

Pearson BTEC Level 2 Certificate in Design

Specification

BTEC Specialist qualification

For first teaching September 2010

Issue 2

Edexcel, BTEC and LCCI qualifications

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This specification is Issue 2. Key changes are listed in the summary table on the next page. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

This qualification was previously known as:

Pearson BTEC Level 2 Certificate in Design (QCF)

The QN remains the same.

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All information in this specification is correct at time of publication.

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Summary of Pearson BTEC Level 2 Certificate in Design specification Issue 2 changes

Summary of changes made between previous Issue 1 and this current Issue 2	Page number
All references to the following have been removed from the specification, as these qualifications have expired: 501/0581/4 Edexcel BTEC Level 2 Subsidiary Certificate in Design (QCF) 501/0575/9 Edexcel BTEC Level 2 Diploma in Design (QCF)	Throughout
All references to QCF have been removed throughout the specification	Throughout
Definition of TQT added	1
Definition of sizes of qualifications aligned to TQT	1
TQT value added	4
QCF references removed from unit titles and unit levels in all units	15 - 180
Guided learning definition updated	11

Earlier issue(s) show(s) previous changes.

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

BTEC Specialist qualification title covered by this specification

Pearson BTEC Level 2 Certificate in Design

This qualification is eligible for public funding as determined by the Department for Education (DfE) under Sections 96 and 97 of the Learning and Skills Act 2000.

Qualifications eligible and funded for post-16-year-olds can be found on the funding Hub. The Skills Funding Agency also publishes a funding catalogue that lists the qualifications available for 19+ funding.

The Qualification Number (QN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a unit code.

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

The Qualification Number for the qualification in this publication is:

Pearson BTEC Level 2 Certificate in Design

501/0574/7

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

Welcome to the BTEC Level 2 Certificate in Design

Focusing on the BTEC Level 2 Certificate in Design

This document contains the units and associated guidance for the Pearson BTEC Level 2 Certificate in Design. This qualification is designed to meet a range of different needs. It offers:

- the opportunity to certificate a smaller block of learning, which is designed to motivate learners and encourage widening participation in education and training
- a course that relates to the particular training and employment patterns in the design industry
- the opportunity to use a range of teaching methods
- opportunities for learners to develop skills that support career and professional development
- a programme that can enable progression either to higher levels of study or to other courses at the same level of study.

Straightforward to implement, teach and assess

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

Engaging for everyone

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

Recognition

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

All you need to get started

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

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

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

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What are BTEC Specialist qualifications?

BTEC Specialist qualifications are work-related qualifications available from Entry to Level 3 in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment in a specific occupational area. The qualifications also provide career development opportunities for those already in work. The qualifications may be offered as full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

Sizes of Specialist qualifications

For all regulated qualifications, Pearson specify a total number of hours that it is estimated learners will require to complete and show achievement for the qualification – this is the Total Qualification Time (TQT). The TQT value indicates the size of a qualification.

Within the TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve tutors and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

As well as TQT and GLH, qualifications can also have a credit value – equal to one tenth of TQT, rounded to the nearest whole number.

TQT and credit values are assigned after consultation with users of the qualifications.

BTEC Specialist qualifications are generally available in the following sizes:

- Award – a qualification with a TQT value of 120 or less (equivalent to a range of 1–12 credits)
- Certificate – a qualification with a TQT value in the range of 121–369 (equivalent to a range of 13–36 credits)
- Diploma – a qualification with a TQT value of 370 or more (equivalent to 37 credits and above).

Pearson BTEC Level 2 Certificate

The 30-credit Pearson BTEC Level 2 Certificate covers some of the knowledge and practical skills required for a particular vocational sector.

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

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

Key features of the Pearson BTEC Level 2 in Design

At Level 2 learners will build on and develop their skills, and begin to extend their knowledge into understanding.

The Pearson BTEC Level 2 in Design has been developed to give learners the opportunity to:

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

National Occupational Standards

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

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

The Pearson BTEC Level 2 Certificate in Design relates to the following National Occupational Standards:

CCSkills

Crafts

Design

Jewellery

Skillset

Animation

Design for the Moving Image

Interactive Media and Computer Games

Photo Imaging

Textiles and Material Design.

Rules of combination

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

Rules of combination for the Pearson BTEC Level 2 Certificate in Design

When combining units for Pearson BTEC Level 2 Certificate in Design, it is the centre's responsibility to ensure that the following rules of combination are adhered to.

- 1 The Total Qualification Time (TQT) for this qualification is 300 hours.
- 2 The Guided Learning Hours (GLH) for this qualification is 180.
- 3 Qualification credit value: a minimum of 30 credits.
- 4 Minimum credit to be achieved at, or above, the level of the qualification: 30 credits.

All credits must be achieved from the units listed in this specification.

Pearson BTEC Level 2 Certificate in Design

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

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

Pearson BTEC Level 2 Certificate in Design			
Unit	Specialist optional units – Group A (minimum 20 credits)	Credit	Level
1	Design Technology Processes	10	2
2	Exploration of 3D Design Media, Materials and Techniques	5	2
3	Communication of Design Ideas	5	2
4	Historical Contexts for Design Development	10	2
5	Application of Design Software	5	2
6	Design Issues	10	2
7	Working with Service Design Briefs	10	2
8	Design Marketing	10	2
9	Working in the Art and Design Industry	5	2
10	Working with Built Environment Briefs	10	2
11	Product Design	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
12	Working with Photography Briefs	10	2
13	2D Visual Communication	5	2
14	3D Visual Communication	5	2
15	Working with 3D Design Briefs	10	2
16	Working with Graphic Design Briefs	10	2
17	Working with 3D Design Crafts Briefs	10	2
18	Working with Fashion Design Briefs	10	2
19	Working with Textiles Briefs	10	2
20	Working with Digital Art and Design Briefs	10	2
21	Working with Moving Image Briefs	10	2
22	Working with Site-specific Briefs	10	2

Assessment

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

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

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

Guidance

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

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

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

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

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

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

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

Qualification grade

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

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

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

Quality assurance of centres

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

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

The Pearson quality assurance processes will involve:

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

Approval

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

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

Quality Assurance Guidance

Details of quality assurance for Pearson BTEC Level 2 qualifications are set out in centre guidance which is published on our website (qualifications.pearson.com).

Programme design and delivery

Mode of delivery

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

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

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

Resources

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

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

Delivery approach

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

Access and recruitment

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

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

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

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

Restrictions on learner entry

The Pearson BTEC Level 2 in Design is accredited for learners aged 14 and above.

Access arrangements and special considerations

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

Further details are given in the policy document *Access Arrangements and Special Considerations for BTEC and Edexcel NVQ Qualifications*, which can be found on the Pearson website (qualifications.pearson.com).

Recognition of Prior Learning

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

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

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

Unit format

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

Each unit has the following sections.

Unit title

This is the formal title of the unit that will appear on the learner's certificate.

Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

Level

All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.

Credit value

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

Guided learning hours

Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

Unit aim

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

Unit introduction

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

Learning outcomes

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

Assessment criteria and grading grid

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

Unit content

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

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

Relationship between content and assessment criteria

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

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

Content structure and terminology

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

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

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

Essential guidance

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

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

Units

Unit 1: Design Technology Processes	Error! Bookmark not defined.
Unit 2: Exploration of 3D Design Media, Materials and Techniques	Error! Bookmark not defined.
Unit 3: Communication of Design Ideas	Error! Bookmark not defined.
Unit 4: Historical Contexts for Design Development	Error! Bookmark not defined.
Unit 5: Application of Design Software	Error! Bookmark not defined.
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Unit 1: Design Technology Processes

Unit code: F/602/0679

Level: 2

Credit: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable the learner to be able to understand and contextualise design technology materials and processes. The learner will recognise the opportunities and controls that influence design decisions.

Unit introduction

This unit offers the learner the opportunity to develop an understanding of the characteristics of design technology materials. In addition the learner will gain an understanding of the skills and techniques that are required to produce design technology products. It is the intention that this unit offers the learner the opportunity to focus on a specific area of design technology in some detail.

Design technology products are made for a specific purpose with a targeted client group in mind; this unit will enable the learner to develop an understanding of how to produce a product that meets the client's needs.

The design technology process comprises a series of problem solving processes. In order to furnish the learner with possible solutions it is recommended that they are introduced to examples of different practice that will inform and develop their own practice. In addition learners will be introduced to design research, planning, development, production, testing, and evaluation skills.

Learning outcomes

To achieve this unit a learner must:

- 1 Understand how design technology products are designed to meet the needs of different user groups
- 2 Know about design technology materials and processes
- 3 Be able to research and develop design technology ideas
- 4 Be able to develop, test and refine a design technology product

.

Unit content

1 Understand how design technology products are designed to meet the needs of different user groups

Different user groups: establishing requirements of potential clients; understanding time and budget restrictions; understanding materials and production restrictions; clarifying target market

2 Know about design technology materials and processes

Exploring materials: working characteristics; physical properties; creative potential; limitations eg 2D, 3D, resistant, non-resistant materials, graphic design, media, digital media, food

Exploring processes: 2D processes eg designing, drawing, collage, painting, cutting, joining, photography, digital reproduction; 3D processes eg cutting, joining, measuring, texturing, modelling, shaping, fabricating, carving; graphic design processes eg computer programs, photography, 3D modelling, sketching, typography; media processes eg filming, sound recording, photography, editing, image manipulation; food technology processes eg food preparation, food storage, food decoration, food presentation

Health and safety: health and safety rules and regulations for use of materials and processes; elimination of risks to self and others; thinking and working safely in a workshop environment; COSHH guidance on materials and workshop practice; risk assessment

3 Be able to research and develop design technology ideas

Research: primary research eg museums, commercial marketplace, site visits; secondary research eg internet, literature

Develop design technology ideas: selecting materials and processes; planning; experimenting to identify the potential of the material; using 2D media to record and reflect on the design development processes; presenting and discussing design technology development

4 Be able to develop, test and refine a design technology product

Testing: produce prototypes; testing situations; evaluate eg suitability, performance, potential

Refine design technology ideas: assess suitability; production (processes, materials); adapt plans and practice; evaluate quality of final product; monitor aesthetic considerations; investigate suitability of alternatives

Evaluate suitability of final product: fitness for purpose; feedback from target user; cost of final product; aesthetic qualities

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 recognise the requirements of different user groups P2 investigate and describe design technology materials P3 explore and describe design technology processes P4 develop a plan for a design technology product P5 develop prototypes for a design technology product	M1 describe the requirements of different user groups with some detail M2 investigate and explain the characteristics of design technology materials M3 explore and explain design technology processes M4 develop a detailed plan that shows some insight into the requirements of the design technology production process and target user M5 competently develop design technology prototypes	D1 explain in detail the requirements of different user groups D2 investigate and critically comment on the characteristics of design technology materials D3 explore and critically comment on design technology processes D4 develop a detailed plan that is regularly monitored and revised and shows a considered understanding of the design technology production process and the target user D5 develop imaginative design technology prototypes

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P6 develop the design technology product</p> <p>P7 test and evaluate the design technology product.</p>	<p>M6 use processes and materials with some competence to develop a design technology product that would be useable with minor alterations</p> <p>M7 plan and follow competent testing processes and draw relevant conclusions.</p>	<p>D6 use processes and materials effectively to create an effective product that is useable with no alterations</p> <p>D7 plan and follow an imaginative and informed testing process and draw detailed and insightful conclusions.</p>

Essential guidance

Delivery

This unit is designed for the range of design technology disciplines. Investigation of the target user group underpins the learner's understanding, enabling the learner to develop a focused understanding of who the design technology product is being produced for. The first half of the unit is skills-based. It will focus on the teaching of design technology materials and processes. This should be through investigative practical workshop activities. The workshops will enable the learner to develop a working knowledge of how to select and use appropriate materials and production processes. When the learners have an understanding of design technology materials and processes they will develop a design and a prototype and produce a design technology product for a target user or user group. It is important that the learner consistently tests, monitors and evaluates the production process.

Assessment

The main purpose of this unit is to develop the learners' knowledge and use of design technology materials, facilitated through tutor demonstration and practical workshops. Learners should be given many opportunities to experiment with design technology materials and processes. Tutor witness statements and formative and summative opportunities may be used to support evidence of learner attainment.

Employer Engagement and Vocational Contexts

Employer engagement is desirable; employers may be able to support learning through site visits to industry, or by contributing to the assignment planning process. It is recommended that tasks are set in a practical context.

Essential resources

Learners will need access to a range of design technology materials and the relevant tools and equipment. A studio space for experimentation and development of ideas is essential. Access to a selection of design technology products for research and investigation would be useful. Site visits to museums and industry would be valuable.

Indicative resources

Textbooks

Hudson J — *50 Product Designs from Concept to Manufacture*
(Laurence King, 2008) ISBN 978-1856695411

Lefteri C — *The Plastics Handbook* (Rotovision, 2008) ISBN 978-2888930020

Owen-Jackson G — *Developing Subject Knowledge in Design Technology*
(Trentham Books, 2007) ISBN 978-1858562452

Thompson R — *Manufacturing Processes for Design Professionals*
(Thames & Hudson, 2007) ISBN 978-0500513750

Websites

www.technologystudent.com links to design and technology learning resources

Unit 2: Exploration of 3D Design Media, Materials and Techniques

Unit code: T/602/0680

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to enable the learner to develop an informed knowledge of 3D design technology media, materials and techniques.

Unit introduction

This unit introduces the learner to the media, materials and techniques that can be used in the fabrication of 3D design technology products. The learner will investigate a wide range of media, materials and fabrication processes. Investigation will be informed by research and practical exploration. It is recommended that the learner compiles their findings into a database that can be used when planning and making subsequent design technology products.

Learning outcomes

To achieve this unit a learner must:

- 1 Understand and classify the characteristics of 3D design technology fabrication materials
- 2 Understand the manufacturing processes for 3D design technology media, material and techniques.

Unit content

1 Understand and classify the characteristics of 3D design technology fabrication materials

Organic materials: eg timber, linen, wool, willow, plaster, paper, natural forms, branches, leaves, shells

Constructed materials: eg fibreboards, plywood, blockboard, chipboard, perspex, glass, plastics, metals, wire, rope, cardboard, synthetic dress-making fabrics

Making techniques: selecting; using; appropriate tools; making eg measuring, cutting, joining, dying, painting, shaping, weaving, 3D digital technologies, modelling, maquettes, laminating, fusing, casting, slotting, piercing, texturing, surface decoration, sanding, polishing, finishing

Health and safety: health and safety rules and regulations for use of materials and processes; elimination of risks to self and others; thinking and working safely in a workshop environment; COSHH guidance on materials and workshop practice; risk assessment

2 Understand the manufacturing processes for 3D design technology media, materials and techniques

Manufacture: batch; mass manufacture; one-off manufacture; contexts; costs; production requirements; target market; case studies

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify that characteristics of materials that could be used to make design technology products P2 use design technology fabrication materials P3 recognise processes used for one-off manufacture P4 recognise processes used for batch manufacture P5 recognise processes used for mass manufacture.	M1 describe in some detail the characteristics of materials that could be used to make design technology products M2 competently use design technology fabrication materials M3 describe in some detail the processes used for one-off manufacture M4 describe in some detail the processes used for batch manufacture M5 describe in some detail the processes used for mass manufacture.	D1 explain and evaluate the characteristics of materials that could be used to make design technology products D2 skilfully use design technology fabrication materials D3 explain and evaluate the processes used for one-off manufacture D4 explain and evaluate the processes used for batch manufacture D5 explain and evaluate the processes used for mass manufacture.

Essential guidance

Delivery

The purpose of this unit is to develop learners' knowledge and understanding of 3D design technology materials with the intention that the learner develops a working knowledge and ability to select and use materials for a 3D design technology product. The knowledge of 3D materials is skills-based. Delivery of the unit will focus on the teaching of design technology materials and processes; this should be through investigative practical workshop activities.

The unit also introduces the learner to the different production approaches for design technology product manufacture and learners will need to be guided in the investigation of the different possible production processes. Involving industry or individual makers to demonstrate current industry practice would be valuable.

Assessment

The main purpose of this unit is to develop the learners' knowledge and use of 3D design technology materials through research, tutor demonstration and practical explorative workshops. Evidence for assessment requires a range of formats, such as a database of materials, a research journal and presentation of ideas. Evidence of learner understanding may include written work, diagrams, annotated photographs and videos of practical work. As the learner completes this unit the assessment should comprise formative and summative assessment opportunities.

Employer Engagement and Vocational Contexts

Employer engagement is desirable; employers may be able to support learning through site visits to industry, or by contributing to the assignment planning process. These activities may provide evidence to support the assignment activities. It is recommended that tasks are set in a practical context.

Essential resources

Learners will need access to a range of design technology materials and the relevant tools and equipment, together with studio space for experimentation and development of ideas.

Indicative resources

Textbooks

El Wakil S D — *Processes and Design for Manufacturing* (Waveland Pr Inc, 2002)
ISBN 978-1577662556

Lefteri C — *Making It: Manufacturing Techniques for Production Design*
(Laurence King, 2007) ISBN 978-1856695060

Lefteri C — *Materials for Inspirational Design* (Rotovision, 2006)
ISBN 978-2940361502

Lefteri C — *Wood: Materials for Inspirational Design* (Rotovision, 2003)
ISBN 978-2880466459

Websites

www.design-technologystudent.com	Links to design and technology learning resources
http://www.hse.gov.uk/index.htm	Website of the Health and Safety executive
www.technologystudent.com	Links to design and technology learning resources

Unit 3: Communication of Design Ideas

Unit code: A/602/0681

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

This unit enables learners to research how design ideas are communicated, and to apply methods and techniques to communicate their own design intentions.

Unit introduction

Designers use a range of methods and techniques to communicate design ideas. These are selected and applied according to the designer's intention and purpose, and the requirements of the audience. These may include formal applications such as pitches and presentations to potential clients, as well as presenting ideas to team members, or simply clarifying the creative direction they intend to take in developing a design solution. In this unit learners should identify the situations where designers communicate their ideas and research the range of methods and techniques that they use to do this. They may develop their skills in communicating their own design ideas through selecting and applying appropriate methods and techniques when presenting their work.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to investigate the methods used by designers to communicate ideas
- 2 Be able to use techniques, technology and media to communicate ideas.

Unit content

1 Be able to investigate the methods used by designers to communicate ideas

Investigate: case studies; practitioners; companies; information gathering eg surveys, questionnaires, blog, email; official bodies eg Design Council

Functions: personal eg clarify intentions, explore alternatives, develop options; team-based eg sharing information, discussing ideas, collaborative practice; formal eg client pitch, presentations, competition entries, for publication; design development

Test methods: techniques; media; drawing eg handmade, sketches, freehand, thumbnails, roughs; computer-based eg 2D software, digital imaging, image manipulation, vector based graphics; 3D software eg CAD, 3D modelling; time-based eg animated sequences, presentation software; presentations; pitches; mood boards; samples; verbal presentation skills; written information; response; feedback

2 Be able to use techniques, technology and media to communicate ideas

Communicate ideas: creative intention eg design solution, show visual sources, approach, receive feedback, inform design development, pitch, testing response, presentation; propose; work eg preliminary ideas, working drawings, research, prototypes, mock-ups, models, mood boards, outcome

Techniques, technology and media: drawing eg hand-produced, annotated designs, layouts, visualization; computer-generated eg digital imaging, image manipulation, output, animated, modelled, presentations; verbal information; text

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 test the methods, techniques and media used by designers to communicate their design ideas</p> <p>P2 communicate own design ideas by using media, technology and techniques.</p>	<p>M1 compare and contrast the methods, techniques and media used by designers to communicate ideas</p> <p>M2 effectively communicate design ideas by using media, technology and techniques consistently.</p>	<p>D1 evaluate methods, techniques and media used by designers to communicate ideas</p> <p>D2 independently use media, technology and techniques to communicate design ideas imaginatively.</p>

Essential guidance

Delivery

Learners should be taught how to investigate examples of designers' work and to explore the techniques and methods they have employed to communicate design ideas in their work, across as wide a range of disciplines as possible, to ensure learners explore a variety of applications. This may be supported by visits to galleries, museums, current exhibitions and online research. The Design Council website www.designcouncil.org.uk contains links to examples of designers' work. If available, a seminar/presentation by a practitioner may be arranged, where learners can see examples of design ideas and the techniques employed to communicate them. Learners can work to a set brief that requires them to develop a design idea and apply techniques, technology and methods to communicate their intention, seek feedback and responses and try out presentation techniques, supported by tutor demonstrations. Learners should also be taught how to prepare material to support verbal presentations such as prompts and notes, as well as written information. Communication skills should be reinforced when possible. Learners may benefit from repeated practice when presenting ideas.

Assessment

Assessment evidence for this unit will involve a blend of submitted practical work and tutor observations. Learners may submit research folders or journals, supported by a presentation and/or discussion. Tutors will need to check the understanding of learners through observing them discussing their research findings. Although formal written work is not to be ruled out, it may be that the presentation format might be better suited to the learners in expressing their views and ideas, notably to reach the higher grade profiles. Learners may submit practical work involving any combination of sketches, annotated drawings, roughs, notes, visualisations, mock-ups (handmade and digitally generated), samples and ideas for prototypes. At this level some of the work may suggest the potential for application of their design ideas rather than being completed outcomes, such as work at the early stages of the design development cycle.

Employer Engagement and Vocational Contexts

If possible, engaging the assistance of a local designer for a practitioner talk/seminar would benefit the delivery. It is important that learners are aware of the requirement for communicating ideas ie clarity and sound presentation methods, and practitioners can provide up-to-the-moment advice and experience on this. Design ideas may also be communicated through the learners being asked to pitch for a simulated brief, or it may be possible to engage local commerce/organisations for a live project.

