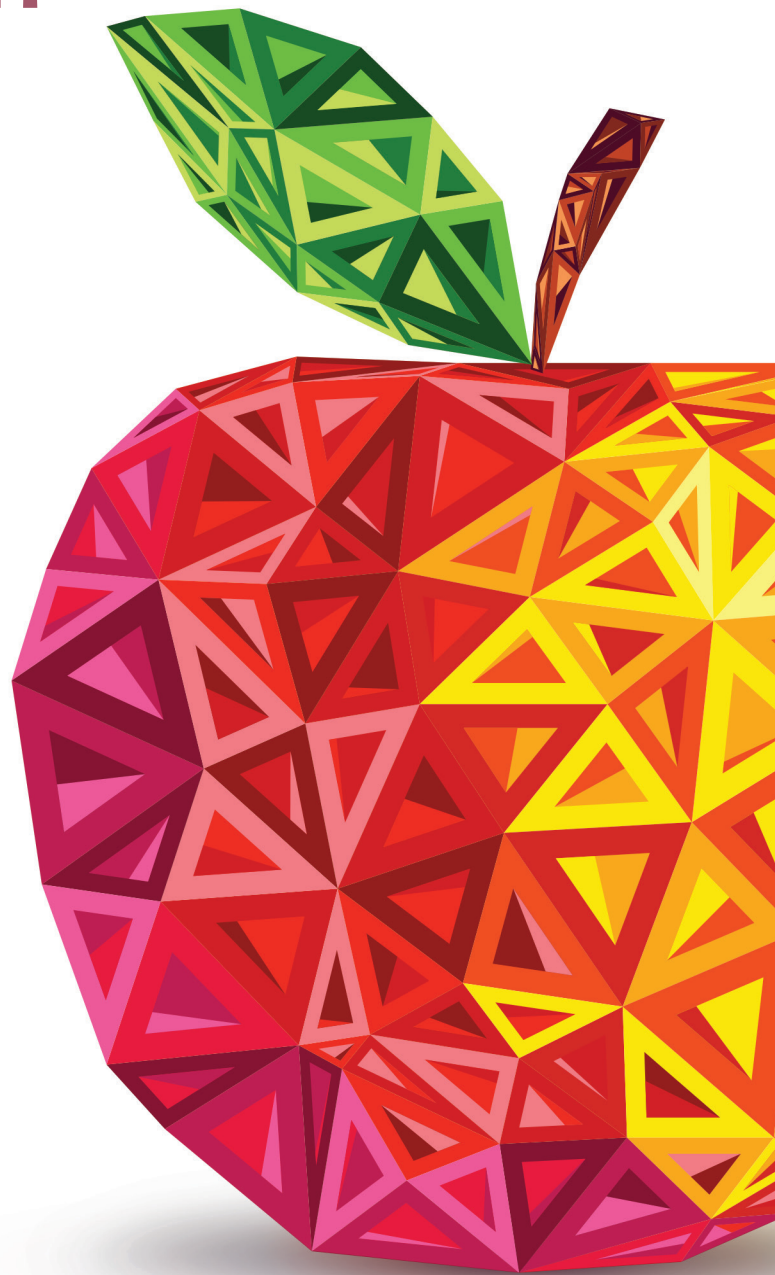


# Pearson BTEC Level 3 National Foundation Diploma in Art and Design



## Specification

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*First teaching from January 2016*

*First certification from 2018*

**Issue 7**



# **Pearson BTEC Level 3 National Foundation Diploma in Art and Design**

## **Specification**

First teaching September 2016

Issue 7

### **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at [qualifications.pearson.com](https://qualifications.pearson.com). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)

### **About Pearson**

Pearson is the world's leading learning company, with 25,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](https://qualifications.pearson.com)

This specification is Issue 7. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

## Why are BTECs so successful?

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

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

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

## A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.

## Collaborative development

Students completing their BTEC Nationals in Art and Design will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.

### Summary of Pearson BTEC Level 3 National Foundation Diploma in Art and Design specification Issue 7 changes

Summary of changes made between the previous issue and this current issue	Page number
The last paragraph of the <i>Qualification and unit content</i> section has been amended to allow centres delivering the qualification above to alter the content to reflect the context of the country where it is being delivered.	Page 9
In content Section B1 of Unit 4, the words 'such as' have been added to the list of lens-based materials to clarify that these are examples.	Page 49

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](https://qualifications.pearson.com/en/support/contact-us.html).

