information for assessment decisions

Assessment of this unit can be achieved through observation of learner performance, supported by learners' notes and records, and the quality of the practical portfolio produced.

Learning aim A

For this learning aim, learners investigate the purpose of different types of portfolio, exploring examples of paper-based and digital portfolio work produced by artists and designers. They will develop technical skills in generating and preparing materials for inclusion in a portfolio. Evidence of the learning aim could take various forms, including a reflective journal or blog, tutor observation of practical activities, as well as the materials prepared for inclusion in the portfolio.

For Distinction standard, learners will explore a diverse range of techniques and processes in generating and preparing materials, and reflect constructively on their appropriateness within the context of the portfolio and its intended purpose. They will demonstrate a confident application of technical skill in recording and preparing their work, with reference to their contextual investigations. For example, photographs of physical work will be clear, accurate and in focus, taken in favourable lighting conditions. Large-scale or 3D pieces will be photographed in relevant contexts to articulate a sense of scale and form, and close-ups will be used to show details and surface texture. Paper-based 2D work and photographs will be cleaned and mounted carefully, using accurate measuring and cutting. Digital images will be cropped, colour-balanced and adjusted to enhance the qualities of the work on screen. Moving images or audio will be edited effectively, with titles and credits to introduce clips. Digital files will be saved in relevant file formats and organised and labelled clearly. Supporting statements and CV will be well written, clearly articulating relevant information.

For Merit standard, learners will explore a range of techniques and processes in generating and preparing materials, and give some consideration to their appropriateness within the context of the portfolio and its intended purpose. They will demonstrate a competent application of technical skill in recording and preparing their work, with some reference to their contextual investigations. For example, photographs of physical work will be generally clear and in focus, with sufficient light to show detail. Large-scale or 3D pieces will be photographed to show a sense of scale and form,

and close-ups will be used to show details. Paper-based 2D work and photographs will be cleaned and mounted, using generally accurate measuring and cutting. Digital images will be cropped and adjusted to show the work clearly on screen. Moving images or audio will be edited appropriately. Digital files will be saved in relevant file formats and organised and labelled. Supporting statements and CV will be clearly written, providing relevant information.

For Pass standard, learners will explore a basic range of techniques and processes in generating and preparing materials. They will demonstrate a basic application of technical skill in recording and preparing their work. For example, photographs of physical work will be mostly in focus, but lighting conditions may not be ideal. Large scale or 3D pieces will be photographed clearly but may not fully communicate the sense of scale and form. Paper-based 2D work and photographs will be mounted, but there may be some inaccuracies in measuring and cutting. Digital images will be viewable, but may not be enhanced or adjusted to improve clarity. Moving images or audio will be useable but may not be edited or trimmed accurately. Digital files will be saved in appropriate file formats, but file management and labelling may not be entirely clear. Learners may need further support with preparing supporting statements and a CV and how to ensure they are relevant to the purpose of the portfolio.

Learning aim B

For this learning aim, learners will complete the process of compiling their portfolio, selecting appropriate work and justifying their decisions. The basis for the portfolio can be tailored to individual learner's aspirations, for example for employment or further study. Evidence of the learning aim will include appropriate presentation of material selected for inclusion in the portfolio, supplemented by developmental evidence. This could take a variety of forms, such as a reflective journal or blog and tutor observation of practical activities.

At all stages, learners should review the selection and organisation of their work, responding to feedback and reflecting on the effectiveness of the portfolio in relation to its intended purpose and audience.

For Distinction standard, learners must select work to produce a portfolio that is exciting and engages the audience. Work will be chosen independently and used creatively in the mounting and sequencing of the work. Learners will be able to independently and fluently explain their rationale for selecting and rejecting examples. They will be able to relate their choices to the overall purpose of the portfolio and how they visualise it working to communicate their intentions to the audience.

For Merit standard, learners must select the work for their portfolio with confidence. They will be able to evaluate the strengths and weaknesses in their work competently, and make considered judgements on what to include. Learners must provide an effective rationale for choosing and rejecting work. Aspects such as running order of works, mounting techniques and volumes included must be explained clearly and effectively.

For Pass standard, learners must be able to select work and undertake all the processes involved in producing their portfolio. Their choices may tend towards obvious examples, where the potential for inclusion of other aspects such as preparatory and developmental work will be ignored. Learners will be able to explain their reasoning in a limited way. Choices will be justified and articulated, but without extending the analysis in any great depth.

Learning aim C

For this learning aim learners will present their completed portfolio to their intended audience, explaining how it meets its proposed purpose. This presentation may be face to face or remote, depending on context. They will also reflect on its effectiveness in response to feedback and consider how they may improve their presentation and portfolio building skills in future. Evidence of the learning aim will include a record of the presentation of the portfolio. This could be a video recording, digital record, or tutor observation. This will be supplemented by evidence of personal evaluation and recommendations. This could take a variety of forms, including a reflective journal or blog, analysis of audience questionnaires, written evaluation or recording of a Q&A session.

For Distinction standard, learners will present an effective portfolio that engages the audience, with fluent use of appropriate art and design terminology. Evidence of their skills in the use of media and techniques will be clearly presented in the range of work selected. Their presentations will be thoughtfully generated, and they will make an in-depth appraisal of their work using an extensive range of feedback methods, with recommendations on how to improve in future.

For Merit standard, learners will present a competent portfolio that is relevant to the intended audience. For example, learners will apply art and design terms effectively and may use a range of supporting materials to engage their audience. Evidence for review of their presentations and portfolios might be from a range of feedback methods.

For Pass standard, learners will present a basic portfolio that is relevant to the intended audience. For example, learners will apply art and design terms effectively and may use a range of supporting materials to engage their audience. Evidence for review of their presentations might be in the form of a simple questionnaire to provide feedback.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 6: Working with a Graphic Design Brief
- Unit 7: Working with a Photography Brief
- Unit 8: Working with a Textiles Brief
- Unit 9: Working with a Fashion Design Brief
- Unit 10: Working with a 3D Design Brief
- Unit 11: Working with a Visual Arts Brief
- Unit 12: Working with a Digital Art and Design Brief
- Unit 13: Working with a Design Crafts Brief
- Unit 14: Working with a Moving Image Brief
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 4: Contextual References in Art and Design

Level: **2**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research and respond to historical and contemporary art and design practice.

Unit introduction

How are artists, designers and craftspeople influenced by the world they live in? Artists, designers, and craftspeople investigate historical and contemporary art and design practice, exploring how creative practitioners work as individuals, or as part of key movements or cultures. Developing an understanding of how work from the past has influenced contemporary practitioners is a useful source of inspiration and helps practitioners develop their own creative practice.

In this unit, you will investigate creative practice, researching examples of both historical and contemporary practitioners. An important part of your research will be learning to visually analyse the work of creative practitioners in order to understand how they use visual language, materials and media to communicate ideas. Based on your research you will then develop and produce your own work inspired by the creative practitioners you have looked at.

Learning aims

In this unit you will:

- A** Investigate historical and contemporary creative practice
- B** Visually analyse the work of creative practitioners
- C** Develop and produce a creative response to contextual research.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Investigate historical and contemporary creative practice	A1 Investigation A2 Historical creative practice A3 Contemporary creative practice	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> • evidence of investigation into historical art movements and associated practitioners • evidence of investigation into contemporary creative practitioners • evidence of visual analysis of the work of creative practitioners researched • initial ideas for own response to contextual research • evidence of development of ideas for own response to contextual research • a final outcome(s) in response to contextual research • ongoing annotation reviewing and reflecting on work.
B Visually analyse the work of creative practitioners	B1 Deconstructing art and design work B2 Visual communication in art and design work	
C Develop and produce a creative response to contextual research	C1 Developing own response C2 Production of an outcome	

Content

Learning aim A: Investigate historical and contemporary creative practice

A1 Investigation

Investigation methods using primary and secondary sources.

- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Planning the investigation process:
 - setting clear aims and objectives for investigation
 - setting timescales and action plans
 - identifying relevant and reliable primary and secondary research sources
 - identifying pertinent information from the research sources
 - setting up methods to record and collate information found throughout investigation.

A2 Historical creative practice

Understanding historical art and design practice.

- Identifying historical art and design movements, e.g.:
 - Renaissance
 - baroque
 - realism
 - impressionism
 - post-impressionism
 - expressionism
 - cubism
 - surrealism
 - abstract expressionism
 - pop art
 - minimalism
 - conceptual and installation art.
- Identifying key ideas, messages, or approaches that defined each art and design movement, and connected artists associated with the movement.
- Identifying contextual factors that affected different art and design movements, e.g.:
 - the era/time they were working in, the politics and social norms of the time
 - the sector(s) or discipline(s) in which work was produced
 - the influence of technology
 - influences from other artists/designers/movements
 - themes from other art forms, e.g. literature, music, dance, theatre, film
 - developments in science, environmental issues
 - contemporary cultures such as street fashion, current trends, fads.

- Identifying individual artists' work associated with art and design movements including:
 - ideas or messages they were trying to convey in their work
 - whether they were part of a political, social or environmental movement or group
 - relevant factual or biographical details.

A3 Contemporary creative practice

Understanding contemporary art and design practice.

- Identifying current ideas and trends in creative practice.
- Identifying contemporary practitioners currently producing work including:
 - media, materials, techniques, and processes used by contemporary practitioners
 - how contemporary practitioners produce, distribute and present their work
 - how contemporary practitioners are influenced by historical art and design movements.

Learning aim B: Visually analyse the work of creative practitioners

B1 Deconstructing art and design work

Methods and techniques used to deconstruct art and design work.

- Identifying formal elements in the work of others:
 - line, e.g. actual, implied, descriptive
 - 2D shape, e.g. organic, geometric
 - 3D form, e.g. organic, geometric, volume
 - texture, e.g. simulated, actual
 - movement, e.g. actual, implied, optical, suggested
 - colour, e.g. primary, secondary, tertiary, complementary, tonal value, hue, saturation
 - pattern, e.g. naturally occurring, simulated, symmetrical, rotational, motif
 - space, e.g. between, around, above, below, or contained within objects.
- Identifying visual language in the work of others:
 - size, e.g. measurements, dimensions, mass, magnitude
 - scale, e.g. relative size, proportions
 - composition, e.g. structure, placement, organisation, interrelationships
 - design principles, e.g. hierarchy, balance, contrast, dominance, emphasis, movement, repetition, rhythm, variation, unity
 - focal point, e.g. viewpoint, focus, emphasis
 - media or materials used
 - techniques or processes used
 - production values, e.g. combined technical qualities of the methods, materials or technical skills used on the production
 - format or genre, e.g. arrangement, style, characteristic, specialisms
 - other elements used in visual language, e.g. use of text, time based, series.

B2 Visual communication in art and design work

- Methods and techniques used to understand art and design work:
 - subject matter, e.g. what the work is about, what the work is inspired by, theme, topic, concept
 - imagery, e.g. representations in the work
 - message or context, e.g. explicit, implicit, meaning
 - intended mood or impact, e.g. state of mind or emotion communicated
 - symbols and symbolism, e.g. visual metaphors
 - aesthetics, e.g. principles concerned with the nature and appreciation of beauty and taste
 - function, e.g. purpose or use
 - consideration of alternative readings or opinions about the work.

Learning aim C: Develop and produce a creative response to contextual research.**C1 Developing own response**

Approaches taken to developing work in response to contextual research.

- Ideation through investigation and experimentation:
 - information and understanding gained from research into historical and contemporary creative practitioners
 - responding to the practitioner's creative practice to identify starting points, e.g. sources of inspiration, themes, concepts, media, materials, techniques, processes
 - linking understanding to generate initial ideas for a response
 - refining and clarifying ideas
 - visual recording using media, materials, techniques, and processes.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to research into historical and contemporary creative practitioners
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Iterative development and problem-solving:
 - combining results of trials, processes, and techniques
 - developing alternative approaches, risk-taking, innovation, trial and error, and learning from mistakes
 - refining ideas and approaches and subsequent creative development based on decisions made.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.

C2 Production of an outcome

Methods and approaches to produce an outcome in response to research into historical and contemporary creative practitioners.

- Refinement of application of media, materials, techniques, and processes based on results of initial developmental work.
- Creative application of media, materials, techniques, and processes to produce an outcome that realises personal intention.
- Application of formal elements and visual language to communicate intention.
- Ongoing observation of health and safety.
- Time-management and planning to achieve outcome within timeframe.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Investigate historical and contemporary creative practice		A.D1 Confident investigation into historical art and design movements and contemporary creative practice using a diverse range of research sources.
A.P1 Basic investigation into historical art and design movements using research sources. A.P2 Basic investigation into contemporary creative practice using research sources.	A.M1 Competent investigation into historical art and design movements and contemporary creative practice using primary and secondary sources.	
Learning aim B: Visually analyse the work of creative practitioners		B.D2 Confident ability to analyse visual components and characteristics of art and design work.
B.P3 Basic ability to analyse visual components of art and design work.	B.M2 Competent ability to analyse visual components of art and design work.	
Learning aim C: Develop and produce a creative response to contextual research		C.D3 Confident selection and application of media, materials, techniques, and processes to produce work in response to contextual research.
C.P4 Basic selection and application of media, materials, techniques, and processes to produce work in response to contextual research.	C.M3 Competent selection and application of media, materials, techniques, and processes to produce work in response to contextual research.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment, and tools: for example for 2D, 3D, digital media and associated materials, equipment, and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must undertake a detailed investigation into art and design practice. The investigation must incorporate research into both historical art and design movements as well as contemporary creative practice. The investigation should include both primary and secondary sources, where possible, and may be recorded in a variety of forms such as a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation is the basis of all practical work undertaken for this unit and therefore it is expected to continue throughout the duration of the assessment, as the learner may need to undertake further investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

When investigating the work of creative practitioners, learners must be able to recognise what information is pertinent and is likely to extend their understanding of the practitioner and their work. While some basic biographical information may provide some context, such as where and when the practitioner was born, this alone is unlikely to support deeper understanding of the work produced by the practitioner. Learners should be encouraged to focus on, and analyse, the specific contextual factors that directly impact the work being produced. For example, identifying that a practitioner was born and raised in a specific country may be relevant if the work produced by the practitioner has been influenced by the culture, landscape, or politics of the country. Alternatively, knowing when a practitioner was born, and so placing them in a historical context, will enable learners to understand what art and design movements were prevalent during their career or what world events may have impacted on their work.