There are a number of support services available, as follows:

Vocational learning support resources:

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

Business and finance advice:

- local and regional business link – www.businesslink.gov.uk

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

Essential resources

Centres should provide studio/classroom space for general research. Learners should have access to information detailing a wide range of design applications and the current practice in communicating design ideas. Learners will require access to practical studios when developing their design ideas; the range of these will depend on the scope offered the learners and the resources available in the centre. IT resources will be required for learners pursuing digital-based design work//presentations.

Indicative resources

Textbooks

Dawber M — *Big Book of Fashion Illustration* (Batsford, 2007)
ISBN 978-0713490459

Hudson J — *1000 New Designs 2 and Where to Find Them* (Laurence King, 2010)
ISBN 978-185669 6432

Lidwell W et al — *Universal Principles of Design: 115 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions and Teach Through Design* (Rockport, 2010) ISBN 978-1592535873

MacLellan T, Parsons A and Wise J — *BTEC Level 2 First Art and Design Student Book* (Pearson, 2010) ISBN 978-1846906121

McKelvey K and Munslow J — *Fashion Design: Process, Innovation and Practice* (John Wiley, 2009) ISBN 978-1444313000

Rudge I and Rudge G — *1000 Interior Details for the Home and Where to Find Them* (Laurence King, 2009) ISBN 978-1856696104

Journals

Creative Review

Design Week

Selvedge

Textiles Magazine

Websites

www.adobe.com	Art and design software
www.designcouncil.org.uk	Design Council – disciplines, links and articles
www.designnation.co.uk	The website of the Design Trust
www.drawingroom.org.uk/intro.htm	The website of a gallery dedicated to contemporary drawing
www.vam.ac.uk	The website for the Victoria and Albert Museum

Unit 4: Historical Contexts for Design Development

Unit code: F/602/0682

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The unit aims to develop learners' awareness and knowledge of how historical and contemporary everyday 2D and 3D designs are informed and influenced by designs from different times and cultures.

Unit introduction

Through their own investigation learners will gain a broad knowledge of the development of design and designing from 1851 to the present day as the result of social, technical, economic and political circumstances of the time. They will also develop more detailed insights into the work of a number of specific designers, design movements and iconic 2D and 3D products, environments and systems and their impact on the everyday experiences of the general public. This work will be applied to and undertaken in the context of practical design assignments.

Learners need to understand that design does not happen in isolation but is influenced by previous designs and designers, and occurs in the particular circumstances of the time, that design is something that is continually evolving. The ability to 'deconstruct' an existing design provides insights into the decision-making processes of the designer and the available materials, processes and technologies of the time. At the same time, making judgements about the successes and failures of previous designs develops learners' abilities to critically evaluate their own work.

When studying previous designs learners will need to consult a variety of primary and secondary source materials, becoming increasingly aware that accounts and representations may vary and sometimes contradict each other. Ideally they will have access to actual examples of design rather than reproductions, for example, through visits to museums and the use of loan collections. However, the intention is that the course is not just concerned with iconic designs and famous designers but with the everyday designs used and experienced by the general public.

Learners will need to record their research through a variety of means, particularly including digital video and photography as well as more conventional note-taking. They will need to make appropriate selection from their research and exploratory studies in order to present their work in an informative and engaging manner.

To a certain extent work might specialise in one area of for example design, fashion or graphics but must be placed in the wider context of 2D and 3D products, environments and systems.

Learning outcomes

To achieve this unit a learner must:

- 1 Know the influences of historical and contemporary design developments from 1851 to the present day
- 2 Be able to locate key iconic designs and influential designers within a broad historical timeline
- 3 Know about design divergence and convergence
- 4 Understand designs from different times and cultures.

Unit content

1 Know the influences of historical and contemporary design developments from 1851 to the present day

Influences: designs; designers; access to knowledge; prior work of other designers; design movements

Movements: evolution; time; place; overlap

Wider context: commissioning; development; design brief; subsequent success; failure; context eg social, technical, economic, political

2 Be able to locate key iconic designs and influential designers within a broad historical timeline

Locate: context (social, technical, economic, political)

Iconic designs: classics; initial reception; reputation (rising, falling)

Influential designers: popularity; influence eg approach, materials, niche, contributing factors

Historical timeline: working methods; technologies; regions; cultures; previous approaches

3 Know about design divergence and convergence

Design divergence: differentiation; diversity; analysis; divergent thinking; exploration; experimentation; bespoke solutions; market segmentation

Design convergence: simplification; synthesis; multiple functions; application; frameworks; devices eg smart phones; economies of scale eg industry standards, common formats, off-the-shelf components

4 Understand designs from different times and cultures

Characteristics: material; process; aesthetic; use

Description and evaluation: words; images; design elements (physical, aesthetic); successes; failures; personal judgements

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the main design movements since 1851	M1 explain the influences of historical and contemporary design developments from 1851 to the present day with reference to designs and/or key designers	D1 analyse the influences of historical and contemporary design developments from 1851 to the present day with reference to diverse iconic designs and key designers
P2 describe how an iconic design and/or a key designer relate(s) to one or more specific design movements	M2 referring to different sources, present the evolution of an everyday design within a timeline with reference to the social, technical, economic and political contexts of the time	D2 referring to diverse sources, present the evolution of an everyday design within social, technical, economic and political contexts of the time
P3 identify how existing designs evolve from previous designs	M3 investigate and compare differences between examples of design divergence and design convergence	D3 imaginatively present an analysis of the differences between examples of design divergence and design convergence
P4 identify any social, technical, economic and political factors influencing a specific designer's work	M4 compare and contrast in a coherent way the characteristics of designs from different times and cultures.	D4 evaluate imaginatively the characteristics of designs from different times and cultures.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P5 describe differences between examples of design convergence and design divergence</p> <p>P6 review the characteristics of designs from different times and cultures.</p>		

Essential guidance

Delivery

It is anticipated that this unit could be delivered as part of a wider programme of portfolio-based design work, or as a discrete unit focusing on historical and contextual design studies in which what is learned can be and is understood as being applied to other units. Whatever the approach the emphasis should be on practical work rather than a didactic review of standard subject textbooks.

In order to maintain learners' interest, tutors are encouraged to use different approaches in delivering this unit: lectures, discussions and seminar presentations alongside visits to museums, special exhibitions and local industrial history sites. Visiting speakers could add to the vocational relevance of the subject for the learner. Whichever delivery methods are used, tutors should endeavour to stimulate, motivate, educate and inspire.

There are a variety of ways in which the learning outcomes might be achieved through the mixing and matching of the performance criteria. For example:

One single project could be undertaken in which the study of a particular design or designer is explored in considerable depth and breadth.

A number of guided shorter activities or projects might introduce learners to a series of study methods and techniques of analysis and evaluation, leading to an individually-chosen research project.

A series of guided short activities might be undertaken to support a longer project in which the learner undertakes a design assignment with the specific intention of drawing on previous designs as a source for inspiration and development.

While an understanding of the principal design movements and key designers is important, project work should ideally be undertaken that places designs in their everyday context. For example, studies of the design evolution of:

- the domestic vacuum cleaner, camera or phone
- small family cars
- footwear
- jewellery
- children's books
- suburban household kitchens
- town centres, local parks and playgrounds.

Tutors will need to decide whether to set specific designs and designers for study, to offer a choice from a given list, or to allow learners to propose their own choices.

Throughout the unit particular attention should be paid to developing learners' critical vocabulary and their confidence in expressing personal judgements about the quality of existing designs or the work of other learners.

Learners may need to be taught how to collect and record information. Many learners will be skilled in using digital processes for the purpose of research and tutors need to exploit their learners' prior knowledge by creating opportunities for varied and interesting research methods. These will include using traditional recording from books and journals, interviewing professional practitioners live or by

email or interacting through blogs, and using the internet to access a broad range of information. Ideally, learners should have access to a well-stocked learning centre with books and computers, DVD and CD ROM contextual material, from which to plan and build their investigations. Visiting contemporary exhibitions, workshops and design studios will give learners insight into the approaches and use of media of practitioners in the vocational world.

Learners should have access to the use of digital recording equipment to encourage them to record their investigations, discussions and developments for this unit.

Tutors will need to demonstrate meaningful ways of using contextual research. Downloading and copy/pasting must be demonstrated as useful only when supported by the learners' own comments, notes or annotations. Appropriate methods of recording the information source should be discussed.

Tutors will need to demonstrate the value of independent thoughts and contributions, supported by sections of relevant and meaningful contextual material. It is expected that informal discussions and more formal presentations by learners will be an essential teaching and learning tool for the delivery of this unit. Using digital video recording during discussions and presentations will help learners to develop their ability to use critical, analytical vocabulary.

Learners need to be taught how to appropriately present their research findings about design and designers. The form of the presentation may vary and learners should be encouraged to provide clear, well-organised information and to think about interesting and creative ways of presenting their exploratory work. The work can be displayed in a sketchbook, on display sheets or boards, or by illustrated, oral and digital presentation. A traditional illustrated essay/report format is not expected, though might be appropriate for some learners.

Assessment

Learners should submit a portfolio of evidence consisting of:

- research clearly showing the sources of information
- notes, sketches and other appropriate media that reveal unit skills, knowledge and understanding
- work that reveals a critical response to work of others and self
- final and ongoing imaginative presentation methods.

Employer Engagement and Vocational Contexts

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

Assignments should be vocationally relevant and centres should work with outside agencies to offer 'live' assignments to learners or to provide work experience.

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

Vocational learning support resources:

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

Business and finance advice:

- local and regional business link – www.businesslink.gov.uk.

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

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

Essential resources

Learners will need to reflect on others' work and should be encouraged to link it to their own practical work in other units. This will help them to gain an understanding of the context they work in and to gain inspiration for further assignments. Evidence for assessment should aim to link practical visual work with written and verbal materials.

Learners should have access to learning centre resources, which should include broad coverage of historical, cultural and contemporary design. Resources should include written and visual, traditional and digital materials. The collection should be sufficient to enable learners to achieve the unit.

Learners should also have access to relevant museums and galleries to study appropriate work first hand. Audio-visual and computer-aided equipment and software should be used where appropriate to support teaching and learning, for example CD ROM, DVD and the internet.

Since this unit is integrated with learners' ongoing practical work, coverage will include practical design resources such as access to studios, workshops and associated materials and equipment.

Indicative resources

Textbooks

Clark H and Brody D — *Design Studies: A Reader* (Berg, 2009)
ISBN 978-1847882363

Fiell C and Fiell P — *Design of the 20th Century* (Taschen, 2005)
ISBN 978-3822840788

Frayling C — *Art and Design* (Collins and Brown, 1999) ISBN 978-1855857254

Sparke P — *The Genius of Design* (Quadrille Publishing, 2010)
ISBN 978-1844007530

Woodham J M — *Twentieth Century Design* (Oxford Paperbacks, 1997)
ISBN 978-0192842046

Journals

Creative Design

Design

Design Week

Wired

Websites

www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.creativecommons.org	Creative Commons, dedicated to online sharing and collaboration of resources
www.design-council.org.uk	The national strategic body for design
www.ddlearning.co.uk	Design Direct learning resources
www.designmuseum.org	The Design Museum
www.fashion_era.com/C20th_costume_history	Fashion website with illustrations of fashion, costume, clothing and social history
www.graphicdesignblog.co.uk	Blog run by a freelance graphic designer
www.nsead.org/home/index.aspx	The National Society for Education in Art and Design
www.vam.ac.uk	The Victoria and Albert Museum

Unit 5: Application of Design Software

Unit code: K/602/0305

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

This unit aims to enable learners to identify software tools for design work, and to understand the files and functionality required.

Unit introduction

This unit has been designed as a basic introduction to the software used by practising designers and the tasks designers require their IT tools to do to support them in their work. Learners should be required to use computers throughout their learning but must use the industry-standard packages, perhaps in cut down form, which will be ubiquitous in the design industry. Learners will need to become increasingly proficient in their use of the software throughout their career and will likely need support as new features and functionality is added. This unit introduces the software and also the language they will need in the workplace to communicate with others on IT issues.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about the components of IT systems used for design work
- 2 Know the basic functions of 2D and 3D drawing software packages
- 3 Be able to use the basic operations of graphics and animation software packages
- 4 Be able to output files which are appropriate to subsequent stages of the design process.

Unit content

1 Know about the components of IT systems used for design work

Components: monitors; keyboard; mouse; tablet

Ancillary equipment: printers; scanners; storage; backup; network; USB peripherals; cameras (video, stills)

Specification and performance: computer speed in MHz; resolution eg DPI, screen resolution, camera megapixels, scanner resolution; rendering speed; internal clock; mouse and tablet resolution; frames per second

2 Know the basic functions of 2D and 3D drawing software packages

Input: components of the screen eg windows, tools, drawing space, editing and erasing; input method eg mouse, tablet; editing eg numeric, zoom in/out

Manipulation: treatment; colour; texture; transform; layering; masks; shadows; clone

Saving and backup: file size; file location; backup eg on-site, off-site, in the cloud; portability; speed; security; labelling

3 Be able to use the basic operations of graphics and animation software packages

Input: mouse; tablet; scanning; photographs; video capture; cables and connectors; lighting; sketches; drawings; importing from other software packages

Treatment: zoom in; zoom out; colouring; tweening; scaling; layout; form

Output: rendering; quality, file format; file size and resolution; portability; compression

4 Be able to output files which are appropriate to subsequent stages of the design process

Out to print: client's specifications; file types; sizes; resolution; portability; network; attachments; security

Out to CAM: prototyping; rapid prototypes; manufacturing (sources, procedures); costs; DIY printing eg 2D, 3D; working with suppliers and clients remotely

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the components of a computer used for design P2 describe the functionality of ancillary IT equipment used in design P3 differentiate between equipment using specifications and performance P4 compare input methods for design software uses P5 describe the image manipulation features of basic design software packages P6 demonstrate procedures for saving and backing up design software files	M1 competently identify the components of a computer used for design M2 describe competently the functionality of ancillary IT equipment used in design M3 competently differentiate between equipment using specifications and performance M4 competently compare input methods for design software uses M5 competently describe the image manipulation features of basic design software packages M6 competently demonstrate procedures for saving and backing up design software files	D1 confidently identify the components of a computer used for design D2 confidently describe the functionality of ancillary IT equipment used in design D3 confidently differentiate between equipment using specifications and performance D4 confidently compare input methods for design software uses D5 confidently describe the image manipulation features of basic design software packages D6 confidently demonstrate procedures for saving and backing up design software files

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P7 describe the processes of capturing designs when using graphics or animation software</p> <p>P8 demonstrate the image manipulation possibilities provided in graphics and animation software</p> <p>P9 save files which match clients' specifications and requirements</p> <p>P10 provide files suitable for use in manufacturing and outsourcing.</p>	<p>M7 discuss the key processes of capturing designs when using graphics or animation software</p> <p>M8 demonstrate a range of appropriate image manipulation possibilities provided in graphics and animation software</p> <p>M9 competently save files which match clients' specifications and requirements</p> <p>M10 competently provide files suitable for use in manufacturing and outsourcing.</p>	<p>D7 explain the main processes of capturing designs when using graphics or animation software</p> <p>D8 demonstrate a high level of competence when manipulating images using graphics and animation software</p> <p>D9 confidently save files which match clients' specifications and requirements</p> <p>D10 confidently provide files suitable for use in manufacturing and outsourcing.</p>

Essential guidance

Delivery

Learners must have access to current industry-standard software to maximise their progression to further training and into the workplace. Software in the cut down format, where such packages exist, is acceptable, although learners should not be excluded from fuller versions. Access to professional examples of design work should be a regular part of their learning, as should access to motivating and engaging staff and visiting lecturers.

Assessment

Learners should submit a portfolio of evidence that demonstrates:

- knowledge of the components of IT systems used for design work, and the functions of 2D and 3D drawing software packages; this can be in the form of notes, sketches or other appropriate media
- use of graphics and animation software packages to manipulate images, save and back up files
- the ability to output files appropriate to later stages of the design process.

Essential resources

Centres could offer research resources in the form of relevant books, videos and internet access on technique, history and contemporary practices.

Learners should have access to adequate production equipment. This may take the form of traditional equipment as well as graphics tablets, film and video recording and suitable audio computer software packages.

Indicative resources

Textbooks

Adobe Creative Team — *Adobe InDesign CS5 Classroom in a Book* (Adobe, 2010) ISBN 978-0321701794

Burke S — *Fashion Computing: Design Techniques and CAD* (Burke Publishing, 2006) ISBN 978-0958239134

MacLellan T, Parson A S and Wise J — *BTEC Level 2 First Art and Design Student Book* (Pearson, 2010) ISBN 978-1846906121

Wells P and Quinn J — *Basics Animation: Drawing for Animation* (AVA Publishing, 2008) ISBN 978-2940373703

Websites

designmuseum.org	home of the UK museum of design based on the South Bank at Shad Thames
students.autodesk.com	student pages from leading 3D software provider
www.designformanufacture.info	a competition that originated in 2005, which examines good design and forward thinking in housing design.

Unit 6: Design Issues

Unit code: R/602/1223

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to introduce learners to the environmental, political, sociological and cultural factors which influence design and the implications of these issues on future creative developments.

Unit introduction

Designers in the 21st century have had to adapt their practice to take into account international issues which have impact on all aspects of modern living. Factors such as global warming, energy depletion, child labour, manufacturing shifts, cultural changes and advanced communications have all had an impact on how design is developed. Many of the choices that designers have to make relate not only to creative problem solving but also to the moral, ethical and sociological implications that design solutions now have to acknowledge. Design practice today requires that creative solutions are reached with integrity and consideration for numerous human, environmental and ecological factors. Global awareness of issues relating to design are increasing as communications have become more efficient. The public are more appreciative of factors such as depletion of the rainforests, pollution from manufacturing sources and the debates surrounding worker exploitation, health-threatening working environments and child labour. These issues also include local and regional shifts linked to industry and employment. In addition to this the modern design market has become increasingly segmented and the 'one size fits all' approach to design is no longer a viable or profitable option. Different people demand different design solutions depending, for example, on age, gender, race, ethnicity, physical ability, lifestyle, culture or religion. Added in to this mix is the more demanding consumerist society, which increases the customer need for the latest products, be that cars, clothes, household products or the latest packaging graphics on a drinks can. Built-in obsolescence in design, and the demand for the new and innovative has meant that the turnover of consumer goods continues to increase. One other primary factor influencing design is the rapid advance in technology which in turn drives the need for more innovative design solutions. This is particularly true in areas of telecommunications, entertainment, transport and medical technology. This unit will provide the basis for understanding some of the key issues which influence design on a global basis. The areas encountered will provide factors for debate into the implications for design in the future and encourage the learner to adapt and apply creative thinking surrounding these issues to their own practice.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to select information relevant to design issues
- 2 Understand how design issues have altered design practice
- 3 Be able to identify current trends that impact on design practice
- 4 Be able to apply knowledge of key design issues to own work.

Unit content

1 Be able to select information relevant to design issues

Human: workforce eg low wages, extortion, ill treatment, child labour, migration

Conditions: workplace eg exposure to heat, damp, dangerous machinery, hazardous chemicals

Sociological: eg gender, age culture, religion, physical ability, income, expectation, need, perception

Environmental factors: climate eg global warming, deforestation, animal extinction, carbon footprint, natural shortages, loss of resources

Pollution: eg of rivers, oceans, soil, by animals, industrial and household waste, electronic devices, masts, aerials

Energy depletion: eg oil, nuclear fuels, fossil fuels; alternative sources eg wind power, human power, wind up devices, solar, alternative building materials

Recycling: eg reduce, restore, re-use, rethink, waste management, landfill, household waste

Travel and transport: eg air travel, carbon footprint, distribution of goods, vehicle manufacturing, alternative fuels, cars (electric, gas-powered)

Manufacturing: eg outsourcing, cheaper production costs, mass manufacturing, 'superfactories'

Technology: eg faster communication, instant access to new products, built-in obsolescence, higher performance

Industries: mining eg coal, iron ore, gold, diamonds, clay, porcelain, feldspar, heavy metals; production eg clothing, accessories, textiles, furniture, plastics, paper, rubber, oil; traditional eg spinning, weaving, knitting; regional eg Shetlands (wool and tweed), Luton (hat making), Northampton (shoemaking), Nottingham (lace making), Leicester (knitting)

Organisations: eg Greenpeace, Oxfam, the Royal Society for the Protection of Cruelty to Animals (RSPCA), the Department for Environment, Food and Rural Affairs (DEFRA), People for the Ethical Treatment of Animals Foundation (PETA)

2 Know how design issues have altered design practice

Fashion design: clothing eg mass market, high street, designer, couture; specialist goods eg the luxury market, performance sports, protective clothing, medical, military; leather goods eg footwear, handbags, belts, purses, luggage; ethical issues eg use of fur, skin, child labour, forced labour, poor factory conditions, supporting unethical regimes

Textile design: eg natural dyes, natural fibres; alternative fibres eg coconut, hemp, recycled plastic bottles, banana fibre, fish skin

3D design: architecture eg sustainable building materials, energy generation, waste disposal, recycling, non-toxic finishes, geomancy; interior design eg non-pollutant paints, eco friendly wallpapers, furniture from sustainable forests, chemical free carpets, non-polluting carpet fibres; crafts eg clay extraction,

chemical sourcing, rare minerals, metal mining, precious gems, 'blood' diamonds

Product design: communications eg computers, mobile phones, televisions, DVD players; company ethics eg use of labour, manufacturing materials, outsourcing components; transport design eg fuel efficiency, alternative fuels, use of pollutant materials; alternative transport eg bicycles, motorbikes, boats, trains, buses, community transport; household goods eg kitchen equipment, bed linens, towels, white goods, small appliances, electricity consumption

Graphic design/media: advertising eg 'green' messages, persuasive marketing, eco-friendly packaging, use of recycled materials; creating awareness eg through TV advertising, promotional campaigns, endorsement from celebrities, posters, radio broadcast; media issues eg computer games, films, television programmes, newspaper journalism, photographic journalism

3 Be able to identify current trends that impact on design practice

Trend research: agencies eg 'cool hunters', forecasting companies, company reports, marketing services (Mintel, Keynote), futurologists, the design cycle, reviewing the past, world events, advances in technology

Sociological research: market segmentation eg demographics, location, age, race, gender, ethnicity, size, physical ability, social awareness, product demand, hype, income, lifestyle, trend awareness, advertising awareness, peer pressure

Sales methods: eg retail, mail order, online, house party, networking, pyramid selling

Selection and application: to own work eg making choices, personal ethics, moral stance, product belief, strong opinion

4 Be able to apply knowledge of key design issues to own work

Selection: ideas eg concepts, beliefs, design developments, fitness for purpose; materials eg sustainable media, ethical sources, use of appropriate symbols, messages, meanings, typeface, images, styles

Review and respond: eg to public opinion, to assignment brief, to own solutions, to future work

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 source and select information appropriate to design issues P2 report on selected historical and contemporary issues affecting design practice P3 apply current trend analysis and other information to identify possible effects on design practice P4 apply knowledge of design issues to own work.	M1 select and identify different issues which influence design disciplines M2 understand and identify how designers from different disciplines have adapted their practice to acknowledge key design issues M3 define current trend analysis and other information to anticipate possible effects on design practice M4 apply knowledge of key design issues effectively to own work.	D1 select and explain different issues which influence design disciplines D2 understand and explain how designers from a wide range of disciplines have adapted their practice to acknowledge key design issues D3 consistently define current trend analysis and other information to independently and creatively anticipate possible effects on design practice D4 independently and imaginatively apply knowledge of key design issues to own work.