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# Introduction to BTEC National qualifications for the art and design sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Foundation Diploma in Art and Design. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is part of the suite of Art and Design qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between sizes. The qualification titles are given below.

Some BTEC National qualifications provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses and job roles related to a particular sector. They provide progression either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them.

In the art and design sector these qualifications are:

Pearson BTEC Level 3 National Certificate in Art and Design (180 GLH) 603/0448/0

Pearson BTEC Level 3 National Extended Certificate in Art and Design (360 GLH) 601/7228/9

Pearson BTEC Level 3 National Foundation Diploma in Art and Design (510 GLH) 601/7230/7

Pearson BTEC Level 3 National Diploma in Art and Design (720 GLH) 603/0447/9

Pearson BTEC Level 3 National Extended Diploma in Art and Design (1080 GLH) 601/7229/0.

Some BTEC National qualifications are for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and skills, enabling entry to an Apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

In the art and design sector these are:

Pearson BTEC Level 3 National Diploma in Fashion Design and Production (720 GLH) 601/7225/3

Pearson BTEC Level 3 National Diploma in Graphics (720 GLH) 601/7226/5

Pearson BTEC Level 3 National Diploma in Photography (720 GLH) 601/7227/7

Pearson BTEC Level 3 National Diploma in 3D Design and Crafts (720 GLH) 601/7224/1.

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

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

## Total Qualification Time

For all regulated qualifications, Pearson specifies 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). Within 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 teachers 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 teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

BTEC Nationals have been designed around the number of hours of guided learning expected. Each unit in the qualification has a GLH value of 60, 90 or 120. There is then a total GLH value for the qualification.

Each qualification has a TQT value. This may vary within sectors and across the suite depending on the nature of the units in each qualification and the expected time for other required learning.

The following table shows all the qualifications in this sector and their GLH and TQT values.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Certificate in Art and Design</b>	180 GLH (240 TQT) Equivalent in size to 0.5 of an A Level. 2 units of which 1 is mandatory and 1 is external. Mandatory content (67%). External assessment (67%).	The qualification offers an introduction to the art and design sector through applied learning.  The qualification supports progression to higher education when taken as part of a programme of study that includes other vocational or general qualifications.
<b>Pearson BTEC Level 3 National Extended Certificate in Art and Design</b>	360 GLH (480 TQT) Equivalent in size to one A Level. 4 units of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	The qualification gives a coherent introduction to the study of art and design at this level. Learners develop art and design projects and gain an understanding of the creative process. They study visual recording and communication, critical analysis and production skills to produce art and design outcomes. The qualification is designed for post-16 learners who aim to progress to higher education and ultimately to employment, possibly in the creative industries, as part of a programme of study alongside other BTEC Nationals or A Levels.
<b>Pearson BTEC Level 3 National Foundation Diploma in Art and Design</b>	510 GLH (680 TQT) Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	The qualification is designed for post-16 learners who want to progress to higher education in an art and design related discipline. It is an opportunity for learners to understand more about the scope of art and design and develop knowledge of the creative process. The optional units allow learners to study areas such as fashion, textiles, graphics, photography, 3D studies and fine art. The qualification has been designed as a one-year, full-time qualification, or a full two-year programme when studied alongside further Level 3 qualifications.
<b>Pearson BTEC Level 3 National Diploma in Art and Design</b>	720 GLH (965 TQT) Equivalent in size to two A Levels. 8 units of which 6 are mandatory and 3 are external. Mandatory content (83%). External assessment (46%).	The qualification is designed to be the substantive part of a 16–19 study programme for learners who want a strong core of sector study. This programme may include other BTEC Nationals or A Levels to support progression to higher education courses in art and design areas before entering employment. The additional qualification(s) studied allow learners either to give breadth to their study programme by choosing a contrasting subject, or to give it more focus by choosing a complementary subject.