For Distinction standard, learners must show evidence of a confident and thorough investigation, with clear evidence of a wide range of research into historical art and design movements as well as contemporary creative practice. Learners will independently select a diverse range of reliable sources for their investigation, including both primary and secondary sources. They will select highly relevant information from their investigation and will demonstrate insightful understanding of the practitioners and art and design movements they have researched. For example, learners will make discerning connections between the influences of a wide range of historical and contemporary factors on practitioners' work, and include their own thoughts and ideas on the work produced by these practitioners. The results of investigations will be confidently presented in an interesting and informative way that emphasises their aesthetic understanding.

For Merit standard, learners must show evidence of a competent and considered investigation with clear evidence of a range of research into historical art and design movements as well as contemporary creative practice. Learners will independently select a range of reliable sources for their investigation, including some primary sources. They will select appropriate information from their investigation and will demonstrate thoughtful understanding of the practitioners and art and design movements they have researched. For example learners will make thoughtful connections between the influences of a range of historical and contemporary factors on practitioners' work, and include their own thoughts and ideas on the work produced by these practitioners. The results of investigations will be competently presented in an appropriate way that demonstrates their aesthetic understanding.

For Pass standard, learners must show evidence of a basic investigation with evidence of research into historical art and design movements as well as contemporary creative practice. Learners will select a range of reliable sources for their investigation although the selection of sources may need to be supported. They will select appropriate information from their investigation and will demonstrate basic understanding of the practitioners and art and design movements they have researched. For example, learners will make basic connections between the influences of a range of historical and contemporary factors on practitioners' work, and include limited evidence of the learners' own thoughts and ideas on the work produced by these practitioners. The results of investigations will be presented in a basic way that demonstrates limited aesthetic understanding.

Learning aim B

For this learning aim, learners will demonstrate the ability to visually analyse work from creative practitioners. The analysis will include identifying the formal elements or visual language within the work and using this to develop their understanding of the work including what the work is visually communicating. Visual analysis may be informed by investigation into the practitioner, but it is important that learners apply their own analysis based on a visual review of the work, and do not rely on contextual research to define what the work is communicating. Evidence of visual analysis may be presented in written form in a sketchbook, a blog, or verbally presented. Other creative presentation methods are also acceptable.

For Distinction standard, learners must demonstrate a confident ability to analyse visual components and characteristics of a diverse range of creative practitioners. Their analysis will show a secure understanding of visual components including both formal elements and visual language within the work. Learners will make purposeful connections between visual elements, subject matter and meaning. For example learners will effectively deconstruct specific works by creative practitioners and provide insightful comments about what message or meaning the work is trying to convey. Learners' analysis will demonstrate confident use of specialist terminology.

For Merit standard, learners must demonstrate a competent ability to analyse visual components and characteristics of a wide range of creative practitioners. Their analysis will show a clear understanding of visual components including both formal elements and visual language within the work. Learners will make coherent connections between visual elements, subject matter and meaning. For example, learners will deconstruct specific works by creative practitioners and provide thoughtful comments about what message or meaning the work is trying to convey. Learner analysis will demonstrate competent use of specialist terminology.

For Pass standard, learners must demonstrate a basic ability to analyse visual components and characteristics of a range of creative practitioners. Their analysis will show a partial understanding of visual components including both formal elements and visual language within the work but there may be occasional omissions. Learners will make obvious connections between visual elements, subject matter and meaning. For example, learners will partially deconstruct specific works by creative practitioners and provide appropriate comments about what message or meaning the work is trying to convey. Learner analysis will demonstrate basic use of specialist terminology.

Learning aim C

For this learning aim, learners will develop and produce an outcome or outcomes in response to their research into historical art and design movements or contemporary creative practice. This may take the form of a number of smaller outcomes in relation to individual practitioners or movements researched throughout the duration of the project. Alternatively, it might be a single outcome produced in response to research into a range of individual practitioners and movements. Developing a final response will include generating and expanding on initial ideas through experimentation with media, materials, techniques, and processes, iterative development and refinement; and the production of a final piece or pieces in response to the investigation.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes, or drafts, showing an ongoing refinement of ideas and intentions.

Their final outcome(s) should reflect their understanding of practitioners, and art and design movements, gained through their investigations and visual analysis.

For Distinction standard, learners must confidently apply the development process in order to produce work in response to their investigation. Initial ideas outlined in the project will be developed and expanded upon based on purposeful experimentations. They will confidently select and apply media, materials, techniques, and processes demonstrating skilful application to generate imaginative final outcomes. For example, they will analyse various potential approaches to responding to their research, clearly articulating the key factors that would make the response successful, justifying their choices and explaining how they relate to the practitioners or movements researched.

For Merit standard, learners must competently apply the development process in order to produce work in response to their investigation. Initial ideas outlined in the project will be developed and expanded upon based on coherent experimentation. They will competently select and apply media, materials, techniques, and processes demonstrating careful application to generate successful final outcomes. For example, they will consider various potential approaches to responding to their research, describing the key factors that would make the response successful, explaining their choices and identifying how they relate to the practitioners or movements researched.

For Pass standard, learners must apply a basic development process in order to produce work in response to their investigation. Initial ideas outlined in the project will be developed and expanded upon based on appropriate, though limited, experimentation. They will select media, materials, techniques, and processes demonstrating basic application to generate final outcomes. For example, they will generate work that demonstrates a literal or obvious response to their research, but may not fully consider alternative approaches and whether they could be more effective in terms of the practitioners or movements researched.

Links to other units and curriculum subjects

This unit could be delivered in a combined assignment brief with units:

- Unit 6: Working with a Graphic Design Brief
- Unit 7: Working with a Photography Brief
- Unit 8: Working with a Textiles Brief
- Unit 9: Working with a Fashion Design Brief
- Unit 10: Working with a 3D Design Brief
- Unit 11: Working with a Visual Arts Brief
- Unit 12: Working with a Digital Art and Design Brief
- Unit 13: Working with a Design Crafts Brief
- Unit 14: Working with a Moving Image Brief.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop interpretation and analysis skills as well as creativity and innovation.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 5: Practical Research Project

Level: **2**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to propose their own self-directed practical research project, and to develop and produce outcomes in response to their proposal.

Unit introduction

Artists and designers use practical research to continuously develop their own creative practice and their individual creative identity. This means that developing practical research skills is key to developing personal creativity. The practical research project allows learners to progress their creative skills through the development, and production, of an extended response to a self-directed creative brief.

In this synoptic unit, you will draw on the knowledge and skills you have learned throughout the programme. You will begin by investigating and drafting your own proposal for the project. This could be based on a personal interest or an important issue; or it could be an opportunity to further explore an area of study visited in a previous project. Based on this proposal you will apply an ongoing process of creative development, review and refinement to realise your creative intentions and present finished outcomes.

Learning aims

In this unit you will:

- A** Present a proposal for a practical research project
- B** Apply a development process in response to a practical research project proposal
- C** Review working processes and outcomes produced for a practical research project.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Present a proposal for a practical research project	A1 Identifying a practical research project A2 Generating ideas A3 Project proposal	A portfolio of evidence produced in response to a practical research project to include: <ul style="list-style-type: none"> • project proposal • initial ideas in response to a proposal • exploration of media, materials, techniques, and processes relevant to creative intentions • evidence of development of ideas • a final outcome(s) • ongoing annotation reviewing and reflecting on work.
B Apply a development process in response to a practical research project proposal	B1 Applying a development process B2 Selecting media, materials, techniques, and processes B3 Production of an outcome	
C Review working processes and outcomes produced for a practical research project	C1 Reviewing own work C2 Reflecting on the use of the development process C3 Reviewing outcomes	

Content

Learning aim A: Present a proposal for a practical research project

A1 Identifying a practical research project

- Possible starting points:
 - work completed in past projects that may provide further exploration
 - taking forward ideas, knowledge and skills generated throughout the course
 - reflection of tutor and peer feedback
 - opportunity to take risks, accept personal creative challenges and avoid obvious directions
 - identifying creative problems and solutions
 - identifying creative opportunities
 - exploring potential progression goals.

A2 Generating ideas

Methods for generating ideas for a practical research project.

- Formal methods, e.g. mind mapping, moodboards, story boards, discussions.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration, 'five whys' approach, breaking-down problems, combining and comparing ideas.
- Investigation methods using primary and secondary sources:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines.
- Selecting key information to provide a possible focus for the project:
 - justifying the selection of ideas, concepts and material based on the theme
 - considering factors affecting the work, such as audience, purpose, cultural factors, world issues, social factors, technological advances
 - combining and synthesising primary and secondary research to enhance personal ideas and response to the theme.
- Exploring media, materials, techniques, and processes to generate ideas.

A3 Project proposal

Approaches to writing a proposal for a practical research project.

- Conventions of an art and design proposal, e.g.:
 - use of headings, subheadings, bullet points, images, illustrations, footnotes
 - consistency – structure, fonts, use of language, specialist terminology.
- Key elements of an art and design proposal, e.g.:
 - working title
 - creative intentions for the project
 - overview of content, e.g. artefacts/pieces, components, elements
 - rationale for selections made
 - summary of research
 - timescale – scheduling

- technical considerations, e.g. format, size/duration, resources, physical/digital presentation
- legal and ethical considerations, e.g. copyright, access, accessibility, sustainability.

Learning aim B: Apply a development process in response to a practical research proposal

B1 Applying a development process

Approaches taken to developing work in response to a practical research proposal.

- Ideation through investigation and experimentation:
 - information and understanding gained from exploration
 - linking understanding to initial intentions for the project
 - recognising constraints and potential in proposal in terms of potential outcome(s)
 - defining purpose, i.e. audience needs, creative intention, alternative approaches and validity in terms of intention
 - starting points, primary sources and secondary sources of information
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to proposal and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests, as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Iterative development and problem solving:
 - combining results of trials, processes, and techniques
 - developing alternative approaches, risk-taking, innovation, trial and error, and learning from mistakes
 - refining ideas and approaches and the subsequent creative development based on decisions made.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.

B2 Selecting media, materials, techniques, and processes

Methods and processes used for selecting media and materials relevant to own creative intentions.

- Apply knowledge of media and materials:
 - understanding the characteristics and qualities of media and materials, e.g. malleability, surfaces, qualities, workability, resistance, strength, drying times, overlay, texture, finish, combinations
 - exploiting potential benefits of media and materials, e.g. experimenting, testing, trialling
 - understanding parameters of work, e.g. limitations, intentions, context, focus
 - evaluating the suitability of media and materials, e.g. fitness for purpose, aesthetics, effects, uses, limitations, creative potential
 - considering alternative options, e.g. different combinations.

- Apply knowledge of techniques and processes:
 - understanding the requirements of techniques and processes, e.g. technical skill, space, physical resources, time
 - exploiting the potential of techniques and processes, e.g. experimenting, testing, trialling, refining
 - evaluating the suitability of techniques and processes, e.g. fitness for purpose, aesthetics, durability, production values, cost, ease of reproduction, creative potential
 - considering alternative options, e.g. different methods or approaches.
- Exploring media, materials, techniques, and processes:
 - ways in which materials, processes and techniques are linked and can be unlinked
 - exploiting unplanned opportunities, and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 Production of an outcome

Methods and approaches to produce an outcome in response to a practical research project.

- Refinement of application of materials, techniques, and processes based on results of initial developmental work.
- Creative application of materials, techniques, and processes to produce an outcome that realises personal intention.
- Application of formal elements and visual language to communicate intention.
- Ongoing observation of health and safety.
- Time-management and planning to achieve outcome within timeframe.

Learning aim C: Review working processes and outcomes produced for a practical research project

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a practical research project.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience or clients to obtain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the practical research project.

C2 Reflecting on the use of the development process

- Analysis of the use of the development process in response to practical research project:
 - stages, techniques, and approaches applied in own development process
 - specific techniques and approaches explored
 - breadth and depth of research and how it supported ideas and realisation
 - was planning realistic and manageable?
 - were visual recording techniques effective?
 - application of ideas generation techniques
 - how different stages and activities interrelated
 - reaction to unplanned events, accidents
 - justification for refinements and decisions taken in developing work
 - evaluation of development approach in relation to planned intentions
 - approach to the work, including time-planning, work ethic, personal standards, professionalism, areas for self-improvement, including an action plan for future.

C3 Reviewing outcomes

Approaches to reviewing final outcomes produced in response to a practical research project.

- Analysing final outcomes in relation to planned intentions:
 - use of formal elements, styles and traditions, narratives
 - use of media, materials, techniques, and processes
 - communication of meanings, messages, and concepts
 - technical approaches taken in the creation of the work
 - examining own opinion of the work
 - exploring others' opinions of the work
 - considering ways in which the work could impact on future practice.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Present a proposal for a practical research project			A.D1 Confident production of a proposal for a practical research project.
A.P1 Basic production of a proposal for a practical research project.	A.M1 Competent production of a proposal for a practical research project.		
Learning aim B: Apply a development process in response to a practical research project proposal			B.D2 Confident use of development processes to generate and progress ideas, work and skills.
B.P2 Basic use of development processes to generate and progress ideas, work and skills.	B.M2 Competent use of development processes to generate and progress ideas, work and skills.		
Learning aim C: Review working processes and outcomes produced for a practical research project			C.D3 Confident consideration of the characteristics of own work describing working processes.
C.P3 Basic consideration of the characteristics of own work describing working processes.	C.M3 Competent consideration of the characteristics of own work describing working processes.		