Essential guidance

Delivery

This unit is designed to enable learners to develop knowledge and understanding of the issues which influence design and how these will impact on future developments. The approach to the delivery will be mainly theoretical and research-based in the first instance, with practical applications of the research conclusions applied to a personal project in the latter part of the unit. Tutors' expertise in this area is essential, and learners should be given guidance on how to research appropriately, particularly when seeking out information on global issues such as employment law, exploitation and environmental impacts. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work. Lectures and seminars should be planned for the delivery of design issues theory. These lectures and seminars will be crucial to the early part of the unit. Case studies would aid delivery of theory and practice. Delivery should stimulate, motivate and encourage independent and self-directed learning as well as encouraging debate around the many important issues affecting contemporary and future design.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be both research-based and practical through a self-generated assignment. Assessment should be through a written investigation and visual and verbal presentations. Generated evidence must show the development of knowledge and understanding and include the learners' written research, analysis and the development and presentation of design ideas based upon the initial investigations. Learners should show evidence that they have investigated different global issues affecting design and that they can demonstrate how these have influenced design practice today. They should present researched conclusions in the most appropriate method. This could include notebooks, reports, web pages, photographs, illustrations, written statements or on screen. Learners should show evidence of their ability to source and acknowledge current trends in design and lifestyle and how these will have an impact on design in the future. Learners will need to show how the information they have gathered and identified can be applied practically to their own design ideas through a guided self generated assignment. The conclusions could be presented as finished artefacts, design development sheets or web pages, accompanied by notebooks, reports and a verbal presentation.

Employer Engagement and Vocational Contexts

This unit is essentially research-based and access to practising designers and professional bodies dealing with design issues is essential. Learners would benefit from making field trips to environmental centres and specialist libraries and collections such as the National Newspaper Library. They would also benefit from investigating global agencies dealing with social and environmental issues. The input from visiting professionals from specialist agencies such as Greenpeace, Oxfam and human rights groups would be beneficial to the unit.

Essential resources

Sufficient study resources should be available to enable learners to gather information from a wide range of published sources. Learners will also need opportunities to produce their own images and reports from primary sources such as the natural and built environments and from interviews with environmental agencies and practising designers. They will need access to digital cameras, image libraries and image editing technology.

Indicative resources

Textbooks

Clark H and Palmer A — *Old Clothes, New Looks: Second Hand Fashion* (Dress, Body, Culture) (Berg, 2005) ISBN 978-1859738528

Fry T — *Design Futuring: Sustainability, Ethics and New Practice* (UNSW Press, 2009) ISBN 978-1921410840

Fuad-Luke A — *Design Activism: Beautiful Strangeness for a Sustainable World* (Earthscan, 2009) ISBN 978-1844076451

Fuad-Luke A — *The Eco-Design Handbook* (Thames and Hudson, 2009) ISBN 978-0500288399

Hartman L P, Arnold D G and Wokutch R E — *Rising above Sweatshops: Innovative Approaches to Global Labour Challenges* (Praeger Publishers, 2003) ISBN 978-1567206182

Klein N — *No Logo: No Space, No Choice, No Jobs* (Picador, 2009) ISBN 978-0312429270

Roberts L — *Good: An Introduction to Ethics in Graphic Design* (Ava Publishing, 2006) ISBN 978-2940373147

Ross R J S — *Slaves to Fashion: Poverty and Abuse in the New Sweatshops* (University of Michigan Press, 2004) ISBN 978-0472030224

Walker S — *Sustainable Design: Explorations in Theory and Practice* (Earthscan, 2006) ISBN 978-1844073535

Journals

Green Source — the magazine of sustainable design, published monthly by McGraw Hill

The Journal of Sustainable Product Design — a quarterly journal published by Kluwer Academic Publishers in partnership with The Centre for Sustainable Design

Websites

www.captaincrikey.com	Alternative consumer trend forecasting for design and advertising
www.cfsd.org.uk	Centre for Sustainable Design at University for the Creative Arts
www.ecoarc.com	A design consultancy committed to sustainable and carbon neutral architecture and design

www.ethicalgraphicdesign.co.uk	Creative, morally based solutions for websites, promotional materials, packaging and advertising
www.foe.co.uk	Friends of the Earth
www.peta.org.uk	People for the Ethical Treatment of Animals for food, clothing, entertainment, experimentation

Unit 7: Working with Service Design Briefs

Unit code: A/602/0695

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit will enable learners to gain understanding and experience in exploring creative solutions within a service design context.

Unit introduction

Service design places the customer or client experience at the heart of its practice. It involves the analysis, design and implementation of a system focused on providing the most effective and enjoyable service for customers within a defined scenario. The ongoing development and availability of technology has increased the potential for customers to interact with providers in a range of different settings, such as online banking and shopping, sourcing entertainment or interacting on a social networking site from portable devices. In this unit learners should explore the concepts underpinning the function of service design, and how organisations develop services. Learners should develop a personal creative response to a set service design brief, and explore design ideas through drawing as well as using technology. Presentation and communication also form an important element of this unit. Learners should reflect on their creative approach to meeting the design brief, through reviewing their own working practices and ideas.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about the concepts of service design
- 2 Be able to develop ideas for a service design brief
- 3 Be able to review own service design work.

Unit content

1 Know about the concepts of service design

Service: public sector eg education, schools, colleges, universities, hospitals, healthcare, public transport; local government; private sector eg air travel, rail, retail services, online retail operators; communications eg broadcasting, mobile networks, PDAs; online environments; marketing; products

Functions: information gathering eg collect, store, access; processes eg reserve, collect, order, monitor; environments eg in-store, online, domestic, commercial, business, retail; structure; flow

Customers: needs; aspirations; experiences; customer relations; customer feedback systems; interaction

Factors: resources; communication; simplicity; efficiency; interface; technology eg online systems, data transfer, online booking systems; user engagement; satisfaction; brand eg identity, loyalty

2 Be able to develop ideas for a service design brief

Assess: user needs; constraints; purpose; functionality

Requirements: communication; clarity; access; location eg portable, fixed; interface eg online, in person; resources; technology

Plan: system eg flow of information; access; communication eg graphics, images, text, instructions, interaction, interface, signage, customer feedback, brand, identity

Develop ideas: concepts; proposals eg pitches, presentations, written, interactive; drawings eg thumbnails, roughs, design sheets; mocked-up applications eg ticket machines, signage in situ, layouts, environments, digital imagery, prototypes, interfaces, internet-based models, video simulation

3 Be able to review own service design work

Review own work: testing; piloting; shadowing; feedback; surveys; reflection; documenting results; organising data eg questionnaire results; presentation skills; creative intentions

Review work of others: companies; analyse existing systems eg health system; education, travel, online retail sites, auction sites, branding, marketing, customer satisfaction, loyalty, incentives, aspirations; use of technology; interface; interactivity

Factors: customer satisfaction; interaction; resources used; planning; methodologies; initial research; design process; ideas generation; communication skills, technology

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the functions of service design P2 develop a proposal for a service design brief P3 select materials, techniques and processes to produce design ideas P4 explain own service design work.	M1 develop a coherent proposal for an effective solution to a service design brief M2 explore materials, techniques and processes effectively M3 compare and contrast own service design work with the work of others.	D1 independently develop a proposal for an imaginative solution to a service design brief D2 integrate materials, techniques and processes imaginatively D3 evaluate own service design work.

Essential guidance

Delivery

Learners should be taught how to research the concepts that underpin service design. Tutors will need to explain how the different components of the service are designed, such as graphics, language and interfaces as well as the thinking behind the design process such as flow and user friendliness. Companies and organisations in the public and private sectors may provide useful case studies to research. Learners should apply their understanding gained to the development of a design proposal. This should be developed through the design process into a suitable format such as working drawings, annotated studies and visuals. Learners may develop visual ideas using a blend of hand-drawn imagery and computer-based visualisation, such as digital-based information services or mock-ups of environments. Examples may also be developed in 3D, for example models of ticket dispensers.

Assessment

Tutors should use practical submissions and presentations/discussions to provide evidence of understanding for assessment. Learners' practical work may take a variety of formats, which should be selected for fitness of purpose in communicating their intention. Written information may also be submitted. Within the set brief, learners should articulate their design ideas in terms of the concepts of service design and explain how their ideas will improve the customer experience. Higher grades can be achieved through learners comparing and contrasting existing examples of service design, and evaluating them.

Employer Engagement and Vocational Contexts

This unit can be located within the vocational context of a live or client-led project. If this is not available then a simulated brief can be developed. Learners should be reacting to the constraints and demands offered by the design problem, which may involve spatial concerns or technology and information communication regarding entrance areas. Where a project asks for a specific skill, for instance digital screen design, then a practitioner may be engaged to talk through the development process used by designers to create this kind of work, and to explain how they gauge its effectiveness.

There are a number of support services available, as follows:

Vocational learning support resources:

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

Business and finance advice:

- local and regional business link – www.businesslink.gov.uk.

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

Indicative resources

Textbooks

Gais M and Mager B — *Service Design* (Utb GmbH, 2009) ISBN 978-3825231132

Hollins W J and Shinkins S — *Managing Service Operations: Design and Implementation* (Sage Publications, 2006) ISBN 978-1412929530

Hudson J — *1000 New Designs 2: And Where to Find Them* (Laurence King, 2010) ISBN 978-1856696432

MacLellan T, Parsons A and Wise J — *BTEC Level 2 First Art and Design Student Book* (Pearson, 2010) ISBN 978-1846906121

Journals

Creative Review

Design Week

Websites

kisd.de/subject_sd.html?&lang=en	Köln International School of Design, section on service design
www.designcouncil.org.uk/servicedesign	Design Council resource, links to examples
www.designnation.co.uk	The website of the Design Trust
www.service-design-network.org	Videos and presentations from conferences, general information

Unit 8: Design Marketing

Unit code: T/602/0677

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The unit aims to develop learners' understanding that marketing is central to the success of any new design and that such designs need to fulfil the requirements of the marketing strategy.

Unit introduction

Learners need to be aware that no matter how good a design might be, the product will not be commercially successful if potential customers are not aware of its existence, or of its features and potential physical and emotional benefits to them. At the same time it must be available at a price they are willing to pay and there must be an acceptable way for them to obtain it when they want it. Branding has a key role to play in this, along with planned product upgrades, and responses to general market trends.

Reference to what are commonly known as the marketing mix, or the '4Ps' of marketing - product, place, price and promotion are central to this unit. At the same time, most practical work will need to be undertaken, as in real life, in co-operative teams.

Work should involve a mixture of the study of existing solutions and the application of the principles to learners' own developing design ideas.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about the marketing mix
- 2 Know how to analyse a product in terms of its potential market
- 3 Know how to analyse the role and importance of branding in the marketing of a new design
- 4 Be able to plan and undertake a programme of market research
- 5 Be able to plan and present a marketing campaign.

Unit content

1 Know about the marketing mix

Marketing mix: 4 Ps of marketing (product, place, price, promotion); product eg product variation, product differentiation, product innovation; place eg where, how and when the product can be purchased, distribution channel, direct and indirect sales, e-commerce; price eg determined by market share, competition, material and manufacture costs and perceived value; promotion eg advertising, public relations, word of mouth, point of sale, brand management, corporate identity, social networking, 'viral'

2 Know how to analyse a product in terms of its potential market

Design attributes: physical eg features of size, shape, form, materials, weight, fittings, storage; psychological eg emotional reaction to colour, form, texture; satisfaction in use; reinforcement of values; fulfillment of aspirations; reinforcement of social status; features; benefits

Product cycle: eg growth of sales, leading to updates, eventual decline

Product life cycle: journey eg creation of materials and components, use, re-use, disposal

Technology push: eg new invention, improved feature, desire in the market

Market pull: eg change in lifestyle/aspirations, demand, new product, service

3 Know how to analyse the role and importance of branding in the marketing of a new design

Branding: corporate identity; brand values eg visual, verbal, values, products, employees, places, circumstances in which business is operated

4 Be able to plan and undertake a programme of market research

Plan and undertake: analysis eg SWOT analysis (strengths, weaknesses, opportunities, threats); surveys eg questionnaires, analysis, presentation, reliability of findings; sources (primary, secondary, lifestyle profiles)

5 Be able to plan and present a marketing campaign

Plan and present: eg work together in a small group, decision making, allocating tasks, prepare and deliver a successful 'pitch'

Marketing campaign: eg proposals, appropriate methods, informing potential customers, new or existing product or service, potential features, benefits

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 describe the differences between each of the 4Ps of marketing</p> <p>P2 provide examples of marketing campaigns analysed in terms of the 4Ps</p> <p>P3 describe how an existing design satisfies the requirements of its potential market</p> <p>P4 describe how sales have benefited by applying branding across a range of designs</p>	<p>M1 illustrate appropriate real-life examples of the application of the 4Ps of marketing</p> <p>M2 analyse how an existing design meets the requirements of its potential market</p> <p>M3 analyse how sales have benefited by applying branding across a range of designs</p> <p>M4 contribute effectively to a team-based SWOT analysis and prepare and analyse the results of a survey</p>	<p>D1 describe a marketing campaign that shows a creative approach to the application of the 4Ps</p> <p>D2 produce a perceptive and detailed analysis of how an existing design meets the requirements of its potential market, presenting the study in a creative manner</p> <p>D3 evaluate how sales have benefited by applying and managing branding across a range of designs</p> <p>D4 gain significant insights and draw appropriate conclusions following an effective contribution to a SWOT analysis and from the analysis of results from a survey.</p>

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P5 prepare for and analyse the results of a survey for market research purposes</p> <p>P6 work with others to present proposals for a marketing campaign.</p>	<p>M5 make an effective contribution to the planning and presentation of a marketing campaign.</p>	<p>D5 make an effective and creative contribution to the planning and presentation of a marketing campaign.</p>

Essential guidance

Delivery

It is anticipated that this unit could be delivered as part of a wider programme of portfolio-based design work, or as a discrete unit focusing on marketing in which what is learned can be and is understood as being applied to other units. Whatever the approach, the emphasis should be on practical work rather than a didactic review of standard subject textbooks.

In order to maintain learners' interest, tutors are encouraged to use different approaches in delivering this unit, including lectures, discussions and seminar presentations alongside visits to local advertising and marketing companies. Visiting speakers could add to the vocational relevance of the subject for the learner. Whichever delivery methods are used, tutors should endeavor to stimulate, motivate, educate and inspire.

Local advertising and marketing companies are sometimes willing to set 'real' briefs and in some cases to allow students to pitch ideas to real clients.

There are a variety of ways in which the learning outcomes might be achieved through the mixing and matching of the performance criteria. For example:

A number of guided shorter activities or projects might introduce learners to a series of concepts and techniques of marketing, leading to an individually chosen project.

A series of guided short activities might be undertaken to support a longer project in which the learner undertakes a design assignment with the specific intention of placing the design firmly within the context of a marketing strategy.

Tutors may need to be ready to be challenged that marketing has nothing to do with design, and if so will need to reinforce the fact that the designer is contributing to a wider activity, and that their work often needs to fit into a broader marketing strategy that they need to be aware of. They should also be aware that the concept of 'place' is frequently misunderstood by learners.

Some groups may need support with team-based activities to which they must contribute, and in which they must accept decisions in a co-operative manner. The value of presenting a well-organised, informative and engaging pitch should be emphasised.

Tutors will need to demonstrate the value of independent thoughts and contributions, supported by sections of relevant and meaningful contextual material. It is expected that informal discussions and more formal presentations by learners be an essential teaching and learning tool for the delivery of this unit.

Assessment

Evidence for this unit will take the form of a portfolio of work. 'Sharing' of research and planning should be encouraged, but it is important that tutors ensure that learners maintain their individual work journals throughout the group-based activities to ensure they have sufficient individual evidence.

Employer Engagement and Vocational Contexts

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

Assignments should be vocationally relevant and centres should work with outside agencies to offer 'live' assignments to learners or to provide work experience.

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

Vocational learning support resources:

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

Business and finance advice:

- local and regional business link – www.businesslink.gov.uk.

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

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

Essential resources

Learners should have access to learning centre resources, which should include broad coverage of design. Resources should include written and visual, traditional and digital materials. The collection should be sufficient to enable learners to achieve the unit.

Learners should also have access to relevant museums and galleries to study appropriate work first hand. Audio-visual and computer-aided equipment and software should be used where appropriate to support teaching and learning, for example CD ROM, DVD and the internet.

Since this unit is integrated with learners' ongoing practical work, coverage will include practical design resources such as access to studios, workshops and associated materials and equipment.

Indicative resources

Textbooks

Davis M — *More Than A Name: An Introduction to Branding* (AVA, 2006)
ISBN 978-2940373000

Hall R — *Brilliant Marketing: What the Best Marketers Know, Do and Say*
(Prentice Hall, 2009) ISBN 978-0273721239

Klein N — *No Logo* (Fourth Estate, 2010) ISBN 978-0007340774

Levinson J C— *Guerrilla Marketing* (Piatkus Books, 2007) ISBN 978-0749928117

Olins W — *Wally Olins: The Brand Handbook* (Thames & Hudson, 2008)
ISBN 978-0500514085

Palmer A — *Introduction to Marketing: Theory and Practice* (OUP Oxford, 2009)
ISBN 978-0199557448

Pavitt J — *Brand New* (V&A, 2002) ISBN 978-1851773244

Scott D M — *The New Rules of Marketing and PR: How to Use Social Media, Blogs,*
(John Wiley & Sons, 2010) ISBN 978-0470547816

Journals

Brand Packaging

Brand Week

Creative Magazine

Creative Review

Design

Marketing Week

Websites

tutor2u.net/revision_notes_marketing.asp	Links for students of marketing
www.brandrepublic.com	Advertising, marketing, media and PR
www.cim.co.uk/home.asp	Website of the Chartered Institute of Marketing
www.marketingteacher.com	Learning resources on marketing
www.marketingweek.co.uk	Website for <i>Marketing Week</i> magazine

Unit 9: Working in the Art and Design Industry

Unit code: K/502/4876

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

This unit aims to provide learners with a broad understanding of the art and design industry and the employment opportunities available within it.

Unit introduction

In order to be able to progress on their chosen career path, learners will need to have knowledge of employment opportunities within the art and design field. This will include an overarching understanding of the different specialist areas and how they relate to each other, as well as specific knowledge of the different job roles within learners' chosen pathways. This unit aims to give learners an awareness of the employment roles and possibilities within the art and design industry. It will include an evaluation of different types of organisations and the roles individuals play within them. Different aspects of the art and design industry, such as administration, research and practical production, will be considered.

Learners will explore a range of art and design organisations. They will consider how these organisations operate in terms of their purpose and how they relate to specific markets. Tutors will support learners in researching employment opportunities. Examples shown in the content section can be amplified by learners exploring local organisations and evaluating the results to show their understanding. Learners may be able to relate their investigations to their specific chosen pathways.

Learners will consider the roles of people working in these organisations. They will develop research based on the characteristics of the different job roles they investigate, and explain how these roles relate to each other. Learners will develop an understanding of how organisations use individuals, whether they are freelance or employed directly, and how goals are achieved by the organisations and individuals. This understanding may be useful for learners when identifying their chosen specialist area, or in confirming this choice. Learners can consider the types of skills needed in the art and design industry, and use the knowledge gained to develop their own set of skills accordingly.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about organisations in the art and design industry
- 2 Know about job roles in the art and design industry.