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Diploma in Art and Design</b>	<p>1080 GLH (1440 TQT) Equivalent in size to three A Levels. 13 units of which 7 are mandatory and 4 are external. Mandatory content (66%). External assessment (42%).</p>	<p>The qualification is designed for post-16 learners who want to study art and design related degree courses at higher education. Learners gain knowledge and understanding of visual communication and the creative process to develop their creative voice. Learners develop an understanding of the importance and influence of the work of artists and designers to develop and realise their creative intentions. They produce a portfolio of art and design work to support progression to higher education. Optional units allow learners to gain knowledge in areas such as fashion, textiles, graphics, photography, 3D studies and fine art. The qualification is intended to be studied over two years as the substantial qualification in learners' study programme.</p>
<b>Pearson BTEC Level 3 National Diploma in Fashion Design and Production</b>	<p>720 GLH (970 TQT) Equivalent in size to two A Levels. 9 units of which 8 are mandatory and 2 are external. Mandatory content (92%). External assessment (33%)</p>	<p>The qualification is designed to give learners a technical understanding of fashion design and production. Learners gain knowledge and skills in design, pattern cutting, manufacturing methods and promotion to produce fashion projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in the fashion industry, possibly after further study in higher education, and is designed to be studied over two years alongside additional qualifications.</p>
<b>Pearson BTEC Level 3 National Diploma in Graphics</b>	<p>720 GLH (975 TQT) Equivalent in size to two A Levels. 9 units of which 4 are mandatory and 2 are external. Mandatory content (58%). External assessment (33%).</p>	<p>The qualification is designed to give learners a technical understanding of graphics. Learners gain knowledge and skills in areas such as typography, illustration and web design to produce vocational projects in graphic design. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in graphic design, possibly after further study in higher education. The qualification is usually studied over two years alongside additional qualifications.</p>

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Diploma in Photography</b>	720 GLH (965 TQT) Equivalent in size to two A Levels. 9 units of which 8 are mandatory and 2 are external. Mandatory content (92%). External assessment (33%).	The qualification is designed to give learners a technical understanding of photography. Learners develop knowledge of studio and location photography, and digital and traditional methods of photography through vocational projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in this sector, possibly after further study in higher education, and is designed to be studied over two years alongside additional qualifications.
<b>Pearson BTEC Level 3 National Diploma in 3D Design and Crafts</b>	720 GLH (970 TQT) Equivalent in size to two A Levels. 9 units of which 8 are mandatory and 2 are external. Mandatory content (92%). External assessment (33%).	The qualification is designed to give learners a technical understanding of 3D design and crafts. Learners develop knowledge in 3D materials, techniques and processes through vocational projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in this sector, possibly after further study in higher education, and would usually be studied over two years alongside additional qualifications.

## Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National in Art and Design is shown in *Section 2*. **You must refer to the full structure to select units and plan your programme.**

### Key

	Unit assessed externally	M	Mandatory units	O	Optional units		
P	Photography	G	Graphics	3D	3D Design and Crafts	FD	Fashion Design and Production

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
1 Visual Recording and Communication	120	M	M	M	M	M				
2 Critical and Contextual Studies in Art and Design	90		M	M	M	M				
3 The Creative Process	90		M	M	M	M				
4 Materials, Techniques and Processes in Art and Design	90			M	M	M				
5 Developing an Art and Design Portfolio	90				M	M				
6 Managing a Client Brief	120					M	M	M	M	M
7 Developing and Realising Creative Intentions	120				M	M	M	M	M	M
8 Professional Practice in Art and Design	120						M	M	M	M
9 Photographic Materials, Techniques and Processes	60	O	O	O	O	O	M	O	O	O
10 Graphics Materials, Techniques and Processes	60	O	O	O	O	O	O	M	O	O
11 Interactive Design Materials, Techniques and Processes	60	O	O	O	O	O	O	O	O	O
12 Fine Art Materials, Techniques and Processes	60	O	O	O	O	O	O	O	O	O
13 3D Design Materials, Techniques and Processes	60	O	O	O	O	O	O	O	M	O

*continued overleaf*

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
14 Textiles Materials, Techniques and Processes	60	O	O	O	O	O	O		O	O
15 Fashion Materials, Techniques and Processes	60	O	O	O	O	O	O		O	M
16 3D Design Craft Materials, Techniques and Processes	60	O	O	O	O	O			M	
17 Studio Photography	60					O	M			
18 Location Photography	60					O	M			
19 Digital Image Capture and Editing	60					O	M			
20 Non-Digital Photographic Techniques	60					O	M			
21 Typography and Typographic Design	60					O		O		
22 Graphics for 3D	60					O		O		
23 Branding in Graphic Design	60					O		O		
24 Graphic Illustration	60					O		O		
25 Conceptual Art for Games	60					O				
26 Web Design	60					O		O		
27 Animation	60					O				
28 App Design	60					O		O		
29 Constructed Textiles	60					O				
30 Woven Textiles	60					O				
31 Surface Design for Textiles	60					O				
32 Digital Applications for textiles	60					O				
33 Fashion Design	60					O				M
34 Pattern Development Methods and Techniques	60					O				M
35 Fashion Promotion	60					O				M
36 Manufacturing Methods for Fashion	60					O				M