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, B.P2, C.P3, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must produce a proposal for a practical research project. Learners should independently select the focus of their practical research project and this could be expressed as a theme, a concept to explore, a creative problem to solve or it could relate to a live brief or competition.

The proposal should include a working title for the project as well as an overview of the content of the project. The proposal should communicate the learner's initial creative intentions for the project and offer a rationale for the selections made. Initial planning within the proposal should include a schedule for the project to show how it can be completed in the given timeframe. There should also be some initial considerations regarding areas for research, resources required and technical considerations for the project.

Proposals can be presented in any appropriate format, i.e. written, electronic or presented verbally, but should be well organised and informative.

For Distinction standard, learners must show evidence of a confident proposal that outlines plans for a practical research project. The focus of the project will be creative and innovative, providing sufficient scope for a sustained and thorough research project.

The content of the proposal will be comprehensive and insightful, demonstrating the learner's ability to confidently communicate their creative intentions. The choice of project and the planned approach will be confidently justified using a coherent line of reasoning. For example, learners will clearly articulate why they have selected the focus of their research project and how this supports the development of their own creative practice or supports their personal progression goals.

Initial planning, including scheduling, areas of research, resources and technical considerations, will demonstrate careful consideration of the demands of the project. The format of the proposal will be effective and presented in a clear and logical sequence allowing the content to be easily understood.

For Merit standard, learners must show evidence of a competent proposal that outlines plans for a practical research project. The focus of the project will be thoughtful and coherent, providing sufficient scope for a coherent research project.

The content of the proposal will be detailed and considered, demonstrating the learner's ability to competently communicate their creative intentions. The choice of project and the planned approach will be competently justified using a clear line of reasoning. For example, they will explain why they have selected the focus of their research project and why this links to their own creative practice.

Initial planning, including scheduling, areas of research, resources and technical considerations, will demonstrate adequate consideration of the demands of the project.

The format of the proposal will be appropriate and presented in a logical sequence allowing the content to be easily understood.

For Pass standard, learners must show evidence of a basic proposal that outlines plans for a practical research project. The focus of the project will be appropriate but may be quite narrow in scope leading to a predictable research project.

The content of the proposal will be sufficiently detailed to allow the learner's creative intentions to be understood. The choice of project and the planned approach will be partially justified but the justifications may be superficial or lack clear reasoning. For example, they will describe why they have selected the focus of their research project and why they think it will be a good project.

Initial planning, including scheduling, areas of research, resources and technical considerations, will be appropriate, but may show limited consideration of the demands of the project.

The format of the proposal will be sufficient for the proposal to be understood but information may be unclear in places and not always presented in a clear and logical sequence.

Learning aim B

For this learning aim, learners will apply the development process in response to their research project proposal. This should include generating and expanding on initial ideas through investigation and experimentation, selecting and applying media, materials, techniques, and processes, iterative development and refinement and production of a final piece in response to the project. As learners will be working on their own self-directed project, they will need to independently select and apply the development process in order to generate and progress ideas, work and skills.

Evidence for the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided.

For Distinction standard, learners must confidently apply the development process in order to produce work in response to their proposed research project. Initials ideas outlined in the project will be developed and expanded upon based on thorough investigations and experimentations. They will confidently select and apply a diverse range of media, materials, techniques, and processes, demonstrating skilful application to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they support the progression of the project.

Their development process and associated activities will be purposeful to progress the proposed project and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful development processes support successful realisation of creative intentions.

For Merit standard, learners must competently apply the development process in order to produce work in response to their proposed research project. Initials ideas outlined in the project will be developed and expanded upon based on in-depth investigations and experimentations. They will competently select and apply a wide range of media, materials, techniques, and processes, demonstrating careful application to generate successful final outcomes. For example, they will show they have considered a range of alternative approaches and be able to explain their choices and how they support the progression of the project.

Their development process and associated activities will be appropriate to progress the proposed project and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help to realise creative intentions.

For Pass standard, learners must apply the development process in order to produce work in response to their proposed research project. Initials ideas outlined in the project will be developed and expanded upon based on basic investigations and experimentations. They will select and apply a range of media, materials, techniques, and processes, demonstrating basic application to generate appropriate final outcomes. For example, they will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of progressing the project.

Their development process and associated activities will be relevant to the proposed project and their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage. Learners will show limited awareness of how development processes help to realise creative intentions.

Learning aim C

For this learning aim, learners should reflect on their own working processes and outcomes produced in response to their own practical research proposal. This process of reflection should take place throughout the duration of the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence for the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision-making through practical work, or final evaluative statements, and is likely to consist of a mixture of evidence across the project.

At all stages, learners should review the progress of their work, assessing their application of the development process to progress work to best realise their creative intentions.

When reviewing their own working process learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes that have led to them. They will need to consider and record the development of their ideas, the selection and application of media, materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet their creative intentions.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own development process by demonstrating an ability to critically acknowledge both successes and failures in their own work, and to justify the choices they have made during the project. For example, they may provide a well-reasoned analysis of links between their creative outcome and the project proposal, or may describe problems with media, materials, techniques, and processes used, correctly, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

Learners will provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own development process by demonstrating an ability to identify the successes and failures in their own work, and to explain the choices they have made during the project. For example, they may provide a pertinent analysis of links between their creative outcome and the project proposal, or may identify problems with media, materials, techniques, and processes used, correctly, and will be able to provide appropriate suggestions for alternatives that would have improved the work.

Learners will provide clear evidence that this process of review and reflection has been applied throughout the project, and there should be further evidence that these considerations have impacted on the development and refinement of work as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own development process by demonstrating an ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the project proposal, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

Learners will provide evidence that this process of review and reflection has been applied throughout the project although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work, as well as the creation of a final outcome(s), will be present, but may be cursory.

Links to other units and curriculum subjects

This unit is designed to be assessed synoptically and the assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- Unit 4: Contextual References in Art and Design
- Unit 6: Working with a Graphic Design Brief
- Unit 7: Working with a Photography Brief
- Unit 8: Working with a Textiles Brief
- Unit 9: Working with a Fashion Design Brief
- Unit 10: Working with a 3D Design Brief
- Unit 11: Working with a Visual Arts Brief
- Unit 12: Working with a Digital Art and Design Brief
- Unit 13: Working with a Design Crafts Brief
- Unit 14: Working with a Moving Image Brief.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop decision-making and problem-solving skills as well as creativity.

They will also have opportunities to develop initiative and self-direction.

Unit 6: Working with a Graphic Design Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop their ability to research, explore and develop ideas for graphic design outcomes in response to a given brief.

Unit introduction

We are surrounded by examples of graphic design – logos, typography, adverts, packaging, and websites. Graphic design provides visual information through the combination of images, text, shapes, and colours and can be used to persuade people to engage with products, services, events, and public information etc. A graphic designer will need to consider their target market and may also look at cultural factors that may influence the target audience, such as music, film, art, social media, world events and environmental factors.

In this unit, you will be working with a brief to research, explore and develop graphic design ideas. You will carry out research from a range of primary and secondary sources appropriate to your brief, and develop your skills in using graphic media, techniques, processes, and materials throughout the creative process of working to a brief. This could include using traditional, hands-on materials, or lens-based and digital techniques to generate and develop initial ideas based on the investigations. At the end of this creative process you will produce a final outcome or outcomes. You will review your progress and refine your work through ongoing and final reflection on your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a graphic design brief
- B** Develop and produce outcomes to meet a graphic design brief
- C** Review working processes and outcomes produced for a graphic design brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a graphic design brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.
B Develop and produce outcomes to meet a graphic design brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	
C Review working processes and outcomes produced for a graphic design brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a graphic design brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - requirements, clarifying the specifics of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling points (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, brands, packaging, shop displays, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews with target audience, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data, apps.
- Art and design investigation methods relevant to a specialist area, such as:
 - recording through drawing, sketching, photography, writing, collecting materials and artefacts
 - sensory interaction through looking, listening, feeling texture, form, weight, scale, physically testing proportion, ergonomics, practicality
 - reading, considering and discussing.
- The use of research to develop understanding of graphic design practice, including:
 - existing graphic design work, e.g. media, materials, processes and techniques, intention/purpose, significance, explaining the relationship between the design work produced, the use of visual language employed and the target audience
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.
- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, typography, mindmaps, sketching, annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. rough, scamps, tests, maquettes, sketches, models, collages, samples, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a graphic design brief

B1 Exploring media, materials, techniques, and processes

Methods used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in graphic design

- Characteristics and qualities of media and materials in art and design, e.g. malleability, surface, qualities, workability, drying times, overlay, texture, finish, combinations:
 - 2D digital and non-digital materials, e.g. collage, lens-based and photographic materials, typographic and layout materials, drawing, painting, printing, collage, scanners, photocopiers
 - 3D digital and non-digital materials, e.g. wood, metal, clay, computer-aided design (CAD), computer-aided manufacturing (CAM), paper/card engineering materials, found objects
 - time-based materials, e.g. storyboards, animatic, video.

Techniques used in the development of graphic design

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:
 - 2D techniques, such as drawing, mark making, combining drawing media, thumbnail sketches, 2D illustration drawings/paintings, typographic and design layouts, story-boarding, supports, painting, printing, image transfer
 - 3D techniques, such as making maquettes, model making, constructing, casting, paper and/or card engineering, glazing, forming, laser cutting, CAD/CAM
 - lens-based techniques, such as processing film, chemical based printing

- digital techniques, such as image capture, use of digital cameras, mobile phones, graphics tablets, edit, output, upload, digital-based illustrations, developing layouts, composition, font choice
- time-based techniques, such as animation, web design and production, gifs and app design, motion typography, audio-visual techniques.

Processes used in graphic design

- Potential benefits and limitations of processes used in graphic design, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - 2D typographic and layout design processes, e.g. in branding, editorial and web design
 - 3D graphic design processes, e.g. in packaging, 3D graphics
 - time-based processes, e.g. advertising scamps, audio visual.
- Graphic design products, e.g. advertising, packaging, branding, editorial design, information graphics, web and interactive design, film and TV title sequences.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose, i.e. client and audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using materials, techniques, and processes
 - refining and clarifying ideas.
- Applying materials, processes and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of materials, techniques, and processes
 - how materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk-taking, innovation, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a graphic design brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience or clients to obtain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a graphic design brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a graphic design brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a graphic design brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analytical skills and learn how to interpret given information.

They will also have opportunities to develop their reasoning skills when explaining and analysing their decision making.

Unit 7: Working with a Photography Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for photography outcomes in response to a given brief.

Unit introduction

Photography is part of our everyday culture. We use cameras to record an event or capture a moment in time. Professional photographers produce work for different purposes from advertising, lifestyle and fashion shoots, to portraits, documentary, travel, journalism and so much more. They use a variety of techniques and processes to explore ideas for photographs, and research widely from different sources to gain inspiration to help them develop ideas.

In this unit, you will be working with a brief to research, explore and develop photography ideas. You will carry out research from a range of primary and secondary sources appropriate to your brief, and will develop your skills in using photographic media, techniques, processes and materials throughout the creative process. You will use traditional film-based processes and/or digital photography, scanners, photocopiers and associated digital editing software, and a range of techniques and processes to generate and develop initial ideas based on the investigations that you make into the brief and your target audience. At the end of this creative process you will produce a final outcome or outcomes. You will review your progress and refine your work through ongoing and final reflection on your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a photography brief
- B** Develop and produce outcomes to meet a photography brief
- C** Review working processes and outcomes produced for a photography brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a photography brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief exploration of media materials, techniques, and processes relevant to creative intentions evidence of development of ideas a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.
B Develop and produce outcomes to meet a photography brief	B1 Exploring materials, techniques, and processes B2 Developing creative work B3 The creative process	
C Review working processes and outcomes produced for a photography brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a photography brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data, apps.
- Art and design investigation methods relevant to photography, e.g.:
 - recording through sketching, writing, collecting materials and artefacts, different photographic techniques, e.g. film, digital, camera obscura, pinhole camera, light sensitive paint, photograms
 - sensory interaction through looking, listening, feeling texture, form, scale, appropriateness reading, considering and discussing.
- The use of research to develop understanding of photography practice, including:
 - existing photography work, e.g. media, materials, processes and techniques, intention/purpose, genre, significance, explaining the relationship between the photographic work produced, the use of visual language employed and the target audience
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, contact sheets.
- Visual methods, e.g. experimentation digital and film photography, darkroom techniques, photoshop, photomontage, overlaying, double exposure, pinhole, camera obscura, reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.
- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, test pieces
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, contact sheets, negative reels
 - visualising initial ideas in appropriate forms, e.g. contact sheets, test pieces, sketches, collages, draft work, storyboards, raw files
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a photography brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in the development of photography

- Camera equipment, e.g. SLR camera, square format camera, digital cameras, pinhole camera, camera obscura, lenses such as zoom, fisheye, macro, wide angle, filters, memory cards, battery packs, mobile phone, tripods, flash guns.
- Traditional darkroom, e.g. chemicals, enlargers, black changing bags, trays, tongs, enlarger frames, film spools, film canisters.
- Digital darkroom, e.g. card reader, scanner, photocopier, printer, USB cables, computers, graphics tablets, editing software.
- Studio, e.g. lighting, light metres, backdrops, still life bed, light boxes, reflectors, light wands, extension leads.