Unit content

1 Know about organisations in the art and design industry

Organisations: eg design groups, fashion houses, animation companies, arts centres, illustration and fine art agencies, multimedia companies, museums, newspapers and magazines, publishing houses, art direction companies, design firms, software publishers, public relations and marketing companies, television and film studios, newspapers and magazines, advertising agencies and in-house advertising departments, computer and digital imaging departments, theatres, architecture firms, interior design and decorating firms, education outreach, community arts

Arts administration: national funding bodies; regional arts boards; local authorities; business-based sponsors

2 Know about job roles in the art and design industry

Job roles: eg self-employed artist, design director, junior designer, freelance designer, interior designer, consultant, concept artist, art worker, multimedia designer, website designer, illustrator, graphic designer, textile artist or designer, product designer, ceramicist, craftsperson, fashion designer, software designer, animator, games designer, computer and interactive/multimedia artist, special effects artist, model maker, photographer, art director, 3D designer, copywriter, typographer, environment artist

Arts administration: eg producer, curator, funding officer, marketing officer, link worker

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify how organisations operate in the art and design industry P2 list job roles within the art and design industry P3 describe the characteristics of job roles within the art and design industry.	M1 explain how organisations operate in the art and design industry M2 explain the characteristics of job roles within the art and design industry.	D1 independently and fluently analyse how diverse organisations operate in the art and design industry, reaching informed conclusions D2 independently and fluently explain the characteristics of diverse job roles within the art and design industry, reaching informed conclusions.

Essential guidance

Delivery

Delivery should be based around a series of set activities, involving tutor presentation, learner research and subsequent individual learner presentations. These activities should be used as a process of assessment; at this level learners should be supported to present work for assessment that does not rely solely on written reports or essays.

It will not be possible for learners to investigate completely all the varied and wide range of job roles in the industry in the time allowed for this unit; however, by dividing the overall group into smaller sub-groups, and by giving each sub-group a distinct and different grouping of job roles, for example one group to investigate graphic design, advertising, marketing and art direction, it may be possible for tutors to give learners the opportunity to share their research. Tutors may also have supporting materials – DVD and video – about industrial practice and individuals that can be used to support delivery. Websites can also provide a useful source of information. Through a series of presentations that feed back each sub-group's research, learners will be exposed to information about a much wider range of job roles and characteristics. The presentations and discussions should be used for assessment purposes.

The unit can be concluded with learners developing their knowledge and understanding through research into organisations in the art and design sector. These may be related to their area of study or chosen specialist pathway or, if they are undecided in their choice, give them an opportunity to consider career pathways in different areas. Learning outcome 1 requires learners to explain how organisations actually work. Both learning outcome 1 and outcome 2 can be supported with practical examples. If available, a visit to a practitioner's studio would give learners an opportunity to consider how a freelance designer works; alternatively, an organised visit to a design studio and an interview with employees/directors may be useful in providing information about practice in the industry. Visiting speakers from industry can be used to deliver relevant and up-to-the-minute information about the life of the practitioner, and how they relate to the wider industrial context. Learners should present their conclusions in a short written summary, supported by notes and visuals. Tutors can then conclude the unit through a group feedback and question and answer session.

Assessment

Evidence for the assessment of this unit will take the form of learners' research findings and may be presented as part of a portfolio of collated material, and could include their own notes and organisational diagrams. 'Sharing' of research should be encouraged through the use of presentations, which might include PowerPoint, posters and leaflets, web presentations etc. Some of the research submitted will be related to the group-based tasks. It is important that tutors ensure that learners maintain their individual work journals throughout the group-based activities to ensure they have sufficient individual examples of research and conclusions.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience. A lecture or visit by an artist, designer, craft worker, programmer or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

Business and finance advice:

- Local and regional business links – www.businesslink.gov.uk.

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and program.

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

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

Essential resources

Learners will need access to research information when investigating areas of, and roles within, the art and design industry; this might typically include trade journals, books and websites.

Indicative resources

Textbooks

Mornement C — *Second Steps: A One-stop Resource for All Who Are Setting Up a Business in the Applied Arts* (BCF Books, 2006) ISBN 978-0955002625

Mosse Kate — *Writers' and Artists' Yearbook 2009* (A&C Black, published annually) ISBN 978-1408102640

Websites

www.connexions-direct.com	Information and advice for young people
www.creative-choices.co.uk	Creative and Cultural Skills, arts sector career pages
www.skillfast-uk.org/justthejob	Skillfast-UK, textiles and fashion sector career pages
www.skillset.org/careers	Skillset, creative media sector careers pages

Unit 10: Working with Built Environment Briefs

Unit code: Y/602/1224

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit will enable learners to gain analytical and developmental skills and understanding to produce creative design solutions when working within the constraints of built environment briefs.

Unit introduction

From cathedrals to cottages, shops to shelters and everything in-between the built environment impacts on all our lives all of the time and we all have a stake in it. The built environment encompasses both architecture and interior design – that is, both sides of the architectural envelope – and whether we are shopping, working, relaxing, engaging in sport and entertainment or at home every part of our lives is lived within the built environment and the design of this environment can have a significant impact, positive or negative, on our well being. Working with built environment briefs requires a response to the specific needs of a client or client group which in turn involves analysis and a dialogue to arrive at viable practical solutions. Learners will explore design ideas, uses and functions of space and how to present their work. They will acquire knowledge of the aesthetics of space (in relation to human scale) and the ergonomics of design through practical work in response to set briefs. Additionally learners should be made aware of building regulations, planning and listed building restrictions and energy issues. Developing a design methodology and communication skills are key and in order to successfully communicate 3D design concepts learners will develop their visualisation skills in sketching, collage, model making, measuring and surveying, space planning and 2D drafting media, possibly using CAD systems. Learners will need to be made aware of the health and safety issues associated with model making. They should develop, refine, justify and create their own final designs for presentation being mindful of how the constraints of the brief can impact on the outcome.

Learning outcomes

To achieve this unit a learner must:

- 1 Understand the requirements of built environment briefs
- 2 Be able to develop ideas in response to built environment briefs
- 3 Be able to experiment with materials, techniques and processes in response to built environment briefs
- 4 Be able to present own built environment work with evaluation.

Unit content

1 Understand the requirements of built environment briefs

Analysis of brief: establishing requirements eg client needs, client preferences, function, activities, aesthetics, budget, constraints, limitations, time frame; site analysis eg size, structural elements (pillars, posts, beams, stairs, changes in level), access routes, light sources (natural, artificial), services (water gas, electricity), ceiling heights, opening, fixtures

Visual analysis: activities eg flow charts, bubble charts, sketch plans; site eg survey sketches, plans, elevations, existing elements

Research: precedents eg historical, contemporary, cultural, other designers, commercial design projects, domestic design projects, case studies; primary sources eg observations, objects, artefacts, own photos, own drawings, sketches, photographs, natural forms, manmade structures, landscapes, built environment; secondary sources eg books, magazines, postcards, photos, videos, internet, exhibitions, museums

2 Be able to develop ideas in response to built environment briefs

Design process: apply analysis; apply research; generate ideas; test ideas; refine ideas

Ideas generation: eg brainstorming, mood boards, rough sketches, collages, maquettes, samples, test pieces, free association, lateral thinking

Design development: manipulating space eg space planning, access routes, circulation, use of structural elements (pillars, posts, beams, stairs, vertical layering, horizontal layering); light (natural, artificial); colour; ergonomics; scale; 2D visuals eg preliminary studies, sketches, drawings (freehand, measured), colour work, collage, mood boards, sample boards; 3D visuals eg perspective drawing (one point, two point), orthographic projections (isometric, axonometric), CAD drawings; 3D constructions eg exploratory sketch models, maquettes, prototypes; alternative options

Design considerations: fitness for purpose eg materials (properties, characteristics, effects, uses, limitations, creative potential), techniques, processes, value for money, durability; ergonomics eg human scale, size, effect on user, structural elements; aesthetics eg visual qualities, appearance (materials, surface finishes, colour, texture, light)

Final design outcomes: communicating proposals eg presentation model, mood board, drawings (sketches, measured, CAD), materials (colour rendering, sample board), annotations

3 Be able to experiment with materials, techniques and processes in response to built environment briefs

Material applications for the built environment: flooring eg wood, natural stone (slate, marble, limestone, granite), composites, concrete, brick, cork, rubber, glass, resin, metal, plastics, textiles, leather; walls and ceilings eg concrete block, brick, plaster, render, wood, glass (sheet, bricks), textiles, leather, paints, papers; other considerations eg properties (resistant, non-resistant, strength, durability, moisture resistance, texture, flexibility, colour), technical factors (cost, production methods, sustainability, environmental credentials), functional considerations (size, ease of use, durability, structural elements, ergonomics); creative potential; fitness for purpose; limitations; recording explorations eg worksheets, sample boards, drawings, colour rendering, CAD

Model making processes: materials eg card (foam board, mount board, corrugated, recycled), wood (balsa, veneers, sheet), plastics (rigid, flexible), metal (sheet, mesh, tube, wire, foil), papers, plaster, resin, glues, paints; construction techniques eg measuring, cutting, carving, forming, moulding, surface finishing, joining (tying, gluing, pinning, slotting, stacking), assembling; recording results eg notes, photos, drawings

Health and safety: elimination of risk to self and others; safe studio practice; COSHH guidance on materials

4 Be able to present own built environment work with evaluation

Presentation: eg to client, audience of users, peer group; development work (2D, 3D); final outcomes (2D, 3D)

Presentation format: visual eg 2D (case studies, sketchbooks, collage, montage, mood boards, measured drawings, CAD, video, colour work, photographs), 3D (sketch models, maquettes, sample boards, presentation models), written/verbal (use of appropriate design language, use of correct terminology)

Commenting on work: initial ideas eg context, source material, influences; working methods eg design development, materials, techniques, processes, testing ideas; final outcomes eg outcomes against intentions, strengths, weaknesses, success, failure, appropriateness (materials, techniques, processes), opportunities for refinement, fitness for purpose, response to brief, aesthetics, quality of work

Review methods: eg describe, discuss, select, review, reject, refine, re-present

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the requirements of a built environment brief P2 use the design process to develop straightforward ideas in response to a built environment brief P3 experiment safely with selected materials, techniques and processes in response to a built environment brief P4 present own built environment work with an evaluation of its strengths and weaknesses.	M1 describe with some detail the requirements of a built environment brief M2 use the design process to develop a range of competent ideas in response to a built environment brief M3 experiment purposefully with selected materials, techniques and processes in response to a built environment brief M4 present own built environment work competently with some detail in the evaluation of its strengths and weaknesses.	D1 describe with substantial detail the requirements of a built environment brief D2 use the design process to develop a wide range of creative ideas in response to a built environment brief D3 experiment creatively with selected materials, techniques and processes in response to a built environment brief D4 present own built environment work confidently with substantial detail in the evaluation of its strengths and weaknesses.

Essential guidance

Delivery

Learners will need to be taught how to analyse a brief and respond to the specific needs of a client or client group to arrive at viable practical solutions. They will need to be introduced to the design process ie research, analysis (client, site), development and testing of ideas. Learners will need to consider spatial potential, materials, construction techniques and processes, scale, colour, light, budget, sustainability – particularly in the use of materials – and environmental, social and ecological issues. They should be introduced to site surveys in order to observe, measure and record existing conditions and model making (sketch and presentation) as an important tool for developing and presenting ideas. Learners need to research materials and construction processes for their design proposals and need to be able to review, discuss and comment on the strengths and weaknesses of design development and final outcomes. Work should be presented in appropriate formats eg drawings (freehand, measured), models, mood and sample boards. Learners will need to adhere to all aspects of current legislation associated with health and safety practices in the studio, in particular cutting and joining techniques for model making, and should follow the appropriate COSHH guidance.

Assessment

The assessment of this unit should be through observation, ongoing critique and presentation of work undertaken in response to project briefs. A portfolio of evidence should document the complete design process from initial research and analysis through development and exploration to the final outcome. It may be in the form of annotated sketchbook work, case studies, worksheets, questionnaires, drawings (technical, conceptual), mood boards, sample boards, photographs, computer imagery, sketch and presentation models, evaluations (verbal, written) and final outcomes. Work should be appropriately presented and displayed according to the media and techniques employed in the production of the work. Learners will need to learn the appropriate design language and terminology in order to review the success and/or failure of their working methods, use of materials and techniques and the quality and aesthetics of the work. Evidence for assessment should aim to link practical visual work with written and verbal materials.

Employer Engagement and Vocational Contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

Specialist studios and workshops will be required, equipped with resources and materials for drawing and model making including drawing tables with parallel motions and set squares. Access to computers with vector graphics, illustration, and 3D and modelling software to industry standard would be useful. Access to library resources, including specialist texts, CD ROMs and journals on the built environment should be available to all learners taking this unit. Learners should also have access to relevant museums and galleries to study appropriate work first hand. Audio-visual and computer-aided equipment and software should be used where appropriate to support teaching and learning, for example CD ROM, DVD and the internet.

Indicative resources

Textbooks

Ching F — *Architecture: Form, Space & Order* (John Wiley & Sons, 1987)
ISBN 978-0442215354

Ching F — *Architectural Graphics* (John Wiley & Sons, 2009) ISBN 978-0470399118

Ching F — *Interior Design Illustrated* (John Wiley & Sons, 1987)
ISBN 978-0471288683

Fiell C and P — *1000 Chairs* (Taschen, 2000) ISBN 978-3822857601

Fiell C and P — *Designing the 21st Century* (Taschen, 2001) ISBN 978-3822858838

Martin C — *The Surface Texture Book* (Thames & Hudson, 2005)
ISBN 978-0500511619

Massey A — *Interior Design of the 20th Century* (Thames & Hudson, 1990)
ISBN 978-0500202470

Pile J F — *History of Interior Design* (Laurence King Publishing, 2000)
ISBN 978-185669200

Powers A — *Nature in Design* (Conran Octopus, 2002) ISBN 978-1840912579

Terraroli V — *Skira Dictionary of Modern Decorative Arts* (Skira Editore, 2001)
ISBN 978-8884910257

Wilhide E — *Materials* (Quadrille Publishing, 2001) ISBN 978-1903845110

Journals

Architectural Review

Blueprint

Creative Design

Design Magazine

Design Week

Websites

www.architecture.com	Royal Institute of British Architects – exhibitions etc
www.architecturefoundation.org.uk	Education projects focusing on young people considering further built environment study, exhibitions, events, exhibitions
www.buildingcentre.co.uk	Material, product and technical information and guidance
www.design-council.org.uk	The national strategic body for design

Unit 11: Product Design

Unit code: T/602/0730

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to investigate the creative use of media and materials to produce design outcomes within a product design context.

Unit introduction

This unit will encourage learners to research, explore and develop ideas for product design. This should include research from primary and secondary sources, experimenting and creating design ideas from findings, communicating how ideas can be realised and evaluating the process and final outcomes. Working in product design involves the functional side of the design and production of objects. We come into contact with the outcomes of product design every day because the majority of product designers work in industries where their designs are mass produced from the toothbrush to the car. In contrast the craftsperson produces more individual pieces.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to research and record primary and secondary sources in response to a product design brief
- 2 Be able to develop ideas for product design
- 3 Be able to use 3D materials and techniques experimentally for product design
- 4 Be able to present and evaluate own product design work.

Unit content

1 Be able to research and record primary and secondary sources in response to a product design brief

Primary sources: observation eg natural forms, landscapes, built environment, human form, manmade structures, artefacts, objects, own photos, own drawings, sketches, response to external stimuli (visual, tactile), exhibitions, museum displays

Secondary sources: eg images, clippings, buildings, photographs, books, work of others, video, internet, poetry, music

Recording sources: eg sketches, drawings, taking photographs, collecting postcards, leaflets, appropriate annotations, notes, photocopies, tape recordings from interviews, internet sources, video, CD ROMs, books, magazines, journals

2 Be able to develop ideas for product design

Design process: analyse brief; plan production; research; apply research; select appropriate media; develop ideas; develop designs

Ideas generation: eg brainstorming, rough sketches, collages, maquettes, samples, test pieces, free association, lateral thinking

Design considerations: fitness for purpose eg materials (properties, characteristics, effects, uses, creative potential), techniques, processes, value for money, durability; ergonomics eg scale, size, effect on user, structural elements; aesthetics eg appearance (materials, surface finishes, colour, texture), visual qualities (reflective, non-reflective, rough, smooth, shiny, matt); function eg furniture, domestic ware, architectural detailing, fixtures, fittings, equipment (electrical, electronic), accessories; formal elements; design principles; limitations eg resources, technical ability, budget

Design development: initial responses; visuals eg preliminary studies, sketches, drawings, colour work, collage, annotations, CAD drawings; 3D constructions eg exploratory models, maquettes, mock-ups, prototypes, samples; technical notes; alternative options

3 Be able to use 3D materials and techniques experimentally for product design

3D product materials: working characteristics eg non-resistant (plaster, clay, card, paper, lightweight wood, string, soft wire, plastic sheet, fabrics, yarns, fibres, glues, adhesives), resistant (metals, wood, wood-based products, rigid plastics); creative potential; limitations; fitness for purpose; aesthetics

3D techniques: eg cutting, carving, shaping, forming, moulding, surface finishing, construction (fabricating, joining, assembling, gluing, welding, riveting, tying), maquettes, modelling, paper engineering for realisation purposes

Experimentation: creative potential eg materials, techniques, processes, limitations; experimental techniques eg combining (materials, processes), testing, sample pieces; design development eg sketchbook work, drawings, maquettes, model making

Health and safety: responsible studio practice; safe use of equipment eg sharp tools, electrical equipment; maintenance; cleaning; personal protective equipment (PPE); adherence to appropriate COSHH guidelines on materials

4 Be able to present and evaluate own product design work

Recording: 2D eg notes, photos, drawings, annotations, photographs, video; 3D eg maquettes, models, modifications, final outcomes

Final outcomes: eg models, prototypes, support materials

Evaluating work: initial ideas eg context, source material, influences; working methods eg design development, materials, techniques, processes, testing ideas; analysing results eg strengths, weaknesses, success, failure, opportunities for refinement (modification, adapting), appropriateness (materials, techniques, processes), alternative combinations; response to brief eg outcomes against intentions, fitness for purpose (function, form), aesthetic qualities, quality of work

Evaluation method: eg assess results, clarify intentions, reject, refine, re-present, test (prototypes); use of appropriate design language; use of correct terminology

Presentation: considerations eg format, environment, plinths (construction, proportions), fixings, lighting, budget, health and safety; practical work eg samples, prototypes

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 research and record appropriate primary and secondary resources in response to a product design brief P2 develop straightforward ideas for product design P3 produce straightforward experiments for product design using appropriate 3D materials and techniques P4 present own product design work with an evaluation of its strengths and weaknesses.	M1 competently research and record a range of primary and secondary resources in response to a product design brief M2 develop a range of effective ideas for product design M3 produce purposeful experiments for product design using a range of 3D materials and techniques competently M4 present own product design work competently with some detail in the evaluation of its strengths and weaknesses.	D1 thoroughly research and record a wide range of primary and secondary resources in response to a product design brief D2 develop a wide range of creative ideas for product design D3 produce creative experiments for product design using a wide range of 3D materials and techniques with skill D4 present own product design work confidently with substantial detail in the evaluation of its strengths and weaknesses.

Essential guidance

Delivery

This unit provides learners with the opportunity to work in any area of product design such as furniture (chairs, beds, tables etc), fixtures and fittings (kitchen/ bathroom fixtures etc), domestic ware (cutlery, tableware etc), electrical (toasters, kettles etc), electronic equipment, architectural detailing (door handles, light switches etc) and accessories (mobile phones, bags, pens).

Learners should be encouraged to take an experimental approach in the use of media and materials within a product design context. The range of materials, techniques and technology that the learners explore should enable them to investigate an area of personal preference. Learners will need to produce models and/or mock-ups and prototypes for 3D products. They should be taught how to research and collect information, the specialist techniques and processes required and how to record and evaluate the final outcomes. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace.

Assessment

Learners should focus on developing research, design and making skills and exploring and developing the resources available to them. This unit is assessed through work in the learners' portfolio and final outcomes. Evidence should include annotated sketchbook work showing development of design ideas, technical notes, maquettes, models, samples, prototypes and finished work. Evidence of awareness of appropriate health & safety regulations may be in the form of annotations. When describing the suitability of different materials, techniques and processes learners should be invited to discuss, and comment on, success and/or failure with regard to the 'fitness for purpose' or quality of the work produced.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

Adequate resources, work and storage space should be provided for the learners to explore a range of the materials and techniques identified in this unit. For materials the learners need to work with a variety of fabrics, yarns, clay, wood, light metals, plastics etc.

The techniques and processes will be those associated with the choice of materials.

For clay: techniques such as hand building, modelling, throwing, press-moulding, slip casting and decorating. Whole processes such as preparing clay, hand building, throwing, decorating and glazing.

For textiles: techniques such as embroidering, felting, weaving, knitting, printing, dying. Whole processes such as preparation of fabrics, pressing, creating a loom, applying decoration, creating objects from textiles, finishing.

For wood: techniques such as cutting, preparing, joining, construction, piecing, turning, shaping and finishing. Whole processes such as selecting the type of wood most suitable for the intended purpose, making a cutting list, planing, cutting, shaping, joining, sanding and finishing.

For light metals: techniques such as cutting, preparing, joining, constructing, piecing, filing, turning, shaping, brazing, soldering, beating, polishing, finishing, applying surface decoration and textures. Whole processes such as measuring and marking out, cutting out the basic shape, forming (annealing as necessary), joining to other forms, applying surface decoration, such as enamelling or soldering, braiding, cleaning, polishing and finishing.