continued overleaf

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
37 3D Model Making	60					O			M	
38 Extending 3D Design Materials, Techniques and Processes	60					O			M	
39 Working to Scale	60					O			M	
40 Contemporary Fine Art Practice	60					O				
41 Painting	60					O				
42 Printmaking	60					O				
43 Time-based Techniques in Art and Design	60					O				
44 Public Art	60					O				
45 Curating an Exhibition	60					O				



## Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

The proportion of mandatory content ensures that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued. Learners are expected to show achievement across mandatory units as detailed in *Section 2*.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, research and analysis, which are valued in both higher education and the workplace.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

Centres should ensure that delivery of content is kept up to date. Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country you deliver this qualification in (if teaching outside of England), or which may have gone out-of-date during the lifespan of the specification. In these instances, it is possible to substitute such references with ones that are current and applicable in the country you deliver subject to confirmation by your Standards Verifier.

## Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

### Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. Learners are permitted to resit external assessments during their programme. You should refer to our website for current policy information on permitted retakes.

The styles of external assessment used for qualifications in the Art and Design suite are:

- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence
- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year. For detailed information on the external assessments please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.

## Internally-assessed units

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

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

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

## Synoptic assessment

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. BTEC learning has always encouraged learners to apply their learning in realistic contexts using scenarios and realistic activities that will permit learners to draw on and apply their learning. For these qualifications we have formally identified units which contain a synoptic assessment task. Synoptic assessment must take place after the teaching and learning of other mandatory units in order for learners to be able to draw from the full range of content. The synoptic assessment gives learners an opportunity to independently select and apply learning from across their programmes in the completion of a vocational task. Synoptic tasks may be in internally or externally assessed units. The particular unit that contains the synoptic tasks for this qualification is shown in the structure in *Section 2*.

## Language of assessment

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 7*.

## Grading for units and qualifications

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

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P), Near Pass (N) and Unclassified (U). The grade of Near Pass is used for externally-assessed units only. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit.

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

## UCAS Tariff points

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

# 1 Qualification purpose

## Pearson BTEC Level 3 National Foundation Diploma in Art and Design

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

### Who is this qualification for?

The Pearson BTEC Level 3 National Foundation Diploma in Art and Design is equivalent in size to one and a half A Levels and is an Applied General qualification. It is for post-16 learners who want to develop the knowledge and skills to progress to higher education, an Apprenticeship, or entry level employment in the sector.

This qualification is normally studied over one year as the substantial qualification in a study programme, or as part of a full two-year programme when studied alongside further Level 3 qualifications.

### What does this qualification cover?

The content of the qualification has been developed in consultation with Higher Education and relates directly to the skills and understanding needed for further study in art and design. Four of the six units of content are mandatory. In these units learners develop their skills in the materials, techniques and processes to create contemporary art and design work, they explore the creative process through vocational art and design projects and investigate and deconstruct the work of artists and designers. These units allow learners to develop their 'creative voice' and increase their independence in the field of art and design.

Learners further develop their skills and knowledge through two optional units in specific areas, such as fashion, textiles, graphic, photography, 3D studies and fine art. The qualification is designed to enable learners to increase their knowledge of the sector and allow them to make informed decisions about further opportunities of study and specialism.

### What could this qualification lead to?

The Pearson BTEC Level 3 National Foundation Diploma in Art and Design provides a route for progression to the second year of the Pearson BTEC Level 3 National Extended Diploma in Art and Design or to another Foundation Diploma in a complementary sector.

The qualification is intended to carry UCAS points and is recognised by higher education providers as meeting or contributing to admission requirements to many relevant art and design courses. On its own, it can provide progression to foundation degrees and HNDs, for example:

- FdA Creative Arts and Design Practice
- FdA Photography and Digital Imaging
- FdA Fashion and Clothing
- HND Graphic and Digital Design.