Techniques used in the development of photography

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross-disciplinary, testing and trialling, considering alternatives:
 - 2D techniques, e.g. photomontage, double exposure, photograms, digital image manipulation, digital editing, physical manipulation, physical editing, light sensitive emulsions, mixed media, digital illustration, contact sheets, storyboarding

- 3D techniques, e.g. layering, cutting into, stitching, manipulating, model-making, stereoscopy
- photoshoot plans, e.g. location scouting, props, lighting plans, model release forms
- lens-based production equipment and techniques, e.g. shutter speed, depth of field, in-camera composition and cropping, ISO settings, focus, exposure, shooting modes, test shoots, angle, viewpoint, rule of thirds, leading lines
- editing techniques, e.g. mobile phone editing apps, image manipulation software, cropping, rotation, layers, transparency, repetition, tiling, pattern, joiners, contrast, hue and saturation, levels, raw files, burn, dodge, solarise, filters
- lighting, e.g. natural/artificial, flash/strobe, colour temperature, white balance, direction, reflectors, soft boxes
- time-based techniques, such as animation, film, stop frame, claymation, transitions, timing, audio, narration, speed, duration, style, genre, loop, tweening, key frames, text and graphics.

Processes used in photography

- Potential benefits and limitations of processes used in photography, such as suitability, technical requirements, manual skills required, resourcing, trialling and testing:
 - traditional versus digital
 - photographic-based, paper type – glossy, matte, archival quality, linen-based, canvas, acrylic/metal printing, costs, fabric image transfer processes
 - digital development, e.g. using tools in image editing and manipulation, using graphics tablets to draw on top, crop, adjusting contrast, exposure levels, creating vector-based/pixel-based imagery, file type
 - time-based, such as using interval, repetition, persistence, projection, platform.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose, i.e. client and audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.

- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk-taking, innovation trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a visual arts brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience or clients to obtain opinion.
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a photography brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a photography brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a photography brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment, and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

It is not necessary to have a full photographic darkroom for this unit.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analytical skills and learn how to interpret given information.

They will also have opportunities to develop their reasoning skills when explaining and analysing their decision making.

Unit 8: Working with a Textiles Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for textile outcomes in response to a given brief.

Unit introduction

Textile materials are everywhere, from the clothes we wear, to the furnishings in our homes, and from fine art pieces for sculpture and tapestries, through to embroidered panels and displays. Working with textiles involves the manipulation and treatment of materials, which could involve visual and/or structural elements. Textile designs are often a reflection and affirmation of culture and lifestyle, whether the vivid and joyful prints of Africa, or the cutting-edge smart textiles being developed that can sense and react to environmental stimuli.

In this unit, you will be responding to a brief by researching, exploring and developing ideas for textiles work. You will carry out research from a range of primary and secondary sources appropriate to your brief. A valuable part of your research will be to learn what kind of work historical and contemporary textiles designers produce and the range of materials and techniques they use. This research will help you to understand how specialist textiles materials can be used in a rich variety of ways to create different results and effects, to achieve your intentions. You will experiment with both traditional and non-traditional media, materials, techniques, and processes in order to fully explore your creativity in this discipline. You will learn the importance of ongoing and final reflection to refine artistic outcomes, and will apply this to your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a textiles brief
- B** Develop and produce outcomes to meet a textiles brief
- C** Review working processes and outcomes produced for a textiles brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a textiles brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> • evidence of investigation • initial ideas in response to a brief • exploration of specialist textiles, media, materials, techniques, and processes relevant to creative intentions • evidence of development of ideas • a final textiles outcome(s) in response to a brief • ongoing annotation reviewing and reflecting on work.
B Develop and produce outcomes to meet a textiles brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	
C Review working processes and outcomes produced for a textiles brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a textiles brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, community, galleries and museums, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, photography, writing, collecting materials
 - sensory interaction through looking, listening, feeling texture, form, weight, scale, physically testing proportion, ergonomics, practicality.
- Reading, considering, and discussing.
- The use of research to develop understanding of art and design practice, including:
 - existing art and design work, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary textile practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation), group work and collaboration.
- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, collages, samples, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a textiles brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

- Products that incorporate textiles:
 - clothing, accessories, footwear
 - interior applications, e.g. tiles, carpets, bed linen, upholstery
 - fine art applications, e.g. soft sculpture, wall hangings, multimedia pieces, fabric paintings
 - alternative applications for specialist products including medical, military, sports, construction industry.

Media and materials used in textiles

- Characteristics and qualities of textile media and materials:
 - drawing equipment, e.g. pencils, paint, digital software, printing equipment
 - surface materials, e.g. natural fibres and fabrics, man-made fabrics; alternative surfaces, e.g. wood, plastic; applied materials, e.g. ribbons, threads, yarns
 - dyes, e.g. acid dyes, azo and azoic dyes, cationic dyes, disperse dyes, mordant dyes, reactive or fibre reactive dyes, sulphur dyes, vat dyes, natural dyes
 - production materials, e.g. screens, looms, knitting machines, sewing machines, specialist software, digital printers, laser cutters.

Techniques and processes used in textiles

- Potential benefits and limitations of processes used in textiles, e.g. suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - developing ideas, visual recording, practical/active research and investigation, working intuitively, testing, trialling and sampling, considering alternatives
 - design techniques, e.g. information from trend agencies and market intelligence, websites and blogs, sketching, digital imaging, printing, weaving, experimenting, combining, and experimenting with different processes.
- Applied techniques for example:
 - embroidery, e.g. hand embroidery, machine embroidery
 - applique and reverse applique
 - printing, e.g. screen printing, mono printing, block printing, stencil printing, resist, overprinting, digital design and print
 - surface treatment, e.g. dyeing, embellishing, beading, painting, distressing fabric, embossing
 - construction methods, e.g. weaving, knitting, felt making, macramé
 - manufacturing, e.g. selecting materials, combining different processes including traditional, non-traditional and digital methods, troubleshooting and finding alternative solutions.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose, i.e. audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk-taking, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a textiles brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, or clients to obtain opinion
 - using feedback to inform decision making
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a textile brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a textile brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a textile brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites
- appropriate textiles equipment including both traditional and contemporary technologies, for example hand embroidery and computerised sewing machines, knitting machines and looms
- both natural and manufactured materials should be available, for example paper, wire, tissue, gauze, silk, wool, hessian
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

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Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

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For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

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When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

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For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 9: Working with a Fashion Design Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for fashion outcomes in response to a given brief.

Unit introduction

Fashion is an exciting and innovative world that is both creative and technical. As well as creating innovative designs for clothing and accessories, there are important technical skills involved in areas such as pattern-cutting and fashion manufacturing. Fashion techniques and processes are also increasingly combined with other art and design disciplines, including textiles, graphics, photography, and interactive media for job roles in fashion media, forecasting, styling, illustration, marketing, and promotion.

In this unit, you will be responding to a brief by researching, exploring, and developing fashion design ideas. You will need to carry out research from both primary and secondary sources appropriate to your brief. A valuable part of your research will be to learn what kind of work historical and contemporary fashion designers have produced and the range of materials and techniques they have used. This research will help you to understand how to use fashion design media, materials, techniques, and processes to explore ideas and produce a final outcome or outcomes. You will learn the importance of ongoing and final reflection to refine artistic outcomes, and will apply this to your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a fashion design brief
- B** Develop and produce outcomes to meet a fashion design brief
- C** Review working processes and outcomes produced for a fashion design brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a fashion design brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief exploration of fashion design media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas a final fashion outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.
B Develop and produce outcomes to meet a fashion design brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	
C Review working processes and outcomes produced for a fashion design brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a fashion design brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, community, galleries and museums, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, sketching, photography, writing, collecting materials
 - sensory interaction through looking, listening, feeling texture, form, weight, scale, function, physically testing proportion, ergonomics, practicality
 - reading, considering, and discussing.
- The use of research to develop understanding of fashion design practice, including:
 - existing art and design work, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary fashion design practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation), group work and collaboration.

- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. toiles, samples, sketches, models, collages
 - supporting visuals with information, e.g. patterns, diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a fashion design brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in fashion design

- Characteristics and qualities of media and materials in fashion design, e.g. drape, elasticity, insulation, texture, weave, sheen, density, grain, warp, pattern, finish, combinations:
 - traditional materials, including natural materials, e.g. cotton, silk, wool, flax, hemp, leather and synthetic material, e.g. polyester, nylon, acrylic polypropylene, elastane
 - sourcing materials, e.g. repurposing second-hand and old clothes, recycling textiles, sourcing sustainable and ethically produced materials
 - non-traditional materials, e.g. plastics, wire, paper, cellophane, sticky-tape, rubber, string, bubble wrap, card, wood, glue
 - fastenings and trimmings, e.g. ribbons, braid, tassels, buttons, beads, sequins, lace, zips, motifs, old bits of jewellery, feathers.

Techniques used in fashion design

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross-disciplinary, testing, trialling and sampling, considering alternatives:
 - design techniques, e.g. information from trend agencies and market research, specification drawing, detail drawing, digital imaging, printing
 - pattern cutting and manufacture, e.g. block-making, basic pattern manipulation, working on the stand, toile making, sample sewing
 - imaging and promotion, e.g. illustration, styling garments, fashion shoots, lookbooks.

Processes used in fashion design

- Potential benefits and limitations of processes used in fashion design, e.g. suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - basic pattern-cutting: design a pattern, pattern layout, pattern production, e.g. using blocks, draping, modelling on the stand; altering patterns, drawing out, pattern cutting of full-size pieces; identifying features, e.g. darts, seams, facings, pockets, grain markings
 - garment construction techniques: sewing samples, e.g. pattern pieces, material, economy, cutting for style, design; identifying and marking components, e.g. interfacings, pinning, tacking, seaming, fitting; e.g. altering patterns, sleeves, darts, pleats, gathers
 - garment finishing methods: seam finishes, facings, binding, hemming, lining, fastenings, e.g. buttonholes and buttons, zippers, ties, rouleau loops, Velcro, lacing, buckles, poppers, hooks, eyes; pressing methods.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose, i.e. audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk taking, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a fashion brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief:

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, or clients to obtain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a fashion design brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a fashion design brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a fashion brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- appropriate fashion design equipment including both traditional and contemporary technologies, for example: sewing machines, iron, dressmaker's mannequin, adjustable dress forms, pattern cutting table and pattern cutting and sewing equipment
- both natural and synthetic materials should be available, as well as a range of threads, fastening and trimming materials
- access to a learning centre: such as books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 10: Working with a 3D Design Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for 3D design outcomes in response to a given brief.

Unit introduction

Three-dimensional design is the process of designing and making objects. Designers need to understand the properties of the materials they are using and the techniques for their design and production. To develop their professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. The ability to communicate ideas, and demonstrate skills with materials, is fundamental for a 3D designer. Designers will consider questions such as the context of their products or designs, for example can it be worn, used, or displayed? Similarly, is it a domestic, decorative, functional, or industrial object?

In this unit, you will be working with a brief to research, explore and develop 3D design ideas. You will carry out research from a range of primary and secondary sources appropriate to your brief. You will consider the 3D design materials and techniques that are available to you, and which of them are right for your design brief. You will apply creative problem-solving skills to challenges that may occur as a result of the brief, and create innovative and exciting designs. Your designs will consider your audience, the materials available, new technology and current issues facing designers such as the use of sustainable materials, or production methods that are environmentally friendly. At the end of this creative process, you will produce a final outcome or outcomes. You will learn the importance of ongoing and final reflection to refine creative outcomes, and will apply this to your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a 3D design brief
- B** Develop and produce outcomes to meet a 3D design brief
- C** Review working processes and outcomes produced for a 3D design brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a 3D design brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.
B Develop and produce outcomes to meet a 3D design brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	
C Review working processes and outcomes produced for a 3D design brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a 3D design brief

A1 Investigation

Investigations methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, sketching, photography, writing, collecting materials and artefacts
 - sensory interaction through looking, listening, feeling texture, form, weight, physically testing proportion, ergonomics, practicality, reading, considering, and discussing.
- The use of research to develop understanding of 3D design practice, including:
 - existing 3D design work, e.g. materials, processes and techniques, intention/purpose, genre, significance, explaining the relationship between the 3D design work produced, the use of visual language employed and the target audience
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, rearranging, test pieces, maquettes.

- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.
- ‘Five whys’ approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, models, test pieces, maquettes
 - annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, collages, samples, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a 3D design brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in 3D design

- Characteristics and qualities of materials in 3D design, such as malleability, surface, aesthetic and technical qualities, workability, ergonomics, texture, finish, sustainability, life cycle, combinations:
 - resistant materials (glass, metals, wood – hard, soft, wood-based products and rigid plastics)
 - non-resistant materials (plaster, card, foam board, paper, clay, lightweight wood, string, soft wire, plastic sheeting, withies, *papier mâché*, glues and adhesives)
 - digital (digital 3D printers, laser cutters, Computer-Aided Design software (CAD))
 - hand tools, workshop machinery.

Techniques and processes used in the development of 3D design

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:
 - techniques such as: cutting, carving, forming, moulding, modelling, casting, drilling, constructing, joining, assembling, finishing, making maquettes, model making, constructing, paper and/or card engineering, laser cutting, gluing, laminating
 - digital techniques such as: CAD, simulation software, fly throughs, 3D visualisation, cutaways, rendering, 3D printing.

Factors to be considered when producing 3D design

- Potential benefits and limitations of media, materials, techniques, and processes used in 3D design, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - size, scale, scale of production, method of production, cost, time scales, prototypes, maquettes, models

- fitness for purpose, ergonomics
- access to specialist workshops/studios/equipment
- site specific, installation.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose i.e. client and audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk taking, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice such as:
 - work and protective wear, tidy workspaces, safe practice with materials, chemicals, equipment, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a 3D design brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience, or clients to obtain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a 3D design brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a 3D design brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a 3D design brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 4: Contextual References in Art and Design
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop problem-solving skills as well as innovation as they seek to develop ideas in response to a brief.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and intended audience.

Unit 11: Working with a Visual Arts Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for visual arts outcomes in response to a given brief.

Unit introduction

Visual arts are mostly concerned with how things look, but ideas, concepts and function can be important too. Visual arts include both 2D and 3D making, whether functional, decorative, or purely aesthetic. Artists, designers, and craftspeople who produce visual arts outcomes work in a range of different disciplines, which could include painting, sculpture, printmaking, textiles, photography, collage, assemblage, and installation.