For plastics: techniques such as cutting, line bending, forming and moulding, joining, constructing, piecing, shaping and finishing. Whole processes such as planning, measuring and marking out, cutting drilling, creating and finishing.

The tools and equipment that will be required will be those associated with the materials, techniques and processes applied.

For clay: clay tools, wheels, slip trailers, brushes etc.

For textiles: scissors, needles, tape measures, looms, sewing machines etc.

For wood: saws, planes, drills, chisels, carving tools, hammers, screwdrivers, sanding machines etc.

For light metals and plastics: saws, snips, files, drills, soldering irons, hammers, vices, pliers, power drills, vacuum former etc.

Learners will need access to information on historical and contemporary professional practice in a design product/craft context, plus library and internet access. Visits to galleries, museums, exhibitions and working studios are recommended.

Indicative resources

Textbooks

Fiell C and P — *1000 Chairs* (Taschen, 2005) ISBN 978-3822841037

Heskett J — *Industrial Design* (Oxford University Press, 1981)
ISBN 978- 019520218X

Huygen F — *British Design: Image and Identity* (Thames & Hudson, 1989)
ISBN 978- 0500275580

Lefteri C — *Making It: Manufacturing Techniques for Product Design*
(Laurence King, 2007) ISBN 978-1856695060

Lefteri C — *Materials for Inspirational Design* (Rotovosion, 2006)
ISBN 978-2940361502

Powell D — *Presentation Techniques* (Orbis, 1990) ISBN 978-0316912433

The following titles are available from:

EMA Model Supplies
58–60 The Centre
Feltham TW3 4BH

Industrial Model Building

Model Procedure Manual/Design Model Training Manual

Journals

Crafts

Creative Review

Design Magazine

Design Week

Eco Design

Fine Scale Modeller

Websites

www.designcouncil.org.uk Range of guides and free resources for teachers with information on broad range of design issues, education, events, case studies, how to work as a designer etc

www.designmuseum.org London's museum of international contemporary design

www.vam.ac.uk Victoria and Albert Museum

Unit 12: Working with Photography Briefs

Unit code: H/502/4858

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

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

Unit introduction

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

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

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

Learning outcomes

To achieve this unit a learner must:

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

Unit content

1 Be able to use photographic processes

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

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

2 Be able to develop ideas to meet photography briefs

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

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

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

3 Understand the successful characteristics and quality of photographic work

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

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

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

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use photographic techniques P2 use photographic equipment safely P3 select appropriate materials and processes to meet photography briefs P4 develop ideas and outcomes to meet photography briefs P5 discuss successful photographic work.	M1 explore photographic materials and processes effectively M2 develop effective, coherent ideas and outcomes to meet photography briefs M3 compare and contrast experimental, development and final creative works.	D1 integrate diverse photographic materials and processes imaginatively D2 develop innovative, imaginative ideas and outcomes to meet photography briefs D3 evaluate experimental, development and final creative works.

Essential guidance

Delivery

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

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

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

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

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

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

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

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

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

Assessment

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

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

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

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

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

Employer engagement and vocational contexts

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

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

Vocational learning support resources:

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

Business and finance advice:

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

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

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

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

Essential resources

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

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

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

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

Indicative resources

Textbooks

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

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

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

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

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

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

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

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

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

Websites

photo.net	Resources for photographers
www.flickr.com	Online photo sharing
www.lomography.com	Website dedicated to film-based photography
www.myshutterspace.com	Social network for digital photographers
www.photography.com	Resources for photographers
www.photonet.org.uk	The Photographers' Gallery website
www.pinhole.org	Website dedicated to pinhole photography
www.popphoto.com	Features and reviews of photographers and resources

Unit 13: 2D Visual Communication

Unit code: L/502/4823

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to enable learners to gain an understanding of and develop skills in 2D visual communication techniques, such as drawing, painting, photography and print-making.

Learners will follow set assignment briefs that allow them to apply skills through research, development and final design ideas.

Unit introduction

This unit explores a wide range of 2D mark-making techniques with reference to formal elements such as line, tone, colour, shape, pattern, texture, form and proportion. Learners should be given the opportunity to experience as many 2D techniques as possible.

Learners will develop skills in this area with a view to completing research, development and final design ideas. This is an essential part of learning; skills and knowledge acquired for this unit will underpin all other units within the qualification.

Assignment briefs with a specific theme should give learners the opportunity to develop skills for this unit.

It is recommended that learners are introduced to 2D techniques offered by the centre through an induction programme followed by more specific assignments, for example a series of banners promoting galleries at the Victoria and Albert Museum. This assignment may include 2D research in the form of sketches and photographs from the museum which can be creatively developed into banners using 2D techniques such as printmaking.

Learners will be introduced to, and need to be made aware of, the health and safety issues associated with the techniques and processes for the unit.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use 2D mark-making techniques
- 2 Be able to communicate design ideas using 2D visual communication techniques
- 3 Be able to use formal elements in 2D visual communication.

Unit content

1 Be able to use 2D mark-making techniques

2D mark-making: disciplines eg drawing, painting, photography, printmaking, digital (drawing, painting, manipulating)

Techniques: general eg touch, control, style, method, procedure, facility; specific eg drawing (stipple, smudge, sgraffito), painting (blend, wash, scumble), digital (clone, transform), printmaking (etch, silkscreen), photography (dodge, focus)

Recording: from primary sources, natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

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

2 Be able to communicate design ideas using 2D visual communication techniques

Communicate: response, selected themes, assignment briefs, audience, consumer, client, end user

Design ideas: eg sketches, thumbnails, plans, patterns, series, visualisation, texts, layouts, patterns, diagrams

Final design ideas: eg finished paintings, drawings, prints, screen-based images

3 Be able to use formal elements in 2D visual communication

Formal elements: line eg contour, cross-hatch; tone eg shadow, contrast; colour eg hue, tint, value, additive, subtractive; form eg linear, shaded; shape eg regular, irregular; texture; scale; angle; proportion

Materials: eg drawing (tools, graphite, charcoal, crayon, ink, pastel, papers, surfaces), painting (gouache, inks, oil, acrylic, watercolour, brushes, pigments, medium, supports), printmaking (lino, foam, card, mesh, engraving, inks, press), digital (screens, projector, tablet, stylus, scanner, sensor, camera, touch-sensitive, printers), photography (camera, lens, printer, papers, screen, sensor, photo sensitive emulsion)

Disciplines: eg drawing, painting, printmaking, photography and digital media

2D visual communication: appearance eg shape, colour, texture, surface, composition, marks, uniformity, contrast, edges; content eg subject, focus, layout

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate use of 2D mark-making techniques safely when working from primary and secondary sources P2 communicate design ideas using 2D visual communication techniques P3 use formal elements in 2D visual communication.	M1 demonstrate consistent and effective use of 2D mark-making techniques when working from primary and secondary sources M2 communicate ideas effectively and consistently using 2D mark-making techniques M3 explain the use of formal elements in 2D visual communication.	D1 demonstrate imaginative and independent use of 2D mark-making techniques, when working from primary and secondary sources D2 communicate ideas imaginatively and independently using 2D mark-making techniques D3 evaluate the use of formal elements in 2D visual communication.

Essential guidance

Delivery

For this unit learners should have access to appropriate 2D resources such as photography, printmaking, painting, drawing and digital.

The opportunity to collect information from primary sources through drawing, digital cameras, camera phones etc is also essential for the delivery of this unit. While work from primary sources may look rougher and more hesitant, learners should be encouraged to recognise it as highly valuable in encouraging their long-term visual skills development and more personal connection to assignments.

Through the delivery of this unit centres have the opportunity to introduce learners to a wide range of materials and techniques. Whilst most of the unit is studio based, opportunities need to be taken for visits to locations, exhibitions, galleries and museums.

Delivery should motivate and excite learners and be planned in such a way that it includes induction to materials and techniques followed by assignments that will allow for the application of skills. Integration with other units should be considered where possible.

During the induction period it is essential that:

learners are made aware of the health and safety issues relating to media, materials, tools and equipment used. It is important that learners know how to reduce the risk to themselves and others by thinking and working safely with tools, materials and technology

learners are introduced to materials and processes relevant to 2D processes, for example drawing, photography and printmaking.

Assignment briefs should be built around the learning outcomes to maximise the opportunities for achievement.

Learning outcomes 1, 2 and 3 are closely linked. For all three outcomes, the techniques and processes selected will depend on the equipment and materials available in each centre, but it is expected that learners will familiarise themselves with as broad a range as possible. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media and materials they work with and understand the potential of media and process. Artists and designers often experiment and try to find new ways of working. They sometimes break the rules in order to get unusual results and finishes.

Learning outcome 1 will be delivered primarily through studio work. Learners should be given the opportunity to experience as many 2D techniques as possible. It is important that assignments stimulate learners and give them the opportunity to extend the skills they acquire and to recognise links between the various materials, techniques and disciplines.

It is important that primary and secondary sources are carefully considered and various methods for recording from primary and secondary sources are explored. This is an opportunity for learners to develop their understanding of historical and contemporary art, craft and design practices.

Learning outcome 2 will be delivered in studios. Learners will need to understand how to generate ideas using techniques developed for learning outcome 1 and communicate them using appropriate methods. Contextual information will be vital in building learners' understanding of methods employed by artists, craftspeople and designers. Ideas will need to be developed through sketching and experimentation with 2D techniques. Learners could revisit and rework earlier studies produced in the studio or on location. It may be found at this stage that further visits or focused observation studies or photographs will help to refine learners' 2D communication techniques.

Learning outcome 3 provides the opportunity for learners to demonstrate their understanding of the formal elements through practical outcomes. They will need to be encouraged to articulate the different ways in which line, for example, can be created through, on the one hand, charcoal and on the other, watery paint and long-haired brushes. Through activities such as this, learners can then go on to further distinguish and control the use of tone, paint density, mixtures of colour and different surfaces (smooth, textured, light, dark, coloured, dry, damp, wet) to further modify the quality of line. Learners could extend their study, exploring the use of line in photography, printmaking or digital media.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements by artists, designers and craftspeople in their work, as well as the use of such in their own development of 2D ideas.

When describing their work and the work of others, it is necessary that the correct technical terms are used.

Learners' design work and final design ideas need to be documented in detail in terms of formal elements, design ideas, final ideas and evaluation.

For this unit to be delivered successfully it is recommended that visits to galleries, museums and exhibitions are embedded in the assignment brief.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

Assessment

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

Learners will need access to a range of media, materials, relevant tools and equipment. This includes materials such as a range of pencils of varying hardness, soft graphite sticks, erasers, putty rubbers, crayon, pastel, watercolours, acrylics, oils, papers, fabrics, printmaking equipment for relief printing, stencil printing, digital cameras and computers. Access to a collection of materials and artefacts for primary observation and suitable locations is also necessary.

A studio space for 2D experimentation and development of ideas is essential, with specialist facilities for workshops and materials.

A learning resource centre (for example a library) providing research materials such as books, publications and the internet should be available.

Indicative resources

Textbooks

Barber B — *The Complete Book of Drawing: Essential Skills For Every Artist* (Arcturus Foolsham, 2004) ISBN 978-0572030445

De Sausmarez M — *Basic Design: The Dynamics of Visual Form* (Herbert Press Ltd, 2007) ISBN 978-0713683660

Edwards B — *The New Drawing on the Right Side of the Brain* (HarperCollins, 2001) ISBN 978- 0007116454

Merrifield M P — *Light And Shade: A Classic Approach To Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436

Perrella L — *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport, 2007) ISBN 978-1592530199

Simpson I — *Drawing Seeing and Observation* (A&C Black, 2003) ISBN 978-0713668780

Wilcox M — *Blue & Yellow Don't Make Green* (School of Color, 2002) ISBN 978-0967962870

Resource packs

Adams E and Weiner J — *Drawing Attractions: Drawing Attractions, Drawing Insights, Drawing On-Sites, Drawing Inspiration, Drawing in Action, Drawing Practicalities* (NSEAD, 2006)

Websites

schools-wikipedia.org/wp/d/Drawing.htm	Online encyclopedia definition of drawing
www.adobe.com	Art and design software
www.campaignfordrawing.org	The Campaign for Drawing website
www.drawingroom.org.uk	The website of a gallery dedicated to contemporary drawing

Unit 14: 3D Visual Communication

Unit code: R/502/4824

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to enable learners to learn about three dimensional (3D) visual communication techniques, through processes such as construction, modelling, carving and casting.

Unit introduction

Skills in 3D visual communication are necessary for artists, designers and craftspeople because they allow them to communicate the development of ideas in 3D with reference to the use of materials, techniques and formal elements; and to produce final pieces, for example products, furniture and sculpture.

It is recommended that learners are introduced to 3D materials, for example wood, metal, ceramics, plaster, glass, plastics and card, and techniques and processes through an individual workshop induction. The induction could be followed by assignments that allow the application of skills to design, construct and produce 3D pieces. These could include automata, mobiles, packaging, flexigons, paper manipulation, wire or card constructions, installations made from cardboard that use tessellation, and pop-up books.

Learners will need to be made aware of the health and safety issues associated with the techniques and processes in this unit, for example safe workshop practices. The appropriate Control of Substances Hazardous to Health (COSHH) guidance should be followed at all times.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use 3D making techniques
- 2 Be able to communicate design ideas using 3D visual communication techniques
- 3 Be able to use formal elements in 3D visual communication.

Unit content

1 Be able to use 3D making techniques

3D making techniques: eg cutting, joining, shaping, forming, carving, weaving, 3D digital techniques, model-making, experiments, finished pieces, laminating, fusing, casting, slotting, piercing, sanding, polishing, finishing

Recording: from primary sources; natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

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

2 Be able to communicate design ideas using 3D visual communication techniques

Communicate ideas: response to themes, assignment briefs; materials sampling eg model-making, maquettes, handling artefacts; investigating eg making processes, material properties, test runs; presentation eg working drawings, design sheets, onscreen, scale models, sketchbooks, feedback

Development: forms eg cylinder, cube, rhombus

Design ideas: eg card models, maquettes, test pieces, experiments, materials

Final design ideas: eg finished sculptures, models, artefacts, digital files

3 Be able to use formal elements in 3D visual communication

Formal elements: line; tone; colour; form; shape; texture; proportion; volume

Use formal elements: eg line (wire sculpture), tone (dyed fabrics, ceramic firing), colour (glazes, stained glass), form (pinch pots), shape (card sculptures, plastics); texture (stone carving), proportion (scale models, human figure), volume (inflatables, containers)

Materials: 3D non-resistant materials eg wet plaster, card, paper, string, wire, fibres, string, modroc, papier mache, clay, foam, textiles; 3D resistant materials eg hard woods, soft woods, plywood, MDF, metals, plastic, glass, dry plaster, composites, sheet materials

Techniques: eg construction processes, cutting, carving, forming, moulding, weaving, joining, assembly, CAD/CAM, finishing processes

3D visual communication: presence eg volume, spatial, sound absorption, tactile quality, weight, ergonomics, softness, structure, scale, presentation; content eg subject, parts

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 demonstrate use of 3D making techniques safely when working from primary and secondary sources P2 communicate design ideas using 3D visual communication techniques P3 use formal elements in 3D visual communication.	M1 demonstrate consistent and effective use of 3D making techniques when working from primary and secondary sources M2 communicate ideas effectively and consistently, using 3D making skills M3 explain the use of formal elements in 3D visual communication.	D1 demonstrate imaginative and independent use of 3D making techniques, when working from primary and secondary sources D2 communicate ideas imaginatively and independently using 3D making techniques D3 evaluate the use of formal elements in 3D visual communication.

Essential guidance for tutors

Delivery

This unit gives learners the opportunity to work with a wide range of 3D materials for the purpose of experimenting with, developing and producing 3D pieces.

This unit should be delivered in the most appropriate workshops: for example, wood, metal and ceramics, with an induction schedule that covers the use of equipment with reference to materials, techniques and health and safety.

This unit should be linked with the others in the qualification to provide underpinning problem-solving and construction skills that can be extended in a broad range of disciplines; whether delivery is on its own or combined, it is important that attention is given to the content of the learning outcomes.

Learning outcome 1 will be delivered through specialist workshops (wood, metal, and ceramics); learners should be given the opportunity to experience a broad selection of appropriate and accessible techniques through which they can develop transferable skills. Learners should be taught to take into account health and safety procedures with reference to 3D processes specific to relevant workshops, for example, wood, metal and ceramics.

Assignments should stimulate and interest learners, as well as giving them the opportunity to develop 3D skills with reference to materials and techniques.

Learning outcome 2 will be delivered in workshops, using the appropriate machinery, tools, techniques and processes with reference to materials, for example wood. Learners will need to understand how to generate and develop ideas using 3D processes acquired for learning outcome 1, and communicate them appropriately, for example maquettes, sketch models, scale models and final pieces.

Learners are encouraged to explore and experiment with the potential of 3D materials and to consider their source or manufacture, appropriate to the tasks set for induction and assignment briefs.

Learning outcome 3 will be delivered by applying 3D skills to design ideas and finished pieces. During this process it is essential that learners demonstrate an understanding of formal elements with reference to work produced, for example size, shape, form, function, pattern, including drawing for design, mood boards, working drawings, measuring and the technical language appropriate to the processes and techniques.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements, materials, techniques and processes with reference to their own work (development and final pieces).

Reference to the following will need to be made:

- formal elements
- design ideas
- materials
- techniques
- final pieces
- evaluation.

For the successful delivery of this unit it is recommended that the integration of 2D drawing skills are included.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

Assessment

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

Learners will need to have access to a range of materials, techniques and processes relevant to 3D.

Workshops might include facilities for working with wood, ceramics and metal, depending on the specialist areas available.

A studio space for experimentation and development of ideas is essential. Adequate space for the storage of work in progress and completed pieces should be made available.

Learners should have access to a learning resource centre (for example a library), providing research materials such as books, publications and the internet.

Indicative resources

Textbooks

Byars M — *New Chairs: Innovations in Design, Technology and Materials* (Chronicle Books, 2006) ISBN 978-0811853644

Eldershaw J — *Junk Jewelry: 25 Extraordinary Designs to Create from Ordinary Objects* (Crown, 2008) ISBN 978-0307405173

Fiell C — *Design for the 21st Century* (Taschen, 2003) ISBN 978-3822827796

Hosaluk M — *Scratching the Surface: Art and Content in Contemporary Wood* (North Light Books, 2002) ISBN 978-1893164154

Hudson J — *1000 New Designs and Where to Find Them: A 21st Century Source Book* (Laurence King Publishing, 2006) ISBN 978-1856694667

Lefteri C — *Materials for Inspirational Design* (RotoVision, 2006) ISBN 978-2940361502

McCreight T — *The Complete Metalsmith: Illustrated Handbook* (Davis Publications, 1991) ISBN 978-0871922403

Merrifield M P — *Light and Shade: A Classic Approach to Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436

Triplett K — *Handbuilt Ceramics* (Lark Books, 2008) ISBN 978-1579901844

Resource packs

Adams E — *Space and Place* (NSEAD, 2004)

Websites

www.designfactory.org.uk	A crafts and design development agency based in the East Midlands
www.designnation.co.uk	The website of the Design Trust
www.ecodesign.co.uk	Architecture practice specialising in low energy design
www.henry-moore-fdn.co.uk	The Henry Moore Foundation
www.huddersfield3d.co.uk	A design exhibition centre for product and transport design students

Unit 15: Working with 3D Design Briefs

Unit code: K/502/4862

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to explore, experiment with, and understand how to respond to 3D design briefs. The unit will involve learners in carrying out research from a range of primary and secondary sources appropriate to their brief.

Unit introduction

Designers explore ideas, materials and techniques in response to self-defined or given briefs. In order 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. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

An essential capability of 3D design is the ability to communicate 3D structures through 2D drafting media, increasingly using digital software. A valuable part of a learner's research will be to learn what a contemporary 3D designer does and the range of possible materials and techniques they employ to communicate their ideas most effectively. Learners will investigate historical and cultural visual arts to explore similar resources and constraints. Their wide-ranging research will inform their understanding of how to use 3D materials and techniques to express their creative intentions. Learners will review the progress and refine the process of their work through ongoing and final analysis in response to the given briefs.

Learners will explore and experiment with a variety of non-resistant and resistant materials to investigate the manipulation, treatment and creative possibilities of 3D design materials and techniques. This will involve 3D making techniques for carving, constructing and modelling, essential for using different materials and techniques successfully. Learners will need to learn about the care of and correct use of specialist 3D tools and equipment. They will also be made aware of the health and safety issues associated with the materials and techniques they study.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use 3D design materials, techniques and processes
- 2 Be able to develop ideas to meet 3D design briefs
- 3 Understand the successful characteristics and quality of 3D design work.

Unit content

1 Be able to use 3D design materials, techniques and processes

3D design processes: planning, making eg construction, carving, moulding, drilling, fixing, joining, casting, CAD/CAM, weaving, assembling

3D materials: eg non-resistant materials (plaster, card, paper, lightweight wood, string, soft wire, plastic sheet, glues and adhesives), resistant materials (glass, metals, wood, wood-based products and rigid plastics)

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

2 Be able to develop ideas to meet 3D design briefs

3D design briefs: products eg ceramics, furniture, lighting, consumer and electrical goods, industrial products, interiors, environments, retail displays, exhibitions; analysis of briefs, response eg target market, needs, preferences; functions eg technical factors, size, scale, performance, ease of use, cost, method, scale of production

Selecting materials and techniques: qualities eg fitness for purpose, aesthetics, alternative options; exploring properties eg characteristics, effects, uses, limitations, creative potential

Meeting the brief: eg artefact purpose, factors, opportunities, constraints (time, access, working materials, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, community, commercial, professional, success (projects, audience, influence)

3 Understand the successful characteristics and quality of 3D design work

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

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

3D design work: own work, others' work eg peers, professionals

Assessment and grading criteria grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use 3D design materials, techniques and processes safely P2 select appropriate materials, techniques and processes to meet 3D design briefs P3 develop ideas and outcomes to meet 3D design briefs P4 discuss successful 3D design work.	M1 explore 3D design materials, techniques and processes effectively M2 develop effective, coherent ideas and outcomes to meet 3D design briefs M3 compare and contrast experimental, development and final creative works.	D1 integrate diverse 3D design materials, techniques and processes creatively and independently D2 develop imaginative ideas and outcomes to meet 3D design briefs D3 evaluate experimental, development and final creative works.