When combined with other qualifications in a two-year study programme, such as AS and A Levels or another BTEC National Foundation Diploma, it could lead to programmes such as:

- BA (Hons) Fashion Media and Promotion when combined with a Foundation Diploma in Creative Digital Media Production
- BA (Hons) Events Management when combined with a Foundation Diploma in Business
- BSc (Hons) Architectural Engineering when combined with a Foundation Diploma in Engineering
- BA (Hons) in History of Art when combined with an A Level in History and an AS Level in Critical Thinking.

Learners should always check the entry requirements for degree programmes with specific higher education providers.

### **How does the qualification provide employability skills?**

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

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

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

### **How does the qualification provide transferable knowledge and skills for higher education?**

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

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

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- effective writing
- analytical skills
- creative development
- preparation for assessment methods used in degrees.

## 2 Structure

### Pearson BTEC Level 3 National Foundation Diploma in Art and Design

#### Mandatory units

There are four mandatory units, two internal and two external. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units.

#### Optional units

Learners must complete two optional units.

Pearson BTEC Level 3 National Foundation Diploma in Art and Design				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units – learners complete and achieve all units</b>				
<b>1</b>	Visual Recording and Communication	<b>120</b>	<b>Mandatory</b>	External
<b>2</b>	Critical and Contextual Studies in Art and Design	<b>90</b>	<b>Mandatory</b>	External
<b>3</b>	The Creative Process	<b>90</b>	<b>Mandatory and Synoptic</b>	Internal
<b>4</b>	Materials, Techniques and Process in Art and Design	<b>90</b>	<b>Mandatory</b>	Internal
<b>Optional units – learners complete 2 units</b>				
<b>9</b>	Photographic Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>10</b>	Graphic Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Interactive Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Fine Art Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	3D Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Textile Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>15</b>	Fashion Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>16</b>	3D Design Craft Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal

## External assessment

This is a summary of the type and availability of external assessment, which is of units making up 41% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

For assessment from 2019 onwards refer to SAMS Issue 3 and unit content in this issue which replaces the 2017 versions.

Unit	Type	Availability
<b>Unit 1: Visual Recording and Communication</b>	<ul style="list-style-type: none"><li>• A task set and marked by Pearson and taken under supervised conditions.</li><li>• Learners will be given a theme and a task in order to prepare a response before a supervised assessment period</li><li>• The supervised assessment period is a maximum of three hours and can be arranged over a number of sessions in a period timetabled by Pearson.</li><li>• Portfolio evidence.</li><li>• 60 marks.</li></ul>	<b>May/June</b> <b>First assessment:</b> <b>May/June 2017</b>
<b>Unit 2: Critical and Contextual Studies in Art and Design</b>	<ul style="list-style-type: none"><li>• A task set and marked by Pearson and taken under supervised conditions.</li><li>• Learners are provided with a brief (Part A) four weeks before a supervised assessment period in order to carry out research.</li><li>• Learners will be provided with monitored research sessions of three hours scheduled by the centre to produce materials that can be used in the Part B supervised assessment.</li><li>• The supervised assessment period (Part B) is undertaken in a single session of three and a half hours timetabled by Pearson.</li><li>• 60 marks.</li></ul>	<b>Dec/Jan and</b> <b>May/June</b> <b>For assessment from</b> <b>January 2019</b> <b>onwards</b>

## **Synoptic assessment**

The mandatory synoptic assessment requires learners to apply learning from across the qualification to the completion of a defined vocational task. Within the assessment for *Unit 3: The Creative Process*, learners will complete an art and design project that will demonstrate the skills, knowledge and understanding they have developed throughout the course. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In assessing the unit assignments will require learners to select from and apply their learning from across their programme. The unit provides further information.

## **Employer involvement in assessment and delivery**

You are encouraged to give learners opportunities to be involved with employers. See *Section 4* for more information.



## 3 Units

### Understanding your units

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

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

#### Internal units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
<b>Summary of unit</b>	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
<b>Essential information for assignments</b>	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
<b>Further information for teachers and assessors</b>	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
<b>Resource requirements</b>	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
<b>Essential information for assessment decisions</b>	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
<b>Links to other units</b>	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
<b>Employer involvement</b>	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>

## External units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Summary of assessment</b>	This sets out the type of external assessment used and the way in which it is used to assess achievement.
<b>Assessment outcomes</b>	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
<b>Essential content</b>	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
<b>Grade descriptors</b>	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
<b>Key terms typically used in assessment</b>	These definitions will help you analyse requirements and prepare learners for assessment.
<b>Resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
<b>Links to other units</b>	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.