In this unit, you will be working with a brief to research, explore and develop visual arts ideas. You will carry out research from a range of primary and secondary sources appropriate to your brief. A valuable part of your research will be to explore works produced by historical and contemporary artists, designers, and craftspeople, and examine the range of materials and techniques they have used. This research will help you to understand how to use visual arts media, materials, techniques, and processes to explore ideas and produce a final outcome or outcomes. You will learn the importance of ongoing and final reflection to refine creative outcomes, and will apply this to your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a visual arts brief
- B** Develop and produce outcomes to meet a visual arts brief
- C** Review working processes and outcomes produced for a visual arts brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a visual arts brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief
B Develop and produce outcomes to meet a visual arts brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	<ul style="list-style-type: none"> exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas
C Review working processes and outcomes produced for a visual arts brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	<ul style="list-style-type: none"> a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a visual arts brief

A1 Investigation

Investigations methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function, or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, sketching, photography, writing, collecting materials and artefacts
 - sensory interaction through looking, listening, feeling texture, form, weight, scale, physically testing proportion, ergonomics, practicality
 - reading, considering, and discussing.
- The use of research to develop understanding of art and design practice, including:
 - existing art and design work, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.

- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, collages, samples, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a visual arts brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in art and design

- Characteristics and qualities of media and materials in art and design, e.g. malleability, surface, qualities, workability, drying times, overlay, texture, finish, combinations:
 - 2D materials, e.g. paper, card, board, graphite, paint, ink, fabrics
 - 3D materials, e.g. glass, acrylic, wood, clay, metal, modelling clay, found objects, recycled materials, cardboard, textiles
 - lens-based materials, e.g. cameras, lenses, lighting, photographic film and papers, liquid light
 - digital media and materials, e.g. software, hardware, scanners, hard drives, USB devices, tablets
 - time-based media and materials, e.g. film, video, environment, setting, audience.

Techniques used in art and design

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:
 - 2D techniques, e.g. drawing, combining drawing media, thumbnail sketches, 2D illustration drawings/paintings, design layouts, storyboarding, supports, painting, mono-printing, relief printing, screen print, weaving, embroidery, dyeing, image transfer
 - 3D techniques, e.g. making maquettes, model-making, constructing, casting, paper and/or card engineering, glazing, forming
 - lens-based techniques, e.g. processing film, chemical-based printing
 - digital techniques, e.g. image capture, edit, output, upload, animated sequence, digital-based illustrations, developing layouts
 - time-based techniques, e.g. installation, performance, web design and production.

Processes used in art and design

- Potential benefits and limitations of processes used in art and design, e.g. suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - wet-based mark-making, e.g. applying paint, dyeing, printing, mixed media, pasting, collage
 - dry-based mark-making, e.g. mark-making, frottage
 - 3D-based, e.g. gluing, forming, carving, modelling, welding, tying, joining, assemblage, site specific
 - lens-based, e.g. recording, photo montage, moving image, multiple image
 - digital, e.g. using tools in image editing and manipulation, crop, adjusting contrast, exposure levels, creating vector-based imagery
 - time-based, e.g. using interval, repetition, persistence, projection.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose i.e. client and audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk-taking, innovation, trial and error and learning from mistakes.

- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a visual arts brief

C1 Reviewing own work

- Approaches to reviewing the development and production of work in response to a brief.
- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience, or clients to obtain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

- Approaches to reviewing the work of other creative practitioners to inform own work.
- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a visual arts brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a visual arts brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a visual arts brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

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Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
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For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

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Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

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For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

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Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

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For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 12: Working with a Digital Art and Design Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will research, explore and develop ideas for digital art and design outcomes in response to a given brief.

Unit introduction

Many artists, craftspeople and designers use digital technology as a medium for creative expression. It is often an integral part of their working practice. New technology has made the use of mobile devices and apps widespread, in both the creation and distribution of digital art and design. Exhibitions can be viewed online, and social networking sites can be used as vehicles for viewing and commenting on creative work.

In this unit, you will explore a range of digital media, materials, techniques, and processes and gain experience in developing ideas for a digital art and design brief. You will carry out research using a range of primary and secondary sources appropriate to your brief, and you will show how you have used specific techniques to achieve your creative intentions.

A valuable part of your research will be to learn aspects of producing digital art and design, such as file management, file storage protocols, communication technologies, pre-production, and production methods. This research will help you to understand how to use digital media, materials, techniques, and processes to explore ideas and produce a final outcome or outcomes. You will review your progress, and refine your creative work, through ongoing and final reflection on your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a digital art and design brief
- B** Develop and produce outcomes to meet a digital art and design brief
- C** Review working processes and outcomes produced for a digital art and design brief

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a digital art and design brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief
B Develop and produce outcomes to meet a digital art and design brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	<ul style="list-style-type: none"> exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas
C Review working processes and outcomes produced for a digital art and design brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	<ul style="list-style-type: none"> a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a digital art and design brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - requirements, clarifying the specifics of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling points (USPs).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, online exhibitions, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, such as:
 - recording through sketching, drawing, photography, writing, collecting materials and artefacts
 - sensory interaction through looking, listening, testing ideas practicality
 - reading, considering and discussing.
- The use of research to develop understanding of digital art and design practice, including:
 - existing digital art and design work, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.
- Investigating digital technology:
 - creating digital images, e.g. digital photography, scanning, vector-based graphics, cloning, digital drawing, animation, editing
 - recording, e.g. sources, capture, downloads, imagery
 - using file saving conventions, e.g. back-up digital files, file size, file management, transfer digital files using peripherals, working across platforms, importing and exporting digital files.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. brainstorming, mind mapping, moodboards, storyboards, rapid prototyping.
- Visual methods, e.g. sketching, photographs, storyboards.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.
- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating Ideas

Visually communicating ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines
 - visualising initial ideas in appropriate forms, e.g. rough, scamps, tests, sketches, digital models, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations, site map.

Learning aim B: Develop and produce outcomes to meet a digital art and design brief

B1 Exploring media, materials, techniques, and processes

Exploring media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in digital art and design

- Characteristics and qualities of digital materials in art and design:
 - software, e.g. image manipulation, online apps, cloud-based services, file types, vector-based graphics, pixel-based graphics
 - hardware, e.g. digital cameras, computers, tablets, mobile devices, scanners, hard drives, USB devices
 - time-based materials, such as film, video, animation, environment, setting, audience, interactivity.

Techniques used in digital art and design

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:
 - Lens-based techniques, such as different shot types, lenses, focus, pan/zoom
 - digital techniques, such as image capture, edit, output, upload, animated sequence, digital-based illustrations, developing layouts
 - time-based techniques, such as web design, interactivity, narrative
 - traditional art and design techniques, such as drawing, combining drawing media, thumbnail sketches, illustration, design layouts, storyboarding, painting.

Processes used in digital art and design

- Potential and limitations of processes used in art and design, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - lens-based, such as recording, photomontage, moving image, multiple image
 - digital, such as using tools in image editing and manipulation, crop, adjusting contrast, exposure levels, creating vector-based imagery, animation
 - time-based, such as using interval, repetition, persistence, projection
 - traditional mark-making, such as drawing, painting, printing, mixed media, collage.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose i.e. client and audience needs, creative intention, alternative approaches and validity, in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using materials, techniques, and processes
 - refining and clarifying ideas.
- Applying materials, processes and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of materials, techniques, and processes
 - how materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Exploring the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk taking, innovation, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices and decisions.
- Applying health and safety practice such as:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment.

Learning aim C: Review working processes and outcomes produced for a digital art and design brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process such as:
 - suitability of materials, techniques, and processes used
 - potential and limitations of materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning next steps.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience or clients in order to gain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community or events
 - analysing the use of formal elements, styles and traditions, purpose, narrative, concepts, interactivity, user experience
 - technical approaches taken in the creation of the work
 - examining reasons why the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

Analysis of working practices to inform future work, including:

- Evaluation of creative output in relation to planned intentions.
- Justification for refinements and decisions taken in developing work.
- Evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism.
- Identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a digital art and design brief			A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.		
Learning aim B: Develop and produce outcomes to meet a digital art and design brief			B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.		
Learning aim C: Review working processes and outcomes produced for a digital art and design brief			C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.		

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, video/still cameras, software and equipment for app development, image manipulation, animation and editing
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, museums or media centres, screenings, workshops and studios could play an important role when designing assignments for this unit. Online exhibitions and interactive apps will also be an important research source. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

Unit 13: Working with a Design Crafts Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for design craft outcomes in response to a given brief.

Unit introduction

Design crafts include jewellery, accessories, glass, ceramics and metals, and working with wood, paper, surface pattern and print as well as textiles. Design crafts can also feature in interior design for domestic and commercial environments. Practitioners produce objects that can be functional or decorative, making our environment visually stimulating. In many cases successful creative practitioners will be skilled in more than one material and may combine materials in their work.

In this unit, you will be working with a brief to research, explore and develop design craft ideas. You will investigate historical and cultural design crafts to underpin your research and the development of your ideas. Wide-ranging research will inspire you to be innovative and creative in your approach to designing and making. You will consider the design craft materials and techniques that are available to you, and consider which of them will be right for your design brief. You will be encouraged to explore the relationship between form and function and to analyse your design ideas for fitness for purpose. At the end of this creative process you will produce a final outcome or outcomes. You will learn the importance of ongoing and final reflection to refine creative outcomes, and will apply this to your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a design crafts brief
- B** Develop and produce outcomes to meet a design crafts brief
- C** Review working processes and outcomes produced for a design crafts brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a design crafts brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief
B Develop and produce outcomes to meet a design crafts brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	<ul style="list-style-type: none"> exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas
C Review working processes and outcomes produced for a design crafts brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	<ul style="list-style-type: none"> a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a design crafts brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, function, or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. artefacts, products, events, galleries and museums, community, locations and spaces, speaking to artists and designers, practical workshops, lectures, product testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, sketching, photography, writing, collecting materials and artefacts
 - sensory interaction through looking, listening, feeling texture, form, weight, scale, physically testing proportion, ergonomics, practicality, reading, considering, and discussing.
- The use of research to develop understanding of art and design practice, including:
 - existing art and design work, e.g. media, materials, processes and techniques, intention/purpose, significance
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems and creative solutions
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist art and design terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, story boards, rapid prototyping.
- Visual methods, e.g. reduction, addition, distortion, repetition, duplication, juxtaposition, copying, tracing, rearranging.

- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation, film, audio), group work and collaboration.
- ‘Five whys’ approach.
- Investigating ways that others have solved similar creative problems.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image collection, information about theme, similar work, swatches, samples
 - visualising intentions using appropriate formats, e.g. moodboards, colour palettes, mindmaps, sketching, annotations, outlines, wireframes
 - visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, collages, samples, draft work, storyboards
 - supporting visuals with information, e.g. diagrams, annotations, explanations.

Learning aim B: Develop and produce outcomes to meet a design crafts brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in design crafts

- Characteristics and qualities of materials in design crafts, such as malleability, surface, aesthetic and technical qualities, workability, ergonomics, texture, sustainability, combinations:
 - resistant materials, e.g. glass, metals, wood – hard, soft, MDF, plywood, withies – resin, acrylic sheets, recycled materials, found materials
 - non-resistant materials, e.g. plaster, card, paper, paper pulp, clay, lightweight wood, string, wool, soft wire, wire mesh, plastic sheet, *papier mâché*, fabric, felt, mod roc, recycled materials, found materials, glues and adhesives.

Techniques and processes used in design crafts

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling, and sampling, considering alternatives:
 - clay and plaster, e.g. casting, mould making, slip casting, slab-building, hand building, coiling, throwing, glazing, *sgraffito*, relief, tile making, carving, mod roc, construction, armatures, maquettes
 - wood, metal and plastics, e.g. carving, turning, drilling, burning, pyrography, joinery, welding, weaving withies, stamping, engraving, enamelling, jewellery making, soldering, model making, laser cutting, 3D printing, melting, fusing
 - textiles, e.g. weaving, fabric image transfer, screen printing, mono printing, lino printing, hand embroidery, free machining, batik, applique, macramé, silk painting, dyeing
 - paper and card, e.g. paper/card construction, paper pulp, printmaking, *papier mâché*, origami, folding
 - joining, attaching, gluing
 - found materials, e.g. assemblage, frottage, construction, collage, casting.

Factors to be considered when producing design crafts

- Potential benefits and limitations of media, materials, techniques, and processes used in design crafts, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:
 - size, scale, scale of production, method of production, cost, time scales, maquettes, samples
 - fitness for purpose, ergonomics
 - drying and firing times, glazes, oxides
 - access to specialist workshops/studios/equipment
 - site specific, installation.

B2 Developing creative work

Approaches taken to apply knowledge of materials, techniques, and processes when developing work in response to a brief.

- Developing ideas:
 - information and understanding gained from exploration
 - linking understanding to initial research for brief
 - recognising constraints and potential in brief in terms of potential outcome(s)
 - defining purpose i.e. client and audience needs, creative intention, alternative approaches and validity in terms of intention
 - starting points and primary sources, secondary sources
 - visual recording using media, materials, techniques, and processes
 - refining and clarifying ideas.
- Applying media, materials, processes, and technical skills:
 - selection, to support response to brief and creative intentions
 - application of selected media, materials, techniques, and processes
 - sampling, trials and tests as part of the development process
 - working methods, health and safety, time management, sourcing technical assistance.
- Investigation and experimentation:
 - combining results of trials, processes, and techniques
 - refining and subsequent creative development based on decisions made
 - the potential and limitations of media, materials, techniques, and processes
 - how media, materials, techniques, and processes are linked and can be unlinked
 - ability to use chances and intuitive experimentation
 - recognising the potential of experiments that may be unsatisfactory or unsuccessful.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk taking, innovation trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.

- Applying health and safety practice, e.g.:
 - work and protective wear, tidy workspaces, safe practice with materials and tools, following rules and regulations, protecting the environment.