Essential guidance

Delivery

Tutors could teach this unit through two assignments. The first could be based on a discussion of examples of 3D design work across a range of disciplines with learners recording observations in their work journals or sketchbooks. Learners could then source for themselves and comment on additional examples of 3D design. Information gathered from this exercise would be the platform from which learners launch their own practical explorations for a personal project which would form the second assignment.

For this second assignment learners will need to record all the stages of their research and design development work. Tutors should direct learners to produce a plan for their work, including production methods, materials and timescales. Information on health and safety will also need to be included. On completion of this activity, tutors should sign off the plan and learners can then move to the practical production stage. Tutors will need to ensure that learners have access to technical support and that all aspects of health and safety are carefully observed.

Evaluative monitoring and reviewing will need to feature throughout the assignment, as learners will need to consider their practical output against the constraints of the design brief they have worked to. They may consider how effectively their outcomes meet the purpose of the brief. Learners should review their use of materials and techniques and compare them to the production processes they researched. In this way the activity will return learners to the skills and understanding required when analysing and interpreting a design brief.

Assessment

Evidence for achievement of learning outcome 1 (P1) may be taken from learners' sketchbooks, worksheets and final products, along with witness observations.

Evidence for achievement of learning outcome 2 (P2 and P3) will be the final outcomes, supported by documentation of ideas development presented on worksheets, sketchbooks and in sample products.

Evidence for achievement of learning outcome 3 (P4) could be written notes, a report, a presentation, notes in a studio log, or video diaries.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

Delivery of this unit will focus on learners exploring research through an initial assignment. This will be followed up with ideas development and practical production against a set or self-generated 3D design brief.

Learners will need access to specialist 3D design studios, depending on the range available in the centre. They will also require access to specific technical support within the 3D area.

Learners should incorporate safe working practices into their learning as part of the practical work in the unit.

Indicative resources

Textbooks

Butler J et al — *Universal Principles of Design: 100 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Decisions and Teach Through Design* (Rockport Publishers Inc, 2007) ISBN 978-1592530076

Fiell C and P — *Designing the 21st Century* (Taschen, 2005) ISBN 978-3822848029

Mills J — *Encyclopedia of Sculptural Techniques* (B T Batsford, 2005)
ISBN 978-0713489309

Norman D A — *Emotional Design* (Basic Books, 2005) ISBN 978-0465051366

Terraroli V — *Skira Dictionary of Modern Decorative Arts* (University of Turin, 2001)
ISBN 978-8884910257

Websites

www.designmuseum.org The Design Museum website

Unit 16: Working with Graphic Design Briefs

Unit code: D/502/4826

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to introduce learners to the techniques graphic designers use to create dynamic and innovative work and communicate messages or information in response to a brief.

Unit introduction

Graphic design is a creative process that combines art and technology to communicate ideas. A graphic designer works with a variety of communication tools, such as images and text, in order to convey a message from a client to a particular audience. The purpose of graphic design is to promote or sell something or inform the viewer of a specific message; graphic designers employ a range of techniques to achieve this.

We are surrounded by examples of graphic design: in newspapers and magazines, on posters and flyers, on packaging and on billboards. Graphic designers work on their own or as part of a larger creative team. A number of large businesses employ graphic designers to work as part of their marketing departments.

Graphic designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their skills, they work with a wide range of different materials and techniques and experiment widely with both digital and traditional studio processes to explore the potential of a chosen medium. Research is undertaken using a wide range of primary and secondary sources and this is used to inform the development of ideas. Graphic designers continuously review the progress of their work. They analyse their experimentation and development in order to assess its suitability for the task. They evaluate the final product to ensure it meets their creative intentions and that it meets the requirements of the brief.

A successful response to a graphic design brief requires a working knowledge of how professional graphic designers work and the markets they target. Target markets and their specific needs vary enormously. Learners need to be taught how to analyse briefs and identify the needs of their target market, which will need to be taken into account when developing a response.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use appropriate graphics materials, equipment and techniques
- 2 Be able to meet the constraints of a pre-defined graphic design brief
- 3 Be able to develop ideas and produce a final product in response to a pre-defined graphic design brief
- 4 Understand the successful characteristics and quality of graphic design work.

Unit content

1 Be able to use appropriate graphics materials, equipment and techniques

Studio materials and techniques: eg design sheets, roughs, thumbnail sketches, letterforms combined with images, collage, paste-up, marker pens; reprographic techniques eg photocopiers, copying, enlarging, reducing, manipulating; finished visuals

Health and safety: workshop practice, studio environment; Health and Safety Act 1974; COSHH guidance on materials

Digital techniques and processes: eg inputting, scanning, photographing, filming, drawing, montage, web design, manipulating and editing images; prints, onscreen, screen formats; interactive media ideas, online outcomes

2 Be able to meet the constraints of a pre-defined graphic design brief

Project brief: analysis, requirements; additional information, development of work eg style, content, strategy, budget, legal considerations

Research and record: primary sources eg recording, observation, drawing/paintings, photography, video; sources eg objects, places, people, galleries, exhibitions, museums; secondary sources eg reproductions, photocopies, postcards, paper-based and online publications, libraries and audio-visual sources; market research eg gathered questionnaires, interviews, product testing

Target audience: primary group eg children, teenagers, females, males, single people, young professionals, elderly

Applications of briefs: eg packaging, signposting, advertising, promotion, typography, layout, titles, logos, corporate identity, channel ident

3 Be able to develop ideas and produce a final product in response to a pre-defined graphic design brief

Ideas generation: methods eg brainstorming, group discussion, experimentation, graphic materials, techniques, processes

Developmental work: preparation, planning, final product eg mood boards, visuals, sketches, layouts, mock-ups, early drafts, colour, fonts, design boards, sketchbooks, maquettes

Final product: finished outcomes eg poster, flyer, packaging, advertising, design for print, t-shirt design, signage, stationery, point of sale display unit, corporate identity, logos, business cards, magazine, poster, leaflet, menu

4 Understand the successful characteristics and quality of graphic design work

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

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

Graphic design work: own work, others' work eg peers, professionals

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use materials, equipment and techniques safely	M1 explore materials and techniques effectively	D1 integrate materials and techniques creatively and independently
P2 use graphic design processes	M2 explore graphic design processes effectively	D2 integrate graphic design techniques and processes creatively and independently
P3 research and record primary and secondary sources in response to a pre-defined brief	M3 conduct competent research and record appropriate visual and other information from primary and secondary sources in response to a pre-defined brief	D3 conduct independent research and record appropriate visual and other information from primary and secondary sources
P4 produce developmental work and a final product in response to a brief	M4 produce effective and varied developmental work and a final product to meet a brief	D4 produce imaginative and varied developmental work and final product to meet a brief
P5 discuss successful graphic design work.	M5 compare and contrast experimental, development and final creative works.	D5 evaluate experimental, development and final creative works.

Essential guidance

Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of graphic design. Typically this would be through briefs that reflect current professional practice. The balance between traditional and digital work may vary depending on the availability of resources, but all learners need to develop some awareness of both approaches.

Tutors should consider integrating the delivery and assessment relating to this unit with any other relevant units the learner might be taking as part of their programme of study. In planning integrated unit delivery through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered. Depending on the specialist units chosen, briefs could combine work in different specialist areas such as photography or interactive media.

Tutors should take the opportunity, when working on the practical aspect of delivery, to address health and safety issues. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. Learners will need to know how to use, handle and store sharp tools and dangerous materials. Appropriate COSHH guidance should be followed at all times.

Learning outcome 1 covers the materials, techniques and processes applicable to graphic design. This learning outcome is likely to be delivered through demonstration and practical exploration of traditional studio graphic materials and techniques. It will also be delivered through demonstration and practical exploration of digital techniques. Learners will need access to computers, and scanning and printing facilities. They will need to be able to work with a range of graphic design software.

Learning outcome 2 covers the analysis of the graphic design brief and the research element. Learners will need to use research skills to influence the development of ideas. This will involve learners exploring and experimenting with a range of primary and secondary sources. Delivery of learning outcomes 2 and 3 should encourage learners to record from primary sources as well as using a range of methods to collect and record information, such as use of the internet, photographs, postcards, leaflets, posters, notes and sketches. Learners will need to recognise the need for a wide range of research and recording as a rich resource for the development of their ideas. They will need to be guided on their selection of sources in relation to the brief. Tutors should encourage learners' participation in analysing the brief through asking probing questions and develop learners' creative abilities in generating exciting, innovative ideas.

Delivery techniques should be varied. Initially the brief is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through a presentation of slides/images. Tutors are also encouraged to engage with local and national employers who may be willing to assist in delivery by defining and setting live briefs or working with learners in a mentoring capacity. Ideally, learners will be able to visit a graphic design studio or a visiting graphic designer might give a talk about their own creative thinking and selection processes in response to a brief.

Practical work will form the major part of the delivery of learning outcome 3. Learners need to be able to choose suitable graphic materials, techniques and processes to produce developmental and experimental work and to realise their ideas in the form of a final product that meets the requirements of the pre-defined brief. Learners should be encouraged to combine traditional studio materials and techniques with digital techniques.

Learning outcome 4 requires learners to review the materials, techniques and processes they and others use, and to discuss and comment on the properties and characteristics of the materials, as well as the outcomes of their explorations. This ongoing review will be essential in developing learners' analytical skills and in their understanding of how to use the critical vocabulary of graphics effectively.

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

Assessment

Learners should demonstrate their ability to understand and research the brief. Evidence for meeting the needs and requirements of the brief will be within the project portfolio showing planning, research studies in the form of primary recording, exploration of ideas and consideration of constraints. Learners will produce evidence of their experimentation with graphic design processes, use of different materials and techniques through rough studies, thumbnails, trials, maquettes, samples, printouts and annotated storyboards. Sketchbooks, design sheets and annotated worksheets and project portfolios will form the evidence required for the development of learners' ideas and final response to the brief.

Evidence for learners' ability to comment critically on their work might include: sketchbook annotations, written notes, verbal feedback, tape or video recordings, witness statements and illustrated oral presentations. They will need to demonstrate their understanding of what went well or badly and why, what the strengths and weaknesses of their work are and how they might improve.

Where necessary, learners should produce evidence of health and safety awareness. This could be included in their written annotations or recorded discussions.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience. A lecture or visit by an artist, designer, craftworker, programmer or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

Business and finance advice:

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

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

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

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

Essential resources

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of graphic design. Typically this would be through briefs that reflect current professional practice.

The resources needed for this unit will vary according to the specific technical and material demands of the graphic design projects chosen, but are likely to include computers with appropriate software and hardware, studio tools and equipment and specialist journals and reference materials.

Indicative resources

Textbooks

Bucher S — All Access: The Making of Thirty Extraordinary Graphic Designers (Rockport, 2004) ISBN 978-1592530793

Hollis R — Graphic Design - A Concise History (Thames & Hudson, 2001) ISBN 978-0500202708

Livingston A and L — Dictionary of Graphic Design & Designers (Thames & Hudson, 2003) ISBN 978-0500203538

McQuiston L — Graphic Design Source Book (Chartwell, 1987) ISBN 978-555210779

Meggs P — Meggs' History of Graphic Design (John Wiley & Sons Inc, 2006) ISBN 978-0471699026

Neuenschwander B — Letterwork: Creative Letterforms in Graphic Design (Phaidon, 1995) ISBN 978-0714829098

Wozencroft J — The Graphic Language of Neville Brody.2 (Thames & Hudson, 1994) ISBN 978-0500277706

Journals

Creative Review

Design Week

Websites

www.adobe.com	Graphic design software
www.allgraphicdesign.com	Graphic design resources
www.apple.com	Graphic design software and hardware
www.dafont.com	Online resource for fonts
www.graphicdesign.about.com	Information and online links about graphic design

Unit 17: Working with 3D Design Crafts Briefs

Unit code: F/502/4866

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit explores working in 3D design crafts, a broad area that can cover furniture, jewellery and accessories, mixed media, automata, metalwork, woodwork, glass, plastics and ceramics. Learners will need to be able to research, explore and develop ideas to make 3D design craft, using either self-negotiated or given briefs.

Unit introduction

Design craft workers employ a process of designing and making objects which can be decorative or functional. Designing and making skills are combined to produce considered and developed items. In many cases successful creative practitioners will be skilled in more than one material and may combine materials in their work. Learners should explore a range of materials and techniques to provide sufficient evidence for assessment.

Learners will carry out research from a range of primary and secondary sources appropriate to their brief. A valuable part of their research will be to learn what a contemporary professional craft worker does and the range of possible materials and techniques they employ to communicate their ideas effectively. Learners will explore historical and cultural 3D design crafts to underpin their research and development of ideas. Wide-ranging research will inspire learners to be innovative and creative in their approach to designing and making. Visits to galleries, museums and workshops, and from visiting lecturers will help broaden learners' understanding of the breadth of design crafts. Investigation into the contemporary craft scene, both in the UK and internationally will give learners an insight into the current vocational context of design crafts and their importance to the economy.

Learners will be encouraged to explore the crossover of form and function and to analyse their design ideas for fitness for purpose. Learners should be encouraged to combine materials in order to develop a range of skills. Research skills will be contextualised through the design process and learners will have the opportunity to develop evaluative skills through analysis of their design throughout the process.

This unit can be linked with other units in order to develop a broad range of transferable and relevant skills.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to research and record primary and secondary sources in response to 3D design crafts briefs
- 2 Be able to explore and develop ideas to meet 3D design crafts briefs
- 3 Be able to use 3D design crafts materials, techniques and processes
- 4 Understand the successful characteristics and quality of 3D design crafts work.

Unit content

1 Be able to research and record primary and secondary sources in response to 3D design crafts briefs

Research: primary research eg drawings, sketches, taking photographs; secondary research eg photocopies, collecting ready-made resources

Recording: materials eg graphite, charcoal, pen, ink, wash, oil pastels, chalks, handmade tools, cameras; techniques, processes eg painting, drawing, montage, collage, photography, video, digital scanning, manipulation, printmaking, modelling, interview notes, recorded interviews with makers, annotation in sketchbooks; formal elements eg line, tone, form, colour, texture, pattern

Sources: primary eg first-hand observation drawings, own photographs, studios, museums, galleries, exhibitions, poetry, music; secondary eg images, clippings, websites, photographs, journals, photocopies, postcards, leaflets, books, magazines, blogs, CD ROMs

2 Be able to explore and develop ideas to meet 3D design crafts briefs

Explore and develop ideas: eg use research material, inform ideas, others; work, idea generation, experimenting, testing, planning, reviewing, refining, design process; formal elements, visual language, creating, communicating, design ideas; recording, presenting findings, appropriate formats eg drawings, notes, samples, sketchbooks, design sheets; annotate, design ideas; fitness for purpose, viability of designs, constraints, opportunities

Design crafts briefs: artefact eg jewellery, furniture, accessory, automata, ceramics, metalwork, woodwork, glass, plastics, one-off, set; technical factors eg type, properties, characteristics, materials, costs, scale of production, time, performance, fit; specialist markets eg retailers, craft fairs, studio potters, tourism, locations, heritage, collectors, demographics, nostalgia, anniversaries, commemoration, events, concerts, mementos

3 Be able to use 3D design crafts materials, techniques and processes

3D materials: non-resistant materials eg plaster, clay, card, paper, balsa wood, string, wire, modroc, papier maché, felt, fabrics; resistant materials eg metal, wood, MDF, ply, chipboard, perspex, glass, found objects

3D techniques and processes: making eg cutting, carving, construction, joining, bonding, fusing, drilling, stitching, weaving, forming, moulding, finishing

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

4 Understand the successful characteristics and quality of 3D design crafts work

Discuss: eg annotated worksheets, sketchbooks; taped recordings of discussions, explanations, descriptions, comments; evaluations, tutorials, spoken word, video, face to face, individual, group crit; technical and art terms eg art, craft, design processes, qualities

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

Quality: eg comparison with other work, original intentions, aesthetic qualities, technical qualities, sustainability, strengths, weaknesses, areas for improvement; documentation eg notes, minutes of meetings, notes from feedback, production diaries

Assessment and grading criteria grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 research and record primary and secondary sources in response to 3D design crafts briefs	M1 conduct effective research and record appropriate visual and other information from primary and secondary sources in response to 3D design crafts briefs	D1 independently research and record diverse visual and other information from primary and secondary sources in response to 3D design crafts briefs
P2 develop ideas and outcomes to meet 3D design crafts briefs	M2 develop coherent ideas and outcomes to meet 3D design crafts briefs	D2 develop imaginative ideas and outcomes to meet 3D design crafts briefs
P3 use 3D design crafts materials, techniques and processes safely	M3 explore 3D design crafts materials, equipment and techniques effectively	D3 explore diverse 3D design crafts materials, equipment and techniques imaginatively and independently
P4 discuss successful 3D design crafts work.	M4 compare and contrast experimental, development and final creative works.	D4 evaluate experimental, development and final creative works.

Essential guidance

Delivery

This unit provides the learners with the opportunity to work in any area of 3D design crafts such as ceramics, jewellery, sculpture, textiles and glass (the learner may work in one or several areas of 3D design crafts, for example ceramics, or ceramics and glass). The current climate for contemporary craft is lively and exciting and learners should be encouraged to explore current practice and look at the work of contemporary practitioners to support their research.

Learners should be encouraged to investigate the creative use of media and materials within a craft context. The range of media, materials, techniques and technology that the learners explore should enable them to investigate an area of personal preference. The breadth of experience will depend on the centre's resources.

Learners should be taught:

- how to research and collect information
- the specialist techniques and processes required for the different craft areas
- how to use and look after specialist tools and equipment correctly – health and safety
- how to develop ideas into a resolved final outcome.

This unit has been designed to provide an opportunity for learners to undertake focused projects in the specialist area of 3D design crafts. The briefs should have a clear starting point, a period of experimentation and development, resolution and evaluation. Typically this would be through briefs that reflect current commercial and professional practice. Depending on the choice of specialist materials, briefs could combine work in different specialist areas such as furniture, jewellery and accessories.

Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. Learners should follow appropriate COSHH guidance.

Learners need to be able to choose suitable material, techniques and processes to realise their ideas and respond to briefs. They should be encouraged to explore non-traditional media and to combine different materials and techniques to develop their ideas. Their 3D experimental work should be evidenced through trials, samples, test pieces and maquettes. Work produced can be functional or decorative.

Learners should continuously evaluate their progress through reviewing the materials, techniques and processes they use, discussing and commenting on the properties and characteristics of the media employed. They should also learn to critically evaluate the quality of their achievement, documenting their opinions on what worked well or not and why, in response to their brief. Strong evaluation skills and an understanding of how they have learned will help these learners to progress from a Level 2 learner into a Level 3 learner.

Learners should be encouraged to keep all evidence of their studies in working sketchbooks, where they might record the development of their ideas, the effects

and results of their experimentation with materials and techniques and how their skills might be improved. Regular feedback should be given to learners through day-to-day discussion and formal and informal interim assessment.

Learning outcomes 1, 2 and 3 can be integrated through practical studio experiences.

Learning outcome 4 should be integrated with learning outcomes 1, 2 and 3, through an ongoing review, evaluation and documentation of learners' exploratory studio work rather than just at the end. For learning outcome 1, learners will need to be encouraged to explore and investigate primary and secondary sources. They will need to be guided on their selection of sources in relation to the brief and to develop their recording skills, manipulating the formal elements to communicate observed qualities of forms. Learners will need to develop their skill and control in handling media for the purpose of recording from their selected sources. Although selection of materials, techniques and technology for the process of recording will depend on the individual centre's available resources, it is expected that learners have access to as broad a range as possible.

For learning outcome 2, learners need to be taught how to explore and develop ideas. They should learn to use the relevant research material to develop and create designs. Initially this outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides/images. Tutors should encourage learners' participation in analysing the brief through asking probing questions and developing learners' creative ability in generating exciting, innovative ideas. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of techniques and technology within a design crafts context. Group activities would be beneficial at this level, with learners discussing and developing ideas around a set brief, looking at possible options for individual investigation. An inspiring visit or workshop from a recent arts graduate or established artist can also add validity to the learning experience. Learners may have quite different areas of personal preference they would like to investigate and they will need opportunities to experiment with approaches and methods individually, before meeting to share the results. Learners should plan and follow the stages of the design process and understand how formal elements and design principles can be used to create design ideas. They should produce a range of designs that show experimentation with materials and the formal elements and design principles.

Their findings should be recorded and presented in an appropriate format (for example drawings, notes, samples, design sheets). These can then be developed into 3D designs. Learners should be taught how to keep a balance between aesthetics and function, ensuring both elements are met. As well as their own exploratory work, off-site visits to workshops or contemporary exhibitions would motivate learners and provide a vocational context.