## Index of units

This section contains all the units developed for this qualification. Please refer to *pages 6–7* to check which units are available in all qualifications in the art and design sector.

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# Unit 1: Visual Recording and Communication

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners investigate, experiment and explore a range of visual recording materials and methods to express and communicate ideas

## Unit introduction

Visual recording and communication are the building blocks on which to develop skills and creative practice in art and design. They underpin all areas of art and design and the development of these skills is a vital part of contemporary vocational practice. Visual recording and communication is based on observation of primary and secondary sources, the development and use of formal elements and the appropriate selection of materials, techniques and processes.

In this unit, you will develop your visual recording and communication skills through exploration and experimentation with materials and methods, gaining confidence in your ability to create work and express and communicate ideas. You will extend your skills through exploring the work of others, ongoing personal reflection and the refinement of your own work. You will demonstrate your practice by applying these skills to a set task. To complete the assessment task within this unit, you will need to draw on your learning from across your programme.

The skills and knowledge you develop in this unit are key for progression to higher education, training and employment. The work you produce in this unit can form part of a portfolio for entry to these areas.

## Summary of assessment

This unit is assessed under supervised conditions. Learners will be provided with a theme and a task in January before a supervised assessment period in order to carry out research and preparatory work and prepare a response.

The supervised assessment period is a maximum of three hours where learners will compile their work and respond to a set task. This can be arranged over a number of sessions.

The number of marks for the unit is 60.

The assessment availability is May/June each year. The first assessment availability is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**A01** Understand how recording is used to communicate visually in the work of others

**A02** Demonstrate understanding of visual communication through exploration and application of different methods of recording

**A03** Demonstrate ability to record to communicate intentions

**A04** Evaluate visual recording and communication skills



## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Understanding and exploring visual recording and communication

#### A1 Visual recording and communication in the work of others

Examination of the ways that others visually record and communicate considering:

- content – theme, ideas, interpretation of a brief, contextual factors
- form – formal elements, use, purpose
- process – the use of materials, techniques and processes
- mood – the use of visual language to convey meaning, creative intentions
- how the application of materials, techniques and processes impact on the communication of an image.

#### A2 Understanding formal elements in the work of others

- Identify and record the formal elements in the work of others.
- Consider – line, tone, form, texture, colour, pattern, scale, perspective, figure and ground, composition.
- Examine how the use of visual recording and communication informs and is applied to own practice.

### B Developing visual recording and communication skills

#### B1 Recording from primary and secondary sources

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

### C Extend own visual recording and communication skills

#### C1 Experimentation and investigation

- 2D ideas generation:
  - mind maps, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work.
- 3D ideas generation:
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.
- Experimentation and investigation into the use of different and diverse materials, techniques and processes to visually record.
- Explore manipulation of materials, techniques and processes to communicate creative intentions.

#### C2 Apply visual recording skills to communicate creative intentions

- Select appropriate materials, techniques, processes, tools and equipment.
- Refine ideas considering:
  - use of imagery
  - contextual factors
  - material manipulation.

## **D Evaluate outcomes in relation to intent**

### **D1 Review of the quality of research, outcomes, experimentation in relation to outcome**

- Ideas generation, selection, refinement and development.
- Use of imagery.
- Visual language.
- Formal elements.
- Purpose, meaning and intention.
- Use of materials, techniques and processes.
- Contextual influences.
- Justification of creative decisions.

### **D2 Identification of visual recording and communication skills developmental needs**

Summary of final outcomes to identify development needs in:

- research:
  - primary
  - secondary
  - materials, techniques and processes
- visual recording techniques
- visual communication skills
- strengths and weakness in own working.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners will demonstrate a competent understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will show understanding of relevant contextual factors and creative intentions. Learners will coherently demonstrate how others use visual recording and use this to inform their own practice. Learners will be able to coherently interpret themes and show a competent ability to communicate their own creative intentions through visual recording. They will competently explore and manipulate a range of materials, techniques and processes when using primary and secondary sources, showing a coherent understanding of visual communication. Their outcomes will show competence in their exploration of ideas, imagery, visual language and formal elements. In their own work, their communication of creative intentions and understanding of relevant contextual factors will be adequate. Learners' explanations of creative decisions will be cohesive with partially developed justification. Learners will coherently identify their own strengths, weaknesses and areas for development, demonstrating a clear understanding of their own visual recording and communication skills.