Learning aim C: Review working processes and outcomes produced for a design crafts brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process, e.g.:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.
- Seeking feedback:
 - critiques with colleagues, teachers, peers, audience, or clients to obtain opinion.
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Exploring the work of creative practitioners and making connections about:
 - reasons the work was made, e.g. practitioner's experience, connection to wider culture, community, or events
 - analysing the use of formal elements, styles and traditions, narratives, and concepts
 - technical approaches taken in the creation of the work
 - examining reasons the work is relevant
 - determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a design crafts brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a design crafts brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a design crafts brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites
- media, materials, equipment and tools: for example for 2D, 3D, digital media and associated materials, equipment and tools
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to galleries, exhibitions, performance and/or live art, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop problem-solving skills as well as innovation as they seek to develop ideas in response to a brief.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and intended audience.

Unit 14: Working with a Moving Image Brief

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners will develop the skills to research, explore and develop ideas for moving image outcomes in response to a given brief.

Unit introduction

The work of moving image artists and designers is part of our everyday world, from simple moving signs, or animated images on a mobile phone, through to short films, television, and cinema. Moving images can attract our attention, record the present, imagine the past and project possible futures. Artists may use moving images to show the everyday, or the impossible. Games designers create an endless variety of situations, characters, and scenarios for our entertainment. Much of our contemporary communication involves the moving image.

In this unit, you will be working with a brief to research, explore and develop moving image ideas. You will have the opportunity to develop exciting and creative ideas for TV, film, or video-based art and design scenarios. Ideas and concepts for moving image production are often developed in some detail before they are made, so you will need to plan and manage the production process, and use technical equipment correctly and safely.

A valuable part of your research will be to explore historical and contemporary artists and filmmakers and the range of ways in which moving images can be created. This will help you to understand how to use recording and editing equipment, techniques, and processes to explore ideas and produce a final outcome or outcomes. You will review your progress and refine your work through ongoing and final reflection on your own work and working practices.

Learning aims

In this unit you will:

- A** Generate and communicate ideas based on investigation to meet a moving image brief
- B** Develop and produce outcomes to meet a moving image brief
- C** Review working processes and outcomes produced for a moving image brief.

Summary of unit

Learning aim	Key content areas	Assessment approach
A Generate and communicate ideas based on investigation to meet a moving image brief	A1 Investigation A2 Generating ideas A3 Communicating ideas	A portfolio of evidence produced in response to a brief to include: <ul style="list-style-type: none"> evidence of investigation initial ideas in response to a brief
B Develop and produce outcomes to meet a moving image brief	B1 Exploring media, materials, techniques, and processes B2 Developing creative work B3 The creative process	<ul style="list-style-type: none"> exploration of media, materials, techniques, and processes relevant to creative intentions evidence of development of ideas
C Review working processes and outcomes produced for a moving image brief	C1 Reviewing own work C2 Reviewing the work of others C3 Reflecting on working practices	<ul style="list-style-type: none"> a final outcome(s) in response to a brief ongoing annotation reviewing and reflecting on work.

Content

Learning aim A: Generate and communicate ideas based on investigation to meet a moving image brief

A1 Investigation

Investigation methods using primary and secondary sources.

- Interpreting the brief:
 - the aim, purpose, theme, or context of the project
 - information about the client
 - information about the target audience, intended audience(s)
 - clarifying the specific requirements of the brief, e.g. style, content, strategy, budget, legal considerations, technical information, potential opportunities and potential challenges
 - interpreting the information contained within the brief to devise a possible strategy or approach to the project, unique selling point (USP).
- Research sources for investigation:
 - primary sources, e.g. moving image products, speaking to artists and filmmakers, practical workshops, lectures, product/equipment testing, interviews, survey, role play, observation, simulation
 - secondary sources, e.g. the internet, books, journals, magazines, market data.
- Art and design investigation methods relevant to a specialist area, e.g.:
 - recording through drawing, photography, writing, collecting materials
 - sensory interaction through looking, listening, testing ideas, practicality, reading, considering and discussing.
- The use of research to develop understanding of moving image production, including:
 - existing moving image productions, e.g. processes and techniques, intention/purpose, significance, representation
 - historic and contemporary practitioners and associated working practices
 - thematic research
 - audience needs, e.g. tastes, trends, hobbies, habits, lifestyles, social groups and behaviours
 - understanding others' experiences
 - identifying creative problems
 - identifying common themes and approaches
 - identifying attributes or unique selling points (USPs) that make work stand out
 - applying specialist terminology.

A2 Generating ideas

Methods for generating a range of ideas based on investigations in response to a brief.

- Formal methods, e.g. mind mapping, moodboards, rapid prototyping.
- Visual methods, e.g. sketching, photographs, storyboards.
- Experimental problem-solving methods, e.g. wordplay, challenging assumptions, thinking in reverse, expressing ideas in different media (pictures, writing, role play, presentation), group work and collaboration.
- 'Five whys' approach.
- Investigating ways that others have solved similar creative problems.

- Considering different ideas for the product, its content and style in response to the brief:
 - moving image product, e.g. news or feature package, advertisement, trailer, online video, promotional video, short film, sketch, animation
 - content:
 - structure: storyline, narrative, running order, pages, screens, levels
 - breakdown: characters, articles, features, rules
 - style and design:
 - style: genre, *mise en scène*, tone, mode of address, house style, representation
 - design: locations, atmospheric and ambient sound, game environment
 - idea selection:
 - retain, reject, combine and refine ideas to form a chosen idea for a moving image product.

A3 Communicating ideas

Methods used to visually communicate ideas and concepts in response to a brief.

- The use of techniques to communicate ideas and intentions:
 - presenting inspirational sources that are relevant to intentions, e.g. image/clip collection, information about theme, similar work, samples
 - visualising intentions using appropriate formats, e.g. mindmaps, sketching, annotations, outlines
 - visualising initial ideas in appropriate forms, e.g. rough, tests, maquettes, sketches, models, armatures, draft work, storyboards, wireframes
 - supporting visuals with information, e.g. diagrams, annotations, explanations, location plans, call sheets, equipment lists, synopsis/treatment, voiceovers.

Learning aim B: Develop and produce outcomes to meet a moving image brief

B1 Exploring media, materials, techniques, and processes

Methods and processes used for exploring and working with media, materials, techniques, and processes relevant to own creative intentions.

Media and materials used in moving image production

- Format, e.g. TV programme, film, music video, animation, advertisement, vlog, sketch, game.
- Equipment and materials, e.g. cameras, image capture, audio recorders, lighting, editing, image manipulation, graphics software, props, costume, music, sound effects.

Techniques used in moving image production

- Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross-disciplinary, testing, trialling and sampling, considering alternatives:
 - developing narratives and storylines, synopsis/treatment, dialogue, storyboarding
 - production techniques, e.g. shot types, lenses, focus, pan/zoom, framing, camera movement, audio recording, lighting
 - digital techniques, e.g. image capture, video recording, stop motion capture, editing, uploading, animated sequences, video graphics, titles, rendering, exporting files.

Processes used in moving image production

- Planning and pre-production.
- Production.
- Post-production.

B2 Developing creative work

Approaches taken to apply knowledge of media, materials, techniques, and processes when developing work in response to a brief.

- Pre-production:
 - planning and documentation, e.g. synopsis, treatment, script, storyboard, recce, risk assessment, location plan, shooting script, call sheet, equipment lists, booking forms.
- Production:
 - recording footage and preparing materials, e.g. checking equipment, shooting scenes according to shooting script/storyboard, camera and lighting set-up, audio recording, preparing digital assets.
- Post-production:
 - editing together elements to create a final outcome, e.g. logging shots, images and audio, rough cut, additional audio/music, adding graphics/titles, final cut, rendering, exporting files for distribution.

B3 The creative process

Methods and approaches for applying the creative process to develop and refine work.

- Ideation through investigation and experimentation.
- Iterative development and problem solving, e.g. experimenting, conducting further investigation, developing alternative approaches, risk-taking, trial and error and learning from mistakes.
- Realisation of an outcome(s) in response to a brief.
- Documenting the creative process, e.g. key development and production stages, actions, choices, and decisions.
- Applying health and safety practice such as:
 - work and protective wear, risk assessment, recces, equipment testing, tidy workspaces, location planning, safe practice with materials and tools, following rules and regulations, protecting the environment
 - reduction or elimination of risk to self and others.

Learning aim C: Review working processes and outcomes produced for a moving image brief

C1 Reviewing own work

Approaches to reviewing the development and production of work in response to a brief.

- Ongoing review and reflection throughout the creative process such as:
 - suitability of media, materials, techniques, and processes used
 - potential and limitations of media, materials, techniques, and processes used
 - decisions made and actions taken
 - quality of ideas and outcomes
 - comparisons with existing work
 - strengths and areas of development
 - amendments and revisions
 - planning 'next steps'.

- Seeking feedback:
 - critiques with colleagues, teachers or clients in order to gain opinion
 - using feedback to inform decision making.
- Evaluating the extent to which creative output meets the requirements of the brief.

C2 Reviewing the work of others

Approaches to reviewing the work of other creative practitioners to inform own work.

- Purpose of the work, e.g. information, entertainment, escapism, community benefit, raising awareness, inspiration, innovation, experimentation.
- Technical approaches taken in the creation of the work:
 - camerawork, e.g. set-up, framing, shot type/length, angle, movement
 - *mise en scène*, e.g. use of costume, hair, make-up, props, setting and figure expression
 - lighting set-up, e.g. under, overhead, side, fill, high key, low key, shadows
 - use of sound, e.g. diegetic and non-diegetic, sound effects, voiceovers, dialogue, incidental music, bridges, sound mixing
 - editing techniques, e.g. continuity, montage, flashbacks, transitions, pace, rhythm.
- Examining reason the work is relevant.
- Determining ways in which the work relates to own practice.

C3 Reflecting on working practices

- Analysis of working practices to inform future work, including:
 - evaluation of creative output in relation to planned intentions
 - justification for refinements and decisions taken in developing work
 - evaluation of approach to the work, including time planning, work ethic, personal standards, professionalism
 - identifying what has been learned and recommendations to develop future practice.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Generate and communicate ideas based on investigation to meet a moving image brief		A.D1 Confident ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.
A.P1 Basic application of ideas generation techniques informed by investigation. A.P2 Basic ability to visually communicate ideas.	A.M1 Competent ability to visually communicate ideas based on application of ideas generation techniques informed by investigation.	
Learning aim B: Develop and produce outcomes to meet a moving image brief		B.D2 Confident selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.
B.P3 Basic selection and application of media, materials, techniques, and processes to develop ideas and produce final outcomes in response to a given brief.	B.M2 Competent selection and application of media, materials, techniques, and processes to produce final outcomes that show awareness of the link between development processes and a creative intention.	
Learning aim C: Review working processes and outcomes produced for a moving image brief		C.D3 Confident consideration of the characteristics of own and others' work.
C.P4 Basic consideration of the characteristics of own and others' work.	C.M3 Competent consideration of the characteristics of own and others' work.	

Essential information for assignments

The recommended structure of assessment is shown in the unit summary, along with suitable forms of evidence. *Section 6 Internal assessment* gives information on setting assignments and there is also further information on our website.

There is a suggested maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, C.P4, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- specialist workspaces: for example studios, workshops, computer suites, video and film editing suites
- media, materials, equipment, and tools: for example for 2D, 3D, digital media and associated materials, video/still cameras, animation/editing software and equipment
- access to a learning centre: for example for books, periodicals, journals, videos, the internet
- specialist staff, this might include technical support staff.

Visits to museums or media centres, screenings, workshops and studios could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners from the creative sector in to talk about their work could help learners with the evidence requirements for this unit.

Essential information for assessment decisions

Learning aim A

For this learning aim, learners must research and investigate information needed to help them generate ideas to develop a response to the brief. The investigation should take in both primary and secondary sources, where possible, and may be recorded in a variety of forms, including a written report following a trip or visit, sketches, films, photographs, scanning and annotations. The investigation will begin the creative process and must continue throughout the duration of the assessment, as the learner may need to make new investigations to refine an idea as it progresses. Evidence of the investigative process may be presented in a sketchbook, a blog, or other creative presentation method.

The investigation will inform the ideas generation, and the learner may use several techniques to visually communicate their ideas to their client. Techniques for ideas generation may include mind mapping, moodboards, colour palettes, challenging assumptions, wordplay, the 'five whys' approach, and thumbnail sketches. These initial ideas will need to visually communicate the learner's thoughts and initial intentions in response to the brief, and be informed by their investigation. Evidence of the visual communication of ideas may be presented in a sketchbook, a blog, or other creative presentation method.

For Distinction standard, learners must show evidence of a confident and thorough investigation that clearly relates to the brief. For example, learners will include a wide range of sources of investigation, including some primary sources, and will think innovatively in their approach to the brief. They will select highly relevant material to inform their ideas.

Learners will demonstrate the ability to independently, and insightfully, generate a range of ideas in response to the brief by applying ideas generation techniques such as mindmaps and moodboards. Their ideas will clearly and effectively communicate a creative and innovative initial response, using methods such as annotated sketches, diagrams, mock-ups, models, thumbnails, or storyboards.

For Merit standard, learners must show evidence of a competent investigation which demonstrates a considered response to the brief. For example, learners will include a range of sources, mainly secondary, and will respond with some insight to the brief.

Learners will demonstrate a coherent range of ideas through the application of ideas generation techniques such as mindmaps and moodboards. Learners will communicate their ideas in the initial response clearly; their communication will be generally consistent, although there may be occasional lapses.

For Pass standard, learners must show evidence of a basic investigation, which will demonstrate an appropriate, if literal, response to the brief. Learners will include a few sources, mainly secondary, and will make some attempt to link this investigation to their ideas, although the links may at times be tenuous.

Learners will produce a basic range and selection of ideas, and the communication of these ideas may make use of techniques such as sketches or mock-ups. Learners will usually provide simple explanations, annotations, and commentary, but there may be occasional omissions.