Learning outcome 3 should be delivered as an integrated part of both learning outcomes 1 and 2. For learning outcome 3, learners should be introduced to specialist products, techniques and processes and the development of their specialist skills, knowledge and understanding relevant to their sources and ideas for their 3D design crafts brief. Investigating 3D craft practitioners will enable learners to gain insight into how professionals work in 3D design crafts, what media they use and the techniques they employ, as well as helping them decide on the vocational direction in which they wish to go. The best way of doing this would be by visiting practitioners' studios.

For learning outcome 4, learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. Learning outcome 4

is an opportunity for learners to reflect on their work while drawing parallels with the work of others. When reviewing outcomes learners need to take into account what the successes were, what the failures were, and why. They will need to consider and document the development of their ideas, the use of media and quality of final outcomes. If the learner has produced a working prototype then, as part of the evaluation, it is possible to carry out practical tests. This should allow a clear and objective assessment of the outcome. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be documented and the final outcome recorded using drawings, photographs, maquettes or video depending on the type or scale of work. Learners will need to be taught how to present their work to suit the finished piece and the environment that it is to be shown in. Presentation skills should be developed and can include the use of IT, for example, onscreen presentation, scanning sketchbook pages into *Photoshop* to produce design sheets, or using colour photocopies to enhance the quality of presentation sheets. Learners need to understand the importance of presentation techniques; they should consider the environment for the outcome, the construction and proportions of plinths or fixings and health and safety as well as fitness for purpose of the final outcome.

Assessment

Evidence for the achievement of learning outcome 1 could be a sketchbook or a design sheet annotating what materials might be used and the scale of the work.

Evidence for the achievement of learning outcome 2 might take the form of sketchbook, thumbnail studies, ideas worksheets or 3D tests and maquettes.

For learning outcome 3, learners' evidence might include a range of studies and samples that have been chosen to demonstrate their appropriate selection and use of 3D design craft materials, and use of techniques in response to the requirements of the brief.

Evidence for the achievement of learning outcome 4 could be integrated with the evidence for learning outcomes 1, 2 and 3. The evidence for learning outcome 4 might take the form of learners' annotated sketches and studies for initial recording and ideas together with notes on their achievement in their use of materials and techniques.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

This unit can be delivered in a classroom as long as there is adequate access to a range of specialist techniques and materials. Learners will need access to appropriate specialist learning areas. Learners will also need storage for their outcomes as they develop during this unit. Assessment should be ongoing through the unit so that learners are given feedback to help them develop their outcomes and improve their skills. Assessment evidence on completion of this unit should include sketchbooks, design sheets, material samples, annotation and evaluation and final pieces which are clearly linked to research and design development.

Adequate resources, work and storage space should be provided for the learners to explore a range of the materials and techniques identified in this unit. For materials the learners need to work with a variety of fabrics, yarns, threads, clay, wood, light metals, etc. The techniques and processes will be those associated with the choice of materials.

For clay: techniques such as hand building, modelling, throwing, press-moulding, slip casting and decorating. Whole processes such as preparing clay, hand-building, throwing and glazing.

For textiles: techniques such as embroidering, felting, weaving, knitting, printing, dying. Whole processes such as preparation of fabrics, pressing, creating a loom, applying decoration, creating items from textiles, finishing.

For wood: techniques such as cutting, preparing, joining, construction, piecing, turning, shaping and finishing, laminating. Whole processes such as selecting the type of wood most suitable for the intended purpose, making a cutting list, planning, cutting, shaping, joining, sanding and finishing.

For light metals: techniques such as cutting, preparing, joining, constructing, piecing, filing, turning, shaping, brazing, soldering, beating, polishing, applying surface decoration and textures.

Whole processes such as measuring and marking out, cutting out the basic shape, forming, annealing, joining to other forms, applying surface decoration, such as enamelling or soldering, cleaning, polishing and finishing.

For plastics: techniques such as cutting, line bending, forming and moulding, joining, laminating, constructing, piecing, shaping and finishing. Whole processes such as planning, measuring and marking out, cutting, drilling, creating and finishing. The tools and equipment that will be required will be those associated with the materials, techniques and processes applied.

For clay: clay tools, wheels, slip trailers, brushes, kilns etc.

For textiles: scissors, needles, tape measures, looms, sewing machines etc.

For wood: saws, planes, drills, chisels, carving tools, hammers, screwdrivers, sanding machines etc.

For light metals and plastics: saws, snips, files, drills, soldering irons, hammers, vices, pliers, power drills, vacuum former etc.

Learners will need access to information on historical and contemporary professional practice in a design craft context. They will also need library and internet access, visits to galleries, museums, exhibitions and working studios.

Indicative resources

Textbooks

Grey M — *Paper, Metal and Stitch* (Batsford Ltd, 2007) ISBN 978-0713490671

Lefteri C — *Materials for Inspirational Design* (RotoVision, 2006)
ISBN 978-2940361502

Parnes T — *Jewellery and Accessories from Everyday Objects* (Creative Publishing International 2007) ISBN 978-1589233270

Pipes A — *Drawing for Designers* (Laurence King Publishing, 2007)
ISBN 978-1856695336

Polster B — *The A-Z of Modern Design* (Merrell Publishers Ltd, 2006)
ISBN 978-1858943305

Searle T — *Easy Felted Accessories* (Search Press Ltd, 2006)
ISBN 978-1844481736

Searle T — *Fabric Jewellery: 25 Designs to Make Using Silk, Ribbon, Buttons and Beads* (A&C Black, 2003) ISBN 978-0713686432

Journals

A-n Artist's Newsletter

Ceramic Review

Craft (published by the Crafts Council)

Selvedge Magazine

Websites

www.artscouncil.org.uk	The national development agency for the arts in the UK
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.designnation.co.uk	Resources for design, craftwork, textiles and fashion
www.the-artists.org	Resources on contemporary arts and artists
www.thedesigntrust.co.uk	Resources for designers

Unit 18: Working with Fashion Design Briefs

Unit code: K/502/4859

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to introduce learners to fashion design briefs which will enable them to undertake projects in the specialist area of fashion. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

Unit introduction

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

Fashion design involves the manipulation of materials, visual and structural elements and the resolution of functional and aesthetic criteria in line with market trends. Fashion designers have to be able to analyse briefs accurately, identifying which factors need to be taken into account when developing their response. The aim of this unit is to enable learners to understand how to respond successfully to fashion design briefs. Learners will develop the skills to do this by exploring and experimenting with appropriate specialist materials, techniques and processes.

Learners will develop their vocational skills and understanding by exploring pattern drafting and construction techniques and processes. They will explore traditional and non-traditional fabrics, which will include natural and synthetic fibres. Construction techniques will include the use of hand tools, machinery and associated technology. Learners will need to be made aware of the health and safety issues associated with the materials and techniques they study.

This specialist unit gives insight into the life of a professional fashion designer. The focus will be on what the practitioner does and how they do it, rather than the business details. A professional fashion designer would not necessarily make up garments if they were working in the design studios of a large fashion company. Fashion designers need to have the technical knowledge to allow them to design for different markets. In a large company, part of a designer's role is to work with the technical designer to ensure that their fashion designs are interpreted as they intended.

Learners will explore the type of studio/workshop environment and the specialist materials, techniques and equipment used by the professional. They will learn how the need to create commercially viable products affects fashion designers' creative thinking.

Learners who explore fashion design can progress to other roles in the industry such as pattern cutter, product developer, garment technologist, fabric technologist, quality manager, fashion costume designer, theatre wardrobe manager, fashion stylist, fashion journalist, retail manager and buyer.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use pattern drafting techniques and processes
- 2 Be able to use construction techniques and processes
- 3 Be able to develop ideas to meet fashion design briefs
- 4 Understand the successful characteristics and quality of fashion design work.

Unit content

1 Be able to use pattern drafting techniques and processes

Pattern drafting and cutting techniques and processes: given brief eg cutting patterns from basic blocks, planning layouts and marking out patterns, cutting and marking out construction details, the safe use of cutting and marking tools and equipment

2 Be able to use construction techniques and processes

Construction techniques and processes: given brief eg planning, construction process, seaming, edging; fittings, fastenings, embellishments eg Velcro, zips, buttons, belts, handles, beads and lace; finishing; pressing

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

3 Be able to develop ideas to meet fashion design briefs

Fashion design briefs: clothing eg for men, women, children, specialist markets (couture, leisure, evening, current trends); footwear or accessories; analyse, identify requirements of brief eg response, target market, needs, preferences; technical, functional factors eg type, properties, characteristics (materials, costs, scale of production, time, performance, fit)

Materials, techniques and processes: aesthetic qualities; fitness for purpose; alternative options; properties, characteristics, effects, uses, limitations, creative potential; suitability

4 Understand the successful characteristics and quality of fashion design work

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

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

Production process: technical competencies; creative abilities; time management, costings

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

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use pattern drafting techniques and processes safely P2 use construction techniques and processes safely P3 develop ideas and outcomes to meet fashion design briefs P4 select appropriate materials, techniques and processes to meet fashion design briefs P5 discuss successful fashion design work.	M1 use a range of pattern drafting techniques and processes effectively M2 use construction techniques and appropriate materials, techniques and processes M3 develop coherent ideas and outcomes to meet fashion design briefs M4 compare and contrast experimental, development and final creative works.	D1 use a wide range of pattern drafting techniques and processes creatively D2 use diverse construction techniques, materials, techniques and processes creatively and independently D3 develop imaginative ideas and outcomes to meet fashion design briefs D4 evaluate and contrast experimental, development and final creative works.

Essential guidance

Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of fashion. Typically this would be through briefs that involve learners developing ideas and outcomes reflecting current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as textiles, photography or design crafts.

Learners need to be able to select suitable material, techniques and processes to realise their ideas and respond successfully to briefs. Learners should review their use of techniques and processes, discussing and commenting on the properties and characteristics of different materials and techniques. Learners should be encouraged to apply techniques and processes with accuracy. They should also learn to critically evaluate the quality of their own and others' work. Tutors delivering this unit should use as wide a range of techniques as possible in order to assist learners' developing skills and understanding. Lectures, discussions, seminar presentations, studio/workshop practical sessions, visits to fashion design studios and exhibitions and research using library and internet resources would all be suitable. Whichever methods are used, delivery should stimulate, motivate, enthuse and educate the learner.

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook, alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Tutors should consider integrating the delivery and assessment for this unit with other relevant units learners may be taking. In planning integrated unit delivery through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Learning outcome 1 requires learners to use pattern drafting techniques and processes. This will depend on what materials and equipment are available in each centre, but it is expected that learners would make simple patterns and be taught to draft a pattern from a standard block or from a design using drape modelling on a stand. However, this learning outcome will be delivered mainly through practical studio and workshop experiences.

Learning outcome 2 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners will need to be taught garment construction techniques and processes. Technical skills should be accurate and learners must understand how to use tools and equipment safely. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in a fashion context and help them decide on their direction vocationally. They could do this by visiting practitioners' workshops or studios.

For learning outcome 3, delivery techniques should be varied. Initially this learning outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners to participate in analysing the brief through asking probing questions, and develop learners' creative abilities in generating exciting, innovative ideas. Visits to galleries and exhibitions will form an integral part of the delivery of this outcome. Visiting fashion and textile practitioners will offer learners opportunities to develop their understanding of fashion in a vocational context.

The delivery for learning outcomes 2 and 3 can be integrated. They are both about learners developing work to meet a fashion brief and understanding how this happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials within a fashion context. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference they would like to investigate. They could be encouraged to try different approaches and methods individually, then meet to share the results. Meeting with a professional would inform learners about vocational fashion practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner.

Learning outcome 4 will be delivered through reflection on and assessment of ongoing work, with comparisons made to fashion designers' work that has been developed for similar briefs. Visits to fashion designers or from visiting professionals will give good opportunities to examine details of timescales, budget, costings, aesthetic qualities and technical processes.

Assessment

This unit will be assessed through observation, ongoing critique and submission of work undertaken in response to a set assignment which covers the learning outcomes. Generated evidence should include the learners' research, developmental work, sketchbooks, mood boards, storyboards and ideas in response to the brief. Learners should be able to comment on their personal response to the brief and explain, through display and oral presentation, the development of their ideas.

For learning outcome 1 learners should show evidence of using pattern drafting techniques and processes. For learning outcome 2 learners should show evidence of using construction techniques and processes. For learning outcome 3 learners should be able to develop ideas and outcomes to meet fashion design briefs. For learning outcome 4 learners should be able to select appropriate materials, techniques and processes for investigation and exploration for the brief. When reviewing outcomes, learners need to analyse the successes and failures of their work.

Employer engagement and vocational contexts

Centres should try to establish links with local professional fashion designers and companies. Learners are enlightened and motivated by finding out how a professional works, what inspires them, what they make, the materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at FE and HE establishments are also of interest to broaden learners' horizons and to show how fashion can be manipulated and transformed.

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

Vocational learning support resources:

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

Business and finance advice:

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

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

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

Skillset, the Sector Skills Council for creative media production, fashion and textiles, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

For this unit learners should have access to appropriate equipment for the production of fashion solutions to given design briefs. The resources required will vary according to the specific technical and material demands of the fashion projects chosen, but are likely to include tools and equipment for pattern drafting and garment construction and specialist journals and reference materials.

Indicative resources

Textbooks

- Aldrich W — *Fabric, Form & Flat Pattern Cutting* (Wiley Blackwell, 2007)
ISBN 978-1405136204
- Braddock S and Mahony M — *Techno Textiles 2: Revolutionary Fabrics for Fashion & Design No2* (Thames & Hudson, 2005) ISBN 978-0500512456
- Da Cruz E — *Fashioning Fabrics: Contemporary Textiles in Fashion*
(Black Dog, 2006) ISBN 978-1904772415
- Dawber M — *Big Book of Fashion Illustration* (Batsford, 2007)
ISBN 978-0713490459
- Fogg M — *Print in Fashion* (Batsford, 2006) ISBN - 978-0713490121
- Jenkyn Jones S — *Fashion Design (Portfolio Series)* (Laurence King, 2005)
ISBN 978-1856694360
- Martin R — *The Fashion Book* (Phaidon, 2001) ISBN 978-0714841182
- McKelvey K — *Fashion Source Book* (Wiley Blackwell, 2006) ISBN 978-1405126939
- McKelvey K and Munslow J — *Fashion Design: Process, Innovation & Practice*
(Blackwell Science, 2008) ISBN 978-0632055999
- O'Hara Callan G — *Dictionary of Fashion and Fashion Designers* (Thames & Hudson, 2008) ISBN 978-0500203996
- Peacock J — *Fashion Accessories: The Complete 20th Century Sourcebook*
(Thames & Hudson, 2000) ISBN 978-0500019979
- Seaman J — *Foundation in Fashion Design and Illustration* (B T Batsford, 2001)
ISBN 978-0713487039
- Sorger R and Udale J — *The Fundamentals of Fashion Design*
(AVA Publishing SA, 2006) ISBN 978-2940373390
- Tallon K — *Creative Computer Fashion Design with Illustrator* (Batsford, 2006)
ISBN 978-0713490220
- Tatham C and Seaman J — *Fashion Design Drawing Course*
(Thames & Hudson, 2003) ISBN 978-0764124730

Journals

Crafts Magazine
Creative Review
Design Week
New Design
RA Magazine
Textiles Magazine

Websites

www.artchive.com	Articles and images for educational use
www.whitworth.manchester.ac.uk	The website for the Whitworth Art Gallery
www.vam.ac.uk	The website for the Victoria and Albert museum

Unit 19: Working with Textiles Briefs

Unit code: H/502/4861

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to introduce learners to textile design briefs which will enable them to undertake projects in the specialist area of textiles. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

Unit introduction

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

Working with textiles involves the manipulation and treatment of materials, visual and structural elements and the resolution of functional and aesthetic criteria. The aim of this unit is to enable learners to understand how to respond to specialist textiles briefs and find out how a professional textiles designer works. Learners will be able to develop their skills and understanding by exploring specialist textiles materials, techniques and processes. They will need to learn how materials can be used in a rich variety of ways to create different effects and results to achieve their intentions. Learners will be able to experiment with both traditional and non-traditional materials and techniques in order to fully explore their creativity in this discipline.

Learners will develop skills in surface pattern design and assemblage through specialist textile techniques and processes using different media and materials. This will also mean working with the accompanying specialist tools and equipment which learners will learn to use and look after carefully and correctly. Learners will be made aware of the health and safety issues associated with the materials and techniques they study.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to use textiles materials, techniques and processes
- 2 Be able to develop work to meet textiles briefs
- 3 Understand the successful characteristics and quality of textiles work.

Unit content

1 Be able to use textiles materials, techniques and processes

Textiles materials: fabrics eg natural, synthetic, transparent, opaque, weights, textures; yarns, threads eg hand spun, fleece, machine, embroidery, tapestry; inks, dyes eg ink-based, multi-purpose; materials eg non-traditional, found (chicken wire, clay, glass, paper, grasses, twigs, pebbles)

Techniques and processes: embroidery eg hand, machine; construction methods eg weaving, knitting, feltmaking; printing eg block, mono, stencil, resist; assembly eg cutting, joining, constructing

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

2 Be able to develop work to meet textiles briefs

Textiles briefs: functional needs eg designing fashion fabrics, interior design fabrics; aesthetic considerations eg 2D, 3D forms; analysis eg purpose, target market, needs, preferences, technical factors, production process (print, weave, knit, embroidery, feltmaking), cost, performance, scale, contemporary professional practice

Selecting materials, techniques and processes: aesthetic qualities; fitness for purpose (alternative options, properties, characteristics, effects, uses, limitations, creative potential, suitability of materials)

3 Understand the successful characteristics and quality of textiles work

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

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

Production process: technical competencies; creative abilities; time management; costings

Sources of information: self-evaluation; comments from others eg audience, peers,

tutors, client; documentation eg notes, minutes of meetings, notes from feedback, production diaries, visits

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use textiles materials, techniques and processes safely P2 develop ideas and outcomes to meet textiles briefs P3 select appropriate materials, techniques and processes to meet textiles briefs P4 discuss successful textiles work.	M1 use materials, techniques and processes to meet the brief coherently and effectively M2 develop effective ideas and outcomes to meet textiles briefs M3 compare and contrast experimental, development and final creative works.	D1 use diverse materials, techniques and processes to meet the brief creatively and independently D2 develop imaginative ideas and outcomes to meet textiles briefs D3 evaluate and contrast experimental, development and final creative works.

Essential guidance

Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of textiles. Typically this would be through setting briefs that reflect current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as fashion, fine art or design crafts. Although most learners' work will be carried out in a studio/workshop environment, it is expected that this unit be delivered through visits to exhibitions and practitioners' workshops and visiting expert speakers to put it in a vocational context. Class discussion and research using the library and internet resources are essential aspects of delivery.

This unit is one of a series of similar specialist units that have been designed to give learners the opportunity to extend their use of visual language developed in *2D Visual Communication* and *3D Visual Communication*, and to develop their experience of working with materials, techniques and technology in those units.

Tutors should consider integrating the delivery and assessment of this unit with other relevant units the learner is taking. In planning integrated delivery of units through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Learners need to be able to choose suitable material, techniques and processes to realise their ideas and respond to briefs. Learners should review their use of techniques and processes; discussing and commenting on the properties and characteristics of different textiles materials, techniques and processes. They should also learn to review and evaluate the quality of their own and others' work. Learners should be encouraged to keep all evidence of the different stages and developments of their project briefs. Their sketchbooks and worksheets might record the development of their ideas, the effects and results of their experimentation with materials and techniques and how their skills might be improved. Learners will find regular discussion and feedback with peers and tutors very helpful and this is a good way of developing their use of critical vocabulary and technical terms in textile design.

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook, alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Learning outcome 1 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners are given access to as broad a range as possible. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in

a textiles context and help them decide on their direction vocationally. They could do this through visiting practitioners' workshops and studios.

The delivery for learning outcomes 2 and 3 can be integrated. They are both about learners developing work to meet a textiles brief and understanding how it happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials in a textiles context. Initially this outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners' participation in analysing the brief through asking probing questions and develop learners' creative abilities in generating exciting, innovative ideas. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference they would like to investigate. They could be encouraged to try different approaches and methods individually, then meet to share the results. Meeting with a professional would inform learners about vocational textiles practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner

Assessment

Assignments should place emphasis on the development of ideas through practical experimentation and be supported by records of research and development. Practical evidence should include sketchbook work, design development, technical notes and a range of 2D and 3D textile samples, leading to a finished outcome/s. Evidence could also be gathered via witness statements and observation records.

Assessment should be made on the learner's technical skill and ability to experiment, review and comment on their progress, as well as practical outcomes. Small outcomes can be produced as appropriate but, for larger pieces, learners can choose to present a sample of a section or scale prototypes.

When learners are discussing and evaluating their work, evidence could take the form of hand written annotations alongside their work or recordings of their discussions. Recorded discussions could be in the form of critiques, one-to-one discussions or group presentations. Learners should be encouraged to discuss all their work including experimental, developmental and final products. They will need to be taught how to record the process of analysing, modifying and refining ideas for all their working processes. When reviewing outcomes, learners need to analyse the successes and failures of their work.

Employer engagement and vocational contexts

Centres should try to establish links with local professional textile designers and companies. Learners are enlightened and motivated by finding out how a professional works, what inspires them, what they make, what materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at FE and HE establishments are also of interest to broaden learners' horizons and to show how textiles can be manipulated and transformed.

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

Vocational learning support resources:

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

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

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

Skillfast-UK, the Sector Skills Council for fashion and textiles, gives information about careers advice and industry on their careers web pages (www.skillfast-uk.org/justthejob) plus regularly updated news and events pages.