### Level 3 Distinction

Learners will demonstrate a sophisticated understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will demonstrate an exceptional understanding of the relevant contextual factors and the creative intentions of others. Learners will fluently interpret themes and their visual recording will show an exceptional ability to communicate their own creative intentions. They will confidently explore and manipulate a diverse range of materials, techniques and processes using primary and secondary sources, showing a sophisticated understanding of visual communication and recording. Their outcomes will show an innovative exploration of ideas, imagery, visual language and formal elements. There will be exceptional use of imagery in their own work, as well as communication of creative intention and a comprehensive understanding of relevant contextual factors. Learners will evaluate their creative decisions, demonstrating confidently developed justifications. Learners will fluently evaluate their own strengths, weaknesses and make insightful suggestions for areas of improvement, demonstrating a sophisticated understanding of their own visual recording and communication skills.

## Key terms typically used in this unit

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Competent	Demonstrating the necessary ability, knowledge or skill to do something successfully.
Contextual factors	The impact of other influences on a creative practitioner's work, such as the time or era that work was produced or any political, social, cultural influences.
Exceptional	Demonstrating outstanding ability.
Fluently	The ability to express oneself easily and articulately.
Sophisticated	Showing a deep understanding of complex issues or factors.
Visual language	Communication through the use of visual elements.

## Links to other units

This unit would relate to teaching of:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 10: Graphic Materials, Techniques and Processes
- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 14: Textiles, Materials, Techniques and Processes
- Unit 15: Fashion Materials, Techniques and Processes.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so.

## Unit 2: Critical and Contextual Studies in Art and Design

Level: **3**

Unit type: **External**

Guided learning hours: **90**

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### Unit in brief

Learners develop skills in contextual research and visual analysis in order to critically analyse the work of others and improve own practice.

### Unit introduction

Critical and contextual analysis of art and design work provides opportunities to discuss relationships between the themes within the work and how these relate to wider issues and debates. Being able to carry out contextual research and critical analysis of art and design work allows you to better understand the work of others and helps to widen your own creative perspective and develop your creative practice.

In this unit, you will develop contextual research and critical analysis skills. You will investigate the contextual influences on practitioners that drive and underpin their work. You will learn how to critically analyse pieces of art and design work, deconstructing images and thinking critically about what you see. You will develop these skills through investigation by selecting and sourcing relevant information in order to gain a full understanding of the work of artists and designers.

The skills and knowledge you develop in this unit are fundamental to progression and highly sort after in higher education or work.

### Summary of assessment

This unit is assessed under supervised conditions. The assessment is set and marked by Pearson. This task has two parts. Part A is released four weeks before Part B is scheduled for learners to carry out research. Learners are given three hours of monitored sessions scheduled by the centre to compile materials from their research. Part B is a supervised assessment in a single three and a half hour session timetabled by Pearson.

The number of marks for the task is 60.

The assessment availability is December/January and May/June each year.

Please see *Issue 3* of the Sample Assessment Material to help prepare learners for assessment.

## Assessment outcomes

**AO1** Be able to apply an effective investigation process to inform understanding of creative practitioners

**AO2** Demonstrate the ability to visually analyse the work of creative practitioners

**AO3** Demonstrate understanding of how contextual factors relate to creative practitioner's work

**AO4** Communicate independent judgments demonstrating understanding of the work of creative practitioners

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A The importance of good quality research and investigation

#### A1 Investigation process

- Planning the investigation process by:
  - setting clear aims and objectives for contextual investigation
  - setting timescales and action plans
  - research into possible primary and secondary resources.
- Identifying relevant and reliable primary and secondary research sources.
- Setting up methods to record and collate information found throughout investigation.

#### A2 Use of contextual research in vocational scenarios

- Developing content/information for magazine articles.
- Content for online artist pages, info/graphics for exhibitions.
- Onscreen guide/website/event/trade-fair, leaflet for an exhibit.
- Interactive guide.
- Preparing for interviews.
- Commissions/briefs.
- Pitches.
- Exhibition proposals and statements.
- Personal statements for competitions, shows or exhibitions.

### B Visual analysis of art and design work

Deconstructing art and design work through:

#### B1 Formal elements

- Tonal values.
- Colour.
- Texture.
- Pattern.
- Form.
- Shape.
- Line.
- Technical details.