Learning aim B

For this learning aim, learners will undertake practical exploration to develop their work in response to a brief from the planning stage through to the completed final outcome. They will experiment with a diverse range of media and materials, trying out different techniques and processes to achieve the desired effect.

Evidence of the learning aim will include appropriate presentation of final outcomes, supplemented by developmental evidence. This could take a variety of forms, including annotated sketchbooks, a reflective journal or blog, experimental work, iterative testing, prototypes or drafts, showing an ongoing refinement of ideas and intentions.

At all stages, learners should review the progress of their work, assessing their skills development, and independently selecting appropriate media, materials, techniques, and processes that will best realise their creative intentions. Their final outcomes should reflect the creative and practical decisions they have made during development, and learners should demonstrate an awareness of the ways in which the various stages of the creative process interrelate and inform each other.

Learners should manage their time effectively to ensure all aspects of the development and production stages are achievable within the timescale provided by the brief.

For Distinction standard, learners must explore a diverse range of media, materials, techniques, and processes and reflect constructively on their appropriateness within the context of the brief. They will demonstrate confident selection and skilful application of media, materials, and techniques to generate imaginative final outcomes. For example, they will analyse various potential approaches available to them, clearly articulating the key factors that would make them successful, justifying their choices and explaining how effectively they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be relevant to the brief and their final outcome(s) will be presented in a way that showcases their practical skills and aesthetic considerations. Learners will have a clear understanding of how purposeful skills and ideas development inform the successful realisation of creative intentions.

For Merit standard, learners must explore a range of media, materials, techniques, and processes and consider their suitability within the context of the brief. They will demonstrate competent selection and application of media, materials, and techniques to generate successful final outcomes. For example, they will show that they have considered a range of alternative approaches and be able to explain their choices and how they meet the requirements of the brief. Their selection of media, materials, techniques, and processes will be appropriate to the brief and their final outcome(s) will demonstrate evidence of their practical skills. Learners will show consideration of how development processes help realise creative intentions.

For Pass standard, learners must use media, materials, techniques, and processes to generate ideas and final outcomes, showing some awareness of how they can be used to realise intentions. They will demonstrate some practical skill in applying media, materials, techniques, and processes, but may not fully consider alternative approaches and whether they could be more effective in terms of meeting the requirements of the brief. Presentation of their final outcome(s) will be satisfactory, but learners may not have considered ways to show their work to its best advantage.

Learning aim C

For this learning aim, learners should reflect on their own work while drawing parallels with the work of others. This process of reflection should take place throughout the duration for the assessment and should not simply be a summative activity once any practical activity has concluded. Evidence of the learning aim could take various forms including written annotations, verbal presentations or critiques, evidence of informed decision making through practical work or final evaluative statements and is likely to consist of a mixture of evidence across the project.

When investigating the work of others, learners need to reflect on work that follows similar themes, subject matter or uses similar processes or materials.

When reviewing their own creative practice, learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

For Distinction standard, learners must show evidence of confident consideration of the characteristics of their own creative practice by demonstrating an ability to critically acknowledge both success and failures in their own work, and to justify the choices they have made during the creative process. For example, they may provide a well-reasoned analysis of links between their creative outcome and the given brief, or may correctly describe problems with media, materials, techniques, and processes used, and be able to provide a sound rationale for suggested alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will make relevant and thoughtful connections between this work and their own creative practice. Learners should provide clear evidence that this process of review and reflection has been consistently applied throughout the project, and there should be further evidence that these considerations have meaningfully informed the development and refinement of work as well as the creation of the final outcome(s).

For Merit standard, learners must show evidence of competent consideration of the characteristics of their own creative practice by demonstrating an ability to identify the successes and failures in their own work, and to explain choices they have made during the creative process. For example, they may provide a pertinent analysis of links between their creative outcome and the given brief, or may correctly identify problems with media, materials, techniques, and processes used, and be able to provide appropriate suggestions for alternatives that would have improved the work. When reviewing the work of other practitioners, learners will describe connections between this and their own creative practice. This process of review and reflection should be applied throughout the project and there should be evidence that these considerations have impacted on the development and refinement of the work, as well as the creation of the final outcome(s).

For Pass standard, learners must show evidence of basic consideration of the characteristics of their own creative practice, by demonstrating the ability to correctly identify what has gone well and what could have been improved. Learner analysis will be appropriate, but may occasionally lack depth or insight. For example, they may identify links between their creative outcome and the given brief, or may list basic problems with media, materials, techniques, and processes used, but may not always suggest appropriate alternatives that would have improved the work.

When reviewing the work of other practitioners, learners will identify basic connections between this work and their own creative practice. These connections will show clear and appropriate links, but may be brief or superficial. This process of review and reflection should be evident throughout the project, although this may not be consistently applied at all stages. Evidence that these considerations have informed the development and refinement of work as well as the creation of a final outcome(s) will be present, but may be cursory.

Links to other units and curriculum subjects

This unit links to:

- Unit 1: Developing Art and Design in Response to a Theme
- Unit 2: Visual Communication
- Unit 3: Building an Art and Design Portfolio
- International GCSE/core curriculum in Art and Design.

Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop analysis and problem-solving skills as well as creativity.

They will also have opportunities to develop communication skills and how to communicate in different ways depending on purpose and audience.

4 Planning your programme

How do I choose the right BTEC International Level 2 qualification for my learners?

BTEC International Level 2 qualifications come in a range of sizes, each with a specific purpose. You will need to recruit learners very carefully to ensure that they start on the right size of qualification to fit into their study programme and that they take the right pathways or optional units to allow them to progress to the next stage.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC International Level 2 Award or Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC International Level 2 Extended Certificate.

Some learners are sure of the sector in which they wish to work and are aiming for progression into that sector via higher education. These learners should be directed to the BTEC International Level 2 Extended Certificate as the most suitable qualification.

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that the learners you recruit have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have sufficient learning to study at this level.

If learners are studying in English we recommend that they have attained at least Level B2 in the Common European Framework of Reference for Languages or Pearson Global Scale of English 51. Please see resources available from Pearson at www.pearson.com/english.

What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8 Quality assurance*.

What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

What resources are required to deliver these qualifications?

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC International Level 2 qualifications. For some units, specific resources are required.

How can Pearson Progress help with planning for these qualifications?

Pearson Progress is a digital support system that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities such as course creation, creating and verifying assignments and creating assessment plans and recording assessment decisions.

For further information, see *Section 10 Resources and support*.

Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC International Level 2 qualifications using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

What are the recommendations for employer involvement?

BTEC International Level 2 qualifications are vocational qualifications and, as an approved centre, you are encouraged to work with employers on design, delivery and assessment to ensure that it is engaging and relevant, and that it equips learners for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

What support is available?

We provide a wealth of support materials, including curriculum plans, delivery guides, sample Pearson Set Assignments, Authorised Assignment Briefs and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10 Resources and support*.

5 Assessment structure

Introduction

BTEC International Level 2 qualifications are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *Pearson Set Assignments*, which are set by Pearson and marked by teachers.

- Mandatory units have a combination of internal and Pearson Set Assignments.
- All optional units are internally assessed.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. You must plan the assignments so that learners can demonstrate learning from across their programme.

In administering an internal assignment or a Pearson Set Assignment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview, with signposting to relevant documents, is given in *Section 7 Administrative arrangements*.

Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment given in *Section 6 Internal assessment*.

Pearson Set Assignment units

A summary of the set assignments for this qualification is given in *Section 2 Structure*.

You should check this information carefully, together with the details of the unit being assessed, so that you can timetable learning and assessment periods appropriately.

Learners must take the authorised Pearson Set Assignment for the set assignment unit. Teachers are not permitted to create their own assessments for set assignment units. Some assignments may need to be taken in controlled conditions. These are described in each unit.

Please see *Section 6* for resubmission and retaking regulations.

6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC International Quality Assurance Handbook*.

All members of the assessment team need to refer to this document.

For BTEC International Level 2 qualifications, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet international standards.

All units in these qualifications are internally assessed but Pearson sets the assignments for some of the units.

Principles of internal assessment (applies to all units)

Assessment through assignments

For all units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been delivered.

An assignment may take a variety of forms, including practical and written types.

An assignment is a distinct activity, completed independently by learners, that is separate from teaching, practice, exploration and other activities that learners complete with direction from teachers.

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide.

There may be specific observed practical components during the assignment period.

Assignments can be divided into tasks and may require several forms of evidence.

A valid assignment will enable a clear and formal assessment outcome, based on the assessment criteria. For most units, teachers will set the assignments. For Pearson Set Assignment units, Pearson will set the assignment.

Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC International Level 2 qualifications are based on the specific criteria given in each unit and set at each grade level. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if a Merit criterion requires the learner to show 'analysis' and the related Pass criterion requires the learner to 'explain', then to satisfy the Merit criterion, a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 2: Glossary of terms used*, we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit, then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 2 of the qualification.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities; the roles are listed below. There is detailed information in the *BTEC International Quality Assurance Handbook*.

- The Lead Internal Verifier (the Lead IV) has overall responsibility for the programme, its assessment and internal verification, record keeping and liaison with the standards verifier, ensuring our requirements are met. The Lead IV acts as an assessor, standardises and supports the rest of the assessment team, making sure that they have the information they need about our assessment requirements and organises training, making use of our standardisation, guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activities in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners. Before making any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

Effective organisation

Internal assessment needs to be well organised so that the progress of learners can be tracked and so that we can monitor that assessment is being carried out. We support you through, for example, providing training materials and sample documentation.

Our online Pearson Progress service can help support you in planning and record keeping. Further information on using Pearson Progress can be found in *Section 10 Resources and support*, and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

Learner preparation

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualifications. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

Making valid assessment decisions

Authenticity of learner work

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Assessors must complete a declaration that:

- to the best of their knowledge the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7 Administrative arrangements*.

Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in the criteria
- the explanation of key terms in Appendix 2: Glossary of terms used
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience.

Pass and Merit criteria relate to individual learning aims. The Distinction criteria as a whole relate to outstanding evidence across the unit. Therefore, criteria may relate to one learning aim (for example A.D1) or to several learning aims (for example AB.D1). Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the unit and/or that they are able to draw learning together across learning aims.

Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an internal verifier before it is given to the learner.

Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will work closely with us so that we can ensure that standards are being satisfied and achieved. This process gives stakeholders confidence in the assessment approach.

The programme must have an assessment plan validated by the Lead IV.

When producing a plan, the assessment team needs to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete assessments and when quality assurance will take place
- the completion dates for different assignments and the name of each assessor
- who is acting as the Internal Verifier for each assignment and the date by which the assignment needs to be internally verified

- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of assessment decisions
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

- internal verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- internal verification of assessment decisions
- assessment tracking for the unit.

There are examples of records and further information in the *BTEC International Quality Assurance Handbook*.

Setting effective assignments (applies to all units without Pearson Set Assignments)

Setting the number and structure of assignments

This section does not apply to set assignment units. In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a unit. This shows the structure of the learning aims and criteria that you must follow and the recommended number of assignments that you should use. For these units we provide sample Authorised Assignment Briefs and we give you suggestions on how to create suitable assignments. You can find these materials on our website. In designing your own assignment briefs, you should bear in mind the following points:

- The number of assignments for a unit must not exceed the number shown in *Essential information for assignments*. However, you may choose to combine assignments, for example, to create a single assignment for the whole unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning aims are fully addressed in the programme overall. If you choose to take this approach, you need to make sure that learners are fully prepared so that they can provide all the required evidence for assessment and that you are able to track achievement in the records.
- A learning aim must always be assessed as a whole and must not be split into two or more assignments.
- The assignment must be targeted to the learning aims but the learning aims and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.
- For units containing synoptic assessment, the planned assignments must allow learners to select and apply their learning, using appropriate self-management of tasks.
- You do not have to follow the order of the learning aims of a unit in setting assignments but later learning aims often require learners to apply the content of earlier learning aims and they may require learners to draw their learning together.

- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning aims. The specified content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

Providing an assignment brief

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a vocational scenario – this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

Forms of evidence

BTECs have always allowed for a variety of forms of evidence to be used – provided that they are suited to the type of learning aim being assessed. For many units, the practical demonstration of skills is necessary and, for others, learners will need to carry out their own research and analysis. The units give you information on what would be suitable forms of evidence to give learners the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2: Glossary of terms used*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

The form(s) of evidence selected must:

- allow the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that learners are enabled to produce independent work. For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.

Late completion, resubmission and retakes (applies to all units including Pearson Set Assignment units)

Dealing with late completion of assignments for internally-assessed units

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who do not complete assignments by your planned deadline or by the authorised extension deadline may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

Resubmission of improved evidence for internally-assessed units

An assignment provides the final assessment for the relevant learning aims and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity can be done in such a way that it does not give an unfair advantage over other learners, for example, through the opportunity to take account of feedback given to other learners
- checking that the assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted has been authenticated by both the learner and assessor and remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days after the timely issue of assessment feedback to learners, which is within term time in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

We recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example, where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example, evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

Retake of internal assessment

A learner who has not achieved the level of performance required to pass the relevant learning aims after resubmission of an assignment may be offered a single retake opportunity using a new assignment. The retake may be achieved at a Pass only.

The Lead Internal Verifier must authorise a retake of an assignment only in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake is not timebound and the assignment can be attempted by the learner on a date agreed between the Lead IV and assessor within the same academic year.

For further information on offering a retake opportunity, you should refer to the *BTEC Centre Guide to Internal Assessment*. Information on writing assignments for retakes is given on our website (www.btec.co.uk/keydocuments).

7 Administrative arrangements

Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It is of particular value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal assessment. You need to refer to the *International Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example, if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

Access to assessment

Assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to their chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Administrative arrangements for assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *International Information Manual*. We may ask to audit your records, so they must be retained as specified.