Essential resources

For this unit learners should have access to 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 and hessian.

Indicative resources

Textbooks

Barnett A — *Examining Textiles Technology: Student Book* (Heinemann, 1997) ISBN 978-0435421045

Beal M — *Fusing Fabric: Creative Cutting, Bonding and Mark-Making with the Soldering Iron* (Batsford, 2007) ISBN 978-0713490688

Braddock S and Mahony M — *Techno Textiles: Revolutionary Fabrics for Fashion & Design* (Thames & Hudson, 1999) ISBN 978-0500280966

Greenlees K — *Creating Sketchbooks for Embroiderers and Textile Artists* (Batsford Ltd, 2005) ISBN 978-0713489576

Grey M — *From Image to Stitch* (Batsford, 2008) ISBN 978-1906388027

Grey M — *Stitch, Dissolve, Distort in Machine Embroidery* (Batsford, 2006) ISBN 978-0713489965

Grey M — *Textile Translations: Mixed Media* (D4daisy Books, 2008) ISBN 978-1906388027

Harris G — *Complete Felting: Easy Techniques and 25 Great Projects* (Collins & Brown, 2008) ISBN 978-1843404767

Holmes V — *Creative Recycling in Embroidery* (Batsford, 2006) ISBN 978-0713489866

Hughes A — *Stitch, Cloth, Paper and Paint* (Search Press, 2008) ISBN 978-1844482337

Issett R — *Print, Pattern & Colour* (Batsford, 2007) ISBN 978-0713490374

Stein S — *Fabric Art Workshop* (Creative Publishing Int, 2007)
ISBN 978-1589233287

Journals

Crafts Magazine

Creative Review

Design Week

New Design

RA Magazine

Textiles Magazine

Websites

www.artchive.com	Articles and images for educational use
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.designmuseum.org.uk	The national strategic body for design
www.vam.ac.uk	The website for the Victoria and Albert museum
www.whitworth.manchester.ac.uk	The Whitworth Art Gallery

Unit 20: Working with Digital Art and Design Briefs

Unit code: L/502/4868

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

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

Unit introduction

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

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

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

Learning outcomes

To achieve this unit a learner must:

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

Unit content

1 Be able to create visual material using digital technology

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

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

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

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

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

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

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

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

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

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

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

Production process: technical competencies; creative abilities; time management

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

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 create visual material using digital technology safely	M1 create effective and coherent visual material using digital technologies	D1 independently and imaginatively, create visual material using an assortment of digital technologies
P2 plan and develop ideas and outcomes for a digital art and design project	M2 purposefully present coherent ideas for a digital art and design project	D2 independently present imaginative ideas for a digital art and design project
P3 select materials, techniques and processes for a digital art and design brief	M3 select materials, techniques and processes, using them effectively for a digital art and design brief	D3 integrate diverse materials, techniques and processes, using them creatively and independently for a digital art and design brief
P4 discuss successful digital art and design work.	M4 compare and contrast experimental, development and final creative work.	D4 evaluate experimental, development and final creative work.

Essential guidance

Delivery

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

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

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

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

Learning outcome 3 is an opportunity for learners to reflect on their work while drawing parallels with the work of others. Through visiting professionals and/or through contacting others through email or blogs, learners gain a better understanding of the working processes of others. Learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. When reviewing work in progress, learners need to take into account any technical or aesthetic problems. They will need to consider and document the development of their ideas, use of media and quality of final outcomes. If the learner has produced a working prototype then, as part of the evaluation, it will be possible to carry out practical tests and this should allow a clear and objective assessment of the outcome. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be

documented and the final outcome saved and backed up in an appropriate format. Learners will need to be taught how to present their work to suit the brief and the intended audience.

Assessment

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

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

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

Employer engagement and vocational contexts

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

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

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

Vocational learning support resources:

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

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

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

Essential resources

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

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

Indicative resources

Textbooks

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

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

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

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

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

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

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

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

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

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

Journals

British Journal of Photography

Computer Art magazine

Creative Review

Design magazine

Websites

creativecommons.org	Creative Commons website, dedicated to online sharing and collaboration of resources
www.adobe.com	Art and design software

www.clickforart.com	Paintings and prints commercial site
www.computerarts.co.uk	<i>Computer Arts</i> magazine website
www.dafont.com	Online fonts
www.design-council.org.uk	the national strategic body for design
www.digitmag.co.uk	Online digital arts
www.filmeducation.org	Resources for film in education
www.flickr.com	Photo sharing website
www.northkingdom.com	Design agency showcase
www.otherthings.com/grafarc/about.html	Graffiti archaeology
www.photojojo.com/content/tutorials/ultimate-guide-to-time-lapse-photography	time lapse photography website
www.saatchi-gallery.co.uk	The Saatchi Gallery online
www.tate.org.uk	The Tate Gallery website
www.zoommr.com/photos	Video and photo sharing website

Unit 21: Working with Moving Image Briefs

Unit code: L/502/4871

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

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

Unit introduction

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

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

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

Learning outcomes

To achieve this unit a learner must:

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

Unit content

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

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

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

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

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

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

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

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

3 Understand the successful characteristics and quality of moving image work

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

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

Production process: technical competencies; creative abilities; time management

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

Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use materials, techniques and technology safely	M1 explore materials, techniques and technology effectively	D1 integrate materials, techniques and technology creatively and independently
P2 plan and develop ideas and outcomes for a moving image brief	M2 purposefully present coherent ideas for a moving image project	D2 independently present imaginative ideas for a moving image project
P3 select materials, techniques and processes for a moving image brief	M3 select materials, techniques and processes, using them effectively for a moving image brief	D3 integrate diverse materials, techniques and processes, using them creatively and independently for a moving image brief
P4 discuss successful moving image work.	M4 compare and contrast experimental, development and final creative work.	D4 evaluate experimental, development and final creative work.

Essential guidance

Delivery

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

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

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

Assessment

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

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

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

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

Employer engagement and vocational contexts

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

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

Vocational learning support resources:

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

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

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

Essential resources

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

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

Indicative resources

Textbooks

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

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

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

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

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

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

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

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

Websites

www.bfi.org.uk The British Film Institute

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

Unit 22: Working with Site-specific Briefs

Unit code: R/502/4872

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is for learners to understand what a site-specific brief is and what opportunities and constraints artists or designers have to take into consideration when working with site-specific artwork. Learners will design, justify and create their own site-specific outcome.

Unit introduction

Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. Public art is accessible to the public whereas site-specific art can be situated in remote and inaccessible spaces. Creating artwork to be placed somewhere specific can be an exciting task. Artists need to consider the intended audience, the space they can work with, if the work will look effective within the surrounding urban or natural landscape, and how permanent the materials will be in the particular environment. If the work is not permanent it will need to be documented with video or photography.

Many towns and cities, and more rural areas, include public artwork in their environment. Learners should be encouraged to consider and critically examine existing work, both historical and contemporary, as they may find it inspiring.

Learners should experiment and become familiar with the processes involved in creating site-specific artwork and develop their work through drawings and sketches, to maquettes and final pieces.

Practical investigations should form the basis of this unit, with learners investigating different techniques and developing proposals for their own work. Learners' experiments and investigations should be recorded, so their process and development is clear. Importance should be placed on the requirements of the brief, use of materials and consideration of the proposed location.

Learning outcomes

To achieve this unit a learner must:

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

Unit content

1 Be able to use materials, techniques and technology for site-specific briefs

Materials: planning eg design sheets, drawings, sketches, sketchbooks, brainstorming, thumbnail sketches, testing, maquettes, plan drawings of chosen site, photographs of chosen site, mood boards; producing eg wood, stone, metal, ceramic, plaster, wire, found materials, projections, ephemeral materials, architecture, landscape

Techniques: consultation eg feedback from residents, locals, workplace, spectators, displays, outlines, visualisations, photographic montage; making eg carving, moulding, forming, shaping, joining, construction, modelling, fixing, rearranging, painting, performance, landscaping, indoor, experimental

Processes: eg low impact, temporary, permanent, environmental, recycling, renewable energy, regeneration, locally available materials, tools, machinery

2 Be able to plan and develop ideas for a site-specific brief

Plan a site-specific project: planning eg locations (urban, industrial, natural, public, remote), opportunities, funding, size, effect, material, stability, moveable parts, health and safety; intentions eg brief, personal, community involvement; resources eg local materials, in situ, recycled, machinery, people, skills; opportunities eg criteria for success, risk assessments, permissions, ownership

Briefs: eg interior, new build, environmental, regeneration, mock-up, visualisation, scale model

Outcomes: scale models eg maquettes, card, wood, acrylic, clay, plaster, plasticine, wire, paper, modroc, textiles, glass, wax, stone, scrap materials, found objects, ceramics, visualisation; full size eg construction, sculpture, land art, stone work, leaf and soil creations, installation, ice sculpture, water and snow, tree bark, logs, twigs, found objects, natural, manufactured

3 Understand the successful characteristics and quality of work for site-specific briefs

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

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

Production process: technical competencies; creative abilities; time management

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

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use site-specific materials, techniques and processes safely P2 develop effective ideas and outcomes for site-specific briefs P3 select materials, techniques and processes for site-specific briefs P4 discuss successful work for site-specific briefs.	M1 explore materials, techniques and processes effectively M2 purposefully present coherent ideas for site-specific briefs M3 compare and contrast experimental, development and final creative works.	D1 integrate diverse materials, techniques and processes creatively and independently D2 independently present imaginative ideas and outcomes for site-specific briefs D3 evaluate experimental, development and final creative works.

Essential guidance

Delivery

This unit builds on and develops learners' knowledge and understanding and seeks to broaden their skills in 3D development and materials. The learning experiences from the unit involve:

- understanding what a 'site' is and recording it
- exploring a theme
- planning own work
- producing maquettes
- exploring materials and techniques
- presenting work.

Tutors delivering this unit should give learners opportunities to visit the site and record it in many ways. An understanding of how light and weather will affect the artwork (if outside) should be discussed. Size, material and health and safety should be integral in forming part of the learner's knowledge for this unit; for example, a large, sharp metal sculpture in a primary school would not be practical, and a lightweight tissue paper sculpture on top of a hill may not have durability.

Tutors delivering this unit should give learners opportunities to investigate a wide range of materials, techniques and tools. Most of the learners' work will be carried out in a studio or workshop environment where they should be able to participate in highly-directed sessions and be shown demonstrations of how to use various materials and development techniques.

To contextualise this investigation and experimentation and to reinforce learning, teaching should include visits to galleries and, if possible, visits from professional practitioners. Learners should be directed towards examples of the work of others and be encouraged to research these and their own examples using the internet, libraries and multimedia sources. This will inform learning by encouraging analytical skills.

This unit should be delivered to provide a very broad introduction to a wide range of materials, for example card, clay, plasticine, wire, wood, modroc, plaster relief, ceramic tiles, metals, natural forms, withies, leaves, soil, grass, glass and found objects. The equipment needed to teach the techniques associated with these materials must be available, for example carving tools, wire cutters, plaster equipment, clay tools, wood cutting and sanding tools, adhesives and different fixing materials, cameras, scanners and video cameras.

Tutors could consider integrating the delivery and assessment of this unit with any other relevant units the learner is taking as part of the programme of study, especially those requiring 3D materials. In planning delivery of the assignment briefs tutors should be aware of the need to track the relevant learning outcomes of the units being covered.

Health and safety issues must be stressed, particularly when learners are in workshops using metal and woodcutting, construction and fixing techniques. Teaching of the correct use of relatively dangerous hand tools, for example drills, saws, knives etc, should be part of the workshop activity.

In learning outcome 1 learners will be working more practically using maquettes and experimenting with different materials. They will benefit from demonstrations of scaling-up work and working from plan drawings. Learners should use digital manipulation or photomontage to see if their chosen design looks effective in the specific space. They should then develop this idea into a maquette, initially in a lightweight easy-to-use material such as card, then evaluate if it is successful. Learners should then start to experiment with different materials.

Learning outcome 2 should be delivered after researching and viewing work from other artists/designers who work to site-specific briefs. So that learners can look at the work of others, access to the internet is expected. Learning outcome 2 could be completed after a visit to the chosen site had taken place, as this would put the unit into context and may make it easier for the learner to understand what a site-specific brief is. Learners may not be able to create an actual site-specific piece of artwork so a high quality maquette and digital manipulation or photographic montage should accompany the work to show it in its final setting. Tutors should seek to place selected pieces of learners' work in site-specific places in nearby locations even if only temporarily, as this will extend learners' understanding and appreciation of site-specific artwork. Tutors should stress the importance of a final outcome and the finish and presentation of all final work.

It is suggested that some activities, particularly those that are more complex, be repeated in response to a variety of sources to vary outcomes and improve motivation. Tutors should encourage learners to analyse the way in which a variety of materials and techniques work separately and in combination using a range of processes. Learners are expected to discuss their activities with the tutor using the correct technical terminology.

In learning outcome 3 the learner will need to understand the constraints on artists/designers when working to site-specific briefs. This is where the tutor has the opportunity to really engage in discussion with the learners; using presentations and discussing a variety of work would be extremely beneficial, showing a range of work from mosaics, to non-permanent land art to large-scale steel sculptures. Showing work from around the world will help learners to understand how land art is popular and has been for a long time. Showing examples of local artwork will help learners to put site-specific artwork into context, for example mosaics on library walls, figure sculptures of important people, interesting water fountains, large-scale modern sculptures etc. Learners will need to show that they understand the restrictions artists/designers have to work with and present their findings in some way. This could be in the form of written work, or a mood board or sketchbook format with examples of sculptures and notes added showing different restrictions for different pieces or artwork.

The support that learners need will vary according to their ability but all learners will need assistance in producing and presenting their individual responses for the unit.

Assessment

Evidence for achievement of learning outcome 1 (P1) could consist of a portfolio of evidence containing written reports, documentation of practical experiments, an audio-visual presentation, or an oral presentation.

Evidence for achievement of learning outcome 2 (P2 and P3) might be taken from learners' sketchbooks or worksheets, with annotations showing how each artist has approached their chosen site differently, or from class discussions. Evidence for P3 specifically will be a final outcome whether it be a large-scale piece of work or a finished maquette.

Evidence for achievement of learning outcome 3 (P4) could be in the form of written work or presentations, or discussions with the tutor using witness statements.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

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

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

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

Essential resources

The majority of learners' work will be carried out in the studio using 2D and/or 3D materials and equipment. It would be helpful to include visits to the 'site' and also to galleries, exhibitions, websites etc.

For this unit learners should have access to appropriate studio and workshop equipment. Depending on the materials the learner is using, this may include plaster, cardboard, clay, wire, wood and different metals. It would be beneficial if the learner had access to photographic equipment to produce photographic montage or digital manipulation.

Indicative resources

Textbooks

Drathen D — *Rebecca Horn: Moon Mirror - Site-Specific Installations* (Hatje Cantz, 2005) ISBN 978-3775791878

Kaye N — *Site-Specific Art: Performance, Place and Documentation* (Routledge, 2000) ISBN 978-0415185592

Kwon M — *One Place After Another: Site-specific Art and Locational Identity* (MIT Press, 2004) ISBN 978-0262612029

Lydenberg R — *Gone: Site-specific Work by Dorothy Cross* (Chicago University Press, 2005) ISBN 978-1892850096

Pearson L — *Public Art Since 1950* (Shire Publications Ltd, 2006) ISBN 978-0747806424

Rugg J — *Exploring Site-specific Art: Issues of Space and Internationalism*
(I B Tauris & Co Ltd, 2009) ISBN 978-1848850644

Van Mourik Broekman P — *Locus Solus: Site, Identity and Technology in Contemporary Art* (Black Dog Publishing, 2001) ISBN 978-1901033618

Websites

www.bewsgorvin.co.uk	Public sculpture website
www.denarend.com/works/sculptures/index.htm	Public sculpture website
www.griendingdesigns.com/Pages/commissions.html	Public sculpture website
www.lyciatrouton.com	Online sculptor portfolio

Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel, BTEC and Pearson Work Based Learning contact details: qualifications.pearson.com/en/support/contact-us.html
- books, software and online resources for UK schools and colleges: www.pearsonschoolsandfecolleges.co.uk

Key publications:

- *Adjustments for candidates with disabilities and learning difficulties, Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications* (Joint Council for Qualifications (JCQ))
- *Supplementary guidance for reasonable adjustments and special consideration in vocational internally assessed units* (Pearson)
- *General and Vocational qualifications, Suspected Malpractice in Examination and Assessments: Policies and Procedures* (JCQ)
- *Equality Policy* (Pearson)
- *Recognition of Prior Learning Policy and Process* (Pearson)
- *UK Information Manual* (Pearson)
- *BTEC UK Quality Assurance Centre Handbook*

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are also available on our website.

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please visit our website.

Additional resources

If you need further learning and teaching materials to support planning and delivery for your learners, there is a wide range of BTEC resources available.

Any publisher can seek endorsement for their resources and, if they are successful, we will list their BTEC resources on our website.

How to obtain National Occupational Standards

Creative and Cultural Skills

Lafone House
The Leathermarket
Weston St
London
SE1 3HN

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

Skillset

Focus Point
21 Caledonian Road
London
N1 9GB

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

Professional development and training

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website.

The support we offer focuses on a range of issues, such as:

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

The national programme of training we offer is on our website. You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

BTEC training and support for the lifetime of the qualifications

Training and networks: our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

Regional support: our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit our website.

Your Pearson support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there's someone in our Pearson support team to help you whenever – and however – you need:

- **Subject Advisors:** find out more about our subject advisor team – immediate, reliable support from a fellow subject expert
- **Ask the Expert:** submit your question online to our Ask the Expert online service and we will make sure your query is handled by a subject specialist.

Please visit our website at qualifications.pearson.com/en/support/contact-us.html

Annexe A

The Pearson qualification framework for the Art and Design sector

Progression opportunities within the framework.

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

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
3	GCE AS in Art and Design GCE Advanced in Art and Design AS in Applied Art and Design Advanced in Applied Art and Design	BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Art and Design/ Art and Design (Design Crafts)/ Art and Design (Fashion and Clothing)/ Art and Design (Fine Art)/ Art and Design (Graphic Design)/ Art and Design (Interactive Media)/ Art and Design (Photography)/ Art and Design (Textiles)/ Art and Design (3D Design) BTEC Level 3 Foundation Diploma in Art and Design	BTEC Level 3 Award, Certificate and Diploma in Design Crafts/ Fashion and Clothing/ Fine Art/ Graphic Design/ Interactive Media/ Photography/ Textiles/ 3D Design	Level 3 NVQ Design
2	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 2 Certificate, Extended Certificate and Diploma in Art and Design	BTEC Level 2 Award, Certificate and Diploma in Fashion and Clothing/ Graphic Design/ Interactive Media/ Photography / Textiles/ Visual Arts/ 3D Design BTEC Level 2 Subsidiary Certificate, Certificate and Diploma in Design	Level 2 NVQ Design Support
1	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 1 Award/Certificate/Diploma in Art and Design	BTEC Level 1 Award, Certificate and Diploma in Fashion and Clothing/ Graphic Design/ Interactive Media/ Photography / Textiles/ Visual Arts/ 3D Design	

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
Entry		BTEC Entry Level Award in Art and Design (Entry 3)		

Annexe B

Wider curriculum mapping

Study of this Pearson BTEC Level 2 qualification give learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

Spiritual, moral, ethical, social and cultural issues

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

Citizenship

Learners undertaking this qualification will have the opportunity to develop their understanding of citizenship issues.

Environmental issues

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

European developments

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

Health and safety considerations

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

Equal opportunities issues

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

Annexe C

National Occupational Standards mapping

The grid below maps the knowledge covered in the Pearson BTEC Level 2 Specialist qualification in Design against the general categories of the CCSkills and Skillset National Occupational Standards.

KEY

indicates partial coverage of the specified category of National Occupational Standards

a blank space indicates no coverage.

National Occupational Standards	Units										
CCSkills	1	2	3	4	5	6	7	8	9	10	11
Crafts	#	#	#	#		#		#	#		#
Design	#	#	#	#	#	#	#	#	#	#	#
Jewellery	#	#	#	#		#		#	#		#
Skillset											
Animation	#	#	#	#	#	#	#	#	#		
Design for the Moving Image	#	#	#	#	#	#	#	#	#		#
Interactive Media and Computer Games	#	#	#	#	#	#	#	#	#		#
Photo Imaging	#		#	#	#	#		#	#		
Textiles and Material Design	#	#	#	#	#	#	#	#	#		#

National Occupational Standards	Units										
CCSkills	12	13	14	15	16	17	18	19	20	21	22
Crafts		#	#	#		#	#	#			
Design	#	#	#	#	#	#	#	#	#	#	#
Jewellery		#	#	#		#	#				
Skillset											
Animation	#	#	#	#	#				#	#	
Design for the Moving Image	#	#			#				#	#	
Interactive Media and Computer Games		#							#		
Photo Imaging	#	#			#				#	#	
Textiles and Material Design		#	#	#		#	#	#	#		

Annexe D

Glossary of accreditation terminology

The following information about this qualification can also be found on the Pearson website.

Accreditation start/end date	The first/last dates that Pearson can register learners for a qualification.
Certification end date	The last date on which a certificate may be issued by Pearson.
Credit value	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
Guided Learning Hours (GLH)	Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.
Learning Aims Database	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
Learning Aim Reference	Unique reference number given to the qualification by the funding authorities on accreditation.
Level	All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.
Performance tables	This qualification is listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
Qualification Number (QN)	Unique reference number given to the qualification by the regulatory authorities on accreditation.
Register of Regulated Qualifications	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.

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

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