Reasonable adjustments to assessment

To ensure that learners have fair access to demonstrate the requirements of the assessments, a reasonable adjustment is one that is made before a learner takes an assessment. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website, in the document *Guidance for reasonable adjustments and special consideration in vocational internally assessed units*.

Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see above). You can give special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration if they are in line with the policy.

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Conducting set assignments

Centres must make arrangements for the secure delivery of Pearson Set Assignments. At least one Pearson Set Assignment will be available each year for each unit with an additional one provided for resit. Centres must not select an assignment that learners have attempted already.

Each set assignment unit will contain instructions in the *Essential information for assignments* section on how to conduct the assessment of that unit.

Some set assignments will need to be taken with limited controls. Limited controls are described in each unit and may include the following conditions:

- Time: each assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.
- Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.
- Resources: all learners should have access to the same types of resources to complete the assignment.
- Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Schools and colleges must be able to confirm that learner evidence is authentic.

Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with malpractice and maladministration in vocational qualifications* document gives comprehensive information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Learner malpractice

Learner malpractice refers to any act by a learner that compromises or which seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Learner malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice). The form should be emailed to candidatemalpractice@pearson.com. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with learner malpractice, staff and centre malpractice is any act that compromises or which seeks to compromise the process of assessment, or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2* (available at www.jcq.org.uk/exams-office/malpractice).

The form, supporting documentation and as much information as possible should be emailed to pqsmalpractice@pearson.com. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ Suspected Malpractice Policies and Procedures*, available at www.jcq.org.uk/exams-office/malpractice.

Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures, we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via pqsmalpractice@pearson.com, who will inform you of the next steps.

Certification and results

Once a learner has completed all the required components for a qualification, the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures, please refer to our *International Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Changes to qualification requests

Where a learner who has taken a qualification wants to resit a unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued.

Additional documents to support centre administration

As an approved centre, you must ensure that all staff delivering, assessing and administering the qualifications have access to the following documentation. These documents are reviewed annually and are reissued if updates are required.

- *BTEC International Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *International Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
 - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
 - age of learners
 - centre guidance for dealing with malpractice
 - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

8 Quality assurance

Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality and diversity legislation and/or regulations.
- Centres should refer to the *Further information for teachers and assessors* section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the *BTEC International Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; the centre must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres resources and processes that exemplify assessment and appropriate standards. Approved centres must use these to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 2 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example, making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 2 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

9 Understanding the qualification grade

Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, AND achieve a Pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2 Structure*.

To achieve any qualification grade, learners must:

- complete and have an outcome (D, M, P or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, abiding by the minimum requirements in the compensation table below
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to. Learners who do not achieve the required minimum grade (P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite, provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

Calculation of the qualification grade

These qualifications are Level 2 qualifications and the certification may show a grade ranging from Level 2 Pass to Level 2 Distinction*. Please refer to the *Calculation of qualification grade* table for the full list of grades. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction. Learners whose level of achievement is below a Level 2 Pass will receive an unclassified (U) for that unit. Distinction* is not available at unit level. Award of Distinction* (D*) D* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome), and
- achieve the minimum number of points at a grade threshold – see the *Calculation of qualification grade* table with the following allowable tolerances.

Qualification	Units required at Pass or above	Unit equivalence
Award (120 GLH)	All units must be achieved at Pass or above	0 units
Certificate (240 GLH)	All units must be achieved at Pass or above	0 units
Extended Certificate (360 GLH)	Mandatory units must be achieved at Pass or above, 60 GLH only at U grade permitted from optional units	e.g. 1 × 60 GLH unit

Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 Guided Learning Hours			
Unclassified	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	4	6	8

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 60 guided learning hours (GLH). Therefore, they gain 24 points for that unit, i.e. 4 points for each 10 GLH, so 24 points for 60 GLH.

Calculation of qualification grade

Award		Certificate		Extended Certificate	
120 GLH		240 GLH		360 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144
		Level 2 MP	114	Level 2 MP	174
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204
		Level 2 DM	150	Level 2 DM	234
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264
		Level 2 D*D	174	Level 2 D*D	270
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276

This table shows the minimum thresholds for calculating grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

The tables below give examples of how the overall grade is determined.

Examples used are for illustrative purposes only. Other unit combinations are possible, see Section 2 Structure.

Example 1

Achievement of a Certificate with a Level 2 MM grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	60	6	Level 2 Merit	6	36
Unit 2	60	6	Level 2 Pass	4	24
Unit 3	60	6	Level 2 Merit	6	36
Unit 4	60	6	Level 2 Merit	6	36
Qualification grade totals	240	24	Level 2 MM		132

The learner has sufficient points for a Level 2 MM grade.

Example 2

Achievement of a Certificate with a Level 2 D*D* grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	60	6	Level 2 Distinction	6	48
Unit 2	60	6	Level 2 Distinction	8	48
Unit 3	60	6	Level 2 Merit	6	36
Unit 4	60	6	Level 2 Distinction	8	48
Qualification grade totals	240	24	Level 2 D*D*		180

The learner has sufficient points for a Level 2 D*D* grade.

Example 3

Achievement of an Extended Certificate with a Level 2 MP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	60	6	Level 2 Pass	4	24
Unit 2	60	6	Level 2 Pass	4	24
Unit 3	60	6	Level 2 Merit	6	36
Unit 4	60	6	Level 2 Pass	4	24
Unit 5	60	6	Level 2 Pass	4	24
Unit 6	60	6	Level 2 Distinction	8	48
Qualification grade totals	360	36	Level 2 MP		180

The learner has sufficient points for a Level 2 MP grade.

Example 4

Achievement of an Extended Certificate with a Level 2 PP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	60	6	Level 2 Pass	4	24
Unit 2	60	6	Level 2 Pass	4	24
Unit 3	60	6	Level 2 Pass	4	24
Unit 4	60	6	Unclassified	0	0
Unit 5	60	6	Level 2 Pass	4	24
Unit 6	60	6	Level 2 Distinction	8	48
Qualification grade totals	360	48	Level 2 PP		144

The learner has sufficient points for a Level 2 PP grade. Note that this includes one unclassified optional unit, which is the maximum permitted.

10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC International Level 2 qualifications with confidence. You will find a list of resources to support teaching and learning, and professional development on our website.

Support for setting up your course and preparing to teach

Specification

The specification (for teaching from June 2021) gives you details of the administration of the qualifications and information on the units for the qualifications.

Pearson Progress

Pearson Progress is a digital support system that helps you to manage the assessment and quality assurance of the Pearson BTEC International Level 2 Art and Design qualifications. It supports delivery, assessment and quality assurance of BTECs in centres and supports teachers and students as follows:

- course creation
- creating and verifying assignments
- creating assessment plans and recording assessment decisions
- upload of assignment evidence
- tracking progress of every learner.

The system is accessible for teachers and learners so that both teachers and learners can track their progress.

Support for teaching and learning

Pearson Learning Services provide a range of engaging resources to enable you to start teaching BTEC International Level 2 qualifications. These may include the following free materials:

- delivery guides, which give you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. They explain the key features of the BTEC International Level 2 Art and Design qualifications, for example employer involvement and employability skills. They also cover guidance on assessment and quality assurance.
- sample schemes of work are provided for each mandatory unit as well as a selection of optional units. These are available in Word™ format for ease of customisation
- slide presentations for use in your teaching to outline the key concepts of a unit
- delivery plans that help you structure delivery of a qualification.

We also provide paid for resources and courseware which may include:

- teacher resource packs developed by Pearson including materials and activities to fully support your teaching of units
- student books, designed to support the teaching and learning journey. These include case studies, discussion prompts, key content and supporting images to help learners develop their understanding. Items from the student books will link with other resources, which will support teaching and learning.

Support for assessment

Sample assessment materials for internally-assessed units

For internal units assessed with a Pearson Set Assignment we will provide a sample assignment as an example of the form of assessment for the unit. For the remaining internally set units, we allow you to set your own assignments, according to your learners' preferences and to link with your local employment profile.

We provide a service in the form of Authorised Assignment Briefs and sample Pearson Set Assignments, which are approved by Pearson Standards Verifiers. They are available via our website.

Pearson English

Pearson provides a full range of support for English learning including diagnostics, qualifications and learning resources. Please see www.pearson.com/english

Training and support from Pearson

People to talk to

There are many people available to support you and give you advice and guidance on delivery of your BTEC International Level 2 qualifications. They include the following.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and can answer sector-specific queries on planning, teaching, learning and assessment.
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling.
- Regional teams – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. Regions often run network events.
- Customer Services – the ‘Support for You’ section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC International Level 2 qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

‘Getting Ready to Teach’

These events are designed to get teachers ready for delivery of the BTEC International Level 2 qualifications. They include an overview of qualification structures, planning and preparation for internal assessment, and quality assurance.

Teaching and learning

Beyond the ‘Getting Ready to Teach’ professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

Appendix 1: Transferable employability skills

The need for transferable skills

In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning’.^[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council’s (NRC) framework^[2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.



The skills have been interpreted for this specification to ensure that they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and in developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in art and design, it indicates the interpretation of the skills in this area. A full interpretation of each skill, with mapping to show opportunities for learner development, is given on the subject pages of our website:

<http://qualifications.pearson.com>.

¹ OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

² Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

Cognitive skills	Cognitive processes and strategies	Critical thinking Problem-solving Analysis Reasoning/argumentation Interpretation Decision making Adaptive learning Executive function	Applying ideas generation, experimentation, testing and review to make informed choices. Use of reflection to develop an understanding of how solutions align with the intended meaning, purpose and function of work.
	Creativity	Creativity Innovation	
Intrapersonal skills	Intellectual openness	Adaptability Personal and social responsibility Continuous learning Intellectual interest and curiosity	Engagement in productive approaches to working that are maintained throughout creative processes, when working independently and interacting with others.
	Work ethic/ conscientiousness	Initiative Self-direction Responsibility Perseverance Productivity Self-regulation (metacognition, forethought, reflection) Ethics Integrity	
	Positive core self-evaluation	Self-monitoring/ self-evaluation/ self-reinforcement	
Interpersonal skills	Teamwork and collaboration	Communication Collaboration Teamwork Cooperation Empathy/perspective taking Negotiation	Communication of intentions, development, and ideas. Presentation methods and conventions used are considered in relation to audience, and enhance the qualities of work.
	Leadership	Responsibility Assertive communication Self-presentation	

Appendix 2: Glossary of terms used

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Explore	Thorough practical and/or theoretical examination of a subject involving testing or trialling.
Develop	Learners acquire and apply skills through practical activities to refine and create a response that is fit for audience and purpose.
Generate	To originate ideas or concepts based on a stimulus or thematic starting point.
Review	Formal ongoing assessment with the intention of making changes. Learners are able to make a critical appraisal of work produced. The assessment allows learners to: <ul style="list-style-type: none"> • assess existing information or prior events • reconsider information with the intention of making changes, if necessary.
Investigate	Learners are able to carry out research or study into a subject or problem including: <ul style="list-style-type: none"> • primary and secondary research • testing the qualities of media and materials • trialling the use of techniques and processes • exploring ideas, concepts or contexts.
Analyse	Learners present the outcome of methodical and detailed examination by breaking down a theme, topic or situation in order to interpret and understand information or data to study key trends.
Apply	Learners use their knowledge, understanding and/or skills to put forth effort towards a specific task or goal.
Appropriate	Clearly suitable for the purpose, context and/or circumstances.

Term	Definition
Art movement	A tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a specific period of time.
Basic	Simplistic or minimal.
Clear	Unambiguous, creating a positive effect on the process or outcome.
Communicate	Learners are able to give or interchange thoughts, feelings, information, or the like, by writing, speaking or conveying visually to evoke understanding in others.
Competent	Showing a sufficient standard of capability. Demonstrable characteristics and skills that enable and improve the efficiency or performance of a task.
Compile	Learners are able to collate materials collected from different sources into a cohesive collection.
Confident	Demonstrate secure application of skills or processes and/or certainty and focus in work produced.
Consider	Give careful thought in relation to all aspects/factors
Demonstrate	Show application of knowledge, understanding and/or skills.
Describe	The learner gives a clear, objective account in their own words showing recall, and in some cases application, of the relevant features and information about a subject.
Iterative	A process of development that involves cyclical inquiry, enabling multiple opportunities to revisit and repeat exploration of media, materials, techniques, and processes. Each repetition is a single iteration, and the outcome of each iteration is then the starting point of the next iteration.
Intentions	An idea, concept or outcome that is planned for or intended.
Limited	Insufficient and/or small in amount.

Term	Definition
Plan	Create a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Present	To exhibit material to an audience, either live or through other mediums.
Produce	To create work in response to a brief or to meet an intention.
Realise	Produce work to meet intended outcome(s) by bringing together component parts.
Reflect	Learners are able to appraise an action, outcome or process and consider strengths and weaknesses.
Response	Work produced as a reaction to a stimulus or starting point or based on investigation or exploration.
Understanding	Demonstrating knowledge related to defined situations.
Use (techniques)	Learners are able to utilise knowledge, skills or understanding to achieve something.

This is a key summary of the types of evidence used for BTEC International Level 2 qualifications.

Type of evidence	Definition and purpose
Individual project	A self-directed, large-scale activity requiring planning, research, exploration, outcome, and review.
Development log	A record kept by the learner to show the process of development, including experimental stages, testing, selection and rejection of alternatives, practice, or iterative steps.
Portfolio of evidence	Digital or physical collection of evidence showing a selection of work that contributes towards a project or for a specific purpose.
Research	An analysis of substantive research organised by learners from secondary and, if applicable, primary sources.

Type of evidence	Definition and purpose
Sketchbook	Digital or physical sketchbook which documents the development of ideas and experimentation with media, materials, techniques, and processes.
Proposal	A formal plan, which outlines an intended approach for a project.
Annotation	A note for the purposes of explanation or comments added to an image, diagram, or text.
Outcome(s)	The product, result, or consequence of a development process.

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