#### B2 Visual language

- Scale, size.
- Composition, viewpoint, framing medium.
- Materials.
- Process.
- Production methods.
- Techniques.
- Other elements used in visual language: use of text, time based, series.

### **B3 Visual communication**

- Subject matter.
- Imagery.
- Message.
- Explicit and implicit messages and/or meanings.
- Symbols and symbolism.
- Intended mood and emotional impact.
- Aesthetics.
- Consideration of alternative readings or opinions about the work.

## **C Analyse how the contextual factors can influence the work of creative practitioners**

### **C1 Contextual understanding of the practitioner**

- Whether practitioners were part of an art and design movement, such as modernist, surrealist, art and crafts.
- The era/time they were working in, the politics and social norms of the time.
- The sector(s) or discipline(s) in which they produce their work.
- The influence of technology on their work.
- Whether they were part of a political, social or environmental movement or group.
- Ideas or messages they were trying to convey in their work.
- Influences from other artists/designers/movements.
- Relevant factual or biographical details.
- Themes from literature, developments in science, environmental issues.
- Contemporary cultures such as street fashion, film.
- Personal values, spiritual/religious views.
- Investigate the key works produced by the practitioner:
  - the purpose of the key works such as to exhibit, for a magazine/publication
  - their use of visual language, formal elements and imagery
  - themes in their work use of materials, techniques and processes.

### **C2 Critical analysis of art and design work**

- Personal views and values.
- Comparing forms and styles of work.
- Finding contextual relationships.
- Interpreting messages/ideologies in work.
- How work is received by an audience/consideration of public taste.
- Changes in attitudes of the audience and society.
- Consideration of how current trends impact work.
- Interpreting themes and ideas in art and design work relating to:
  - Politics and power
  - Environment
  - Science and technology
  - Society, equality and gender
  - Health
  - Identity
  - Culture and religion.



**D Drawing conclusions and forming judgements on the research carried out.****D1 Summarising key information**

- Selecting relevant and reliable information.
- Identifying key points.
- Articulating findings and conclusions using a combination of written and visual information.

**D2 Forming independent judgements**

- Make connections between messages, themes and/or creative intentions and the visual elements that form the work.
- Drawing comparisons and making links to other work.
- Explaining interpretations, using examples, quotes and factual evidence to reinforce view.

**D3 Communicating and justifying conclusions and judgements**

- Using language and terminology appropriately.
- Referencing information correctly.
- Ensuring good quality of written communication.
- Offering structured arguments, conclusions and judgements justified with examples.
- Expressing opinions with reasoning.
- Clarifying and explaining points.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to conduct a basic investigation, using research which tentatively links to the enquiry. Their selection of research material will be inconsistent with tentative relevance to the enquiry. Their visual analysis of the art and design work will show a competent understanding and use of the formal elements and visual language. They will be able to develop competent explanations of how formal elements are used to communicate. They will be able to show some analysis of the contextual factors and explain how these relate to the work of the practitioners. They will show competence in their ability to synthesise their knowledge and develop some judgements and conclusions about the work of others, supported with some relevant arguments. Their use of language and grammar in their written work will be competent with an adequate structure.

### Level 3 Distinction

Learners are able to conduct an effective investigation with comprehensive research which demonstrates a clear purpose and is highly relevant to the enquiry. They will be able to thoroughly and effectively analyse how practitioners use formal elements and visual language to communicate, demonstrating a sophisticated understanding of their work. They will demonstrate a perceptive awareness and appreciation of how a broad range of contextual factors relate to creative practitioners and their work, making confident links between specific examples. They will develop independent judgements and conclusions that are fluently justified using pertinent arguments, showing an insightful ability to select examples and information that demonstrate and support own viewpoints. They will show a fluent and confident use of language and grammar, with a focused and logical structure.

## Key terms typically used in this unit

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Competent	Demonstrating the necessary ability, knowledge, or skill to do something successfully.
Comprehensive	Covering all or nearly all elements or aspects of something each as a brief or task.
Confident	Demonstrating certainty and focus in the work they produce.
Contextual influences	The impact of other factors on a creative practitioner's work such as the time or era that work was produced, or any political, social and cultural influences.
Critical Analysis	A subjective piece of writing which expresses the writer's opinion or evaluation of a piece of work.
Effective	Being successful in producing a desired or intended result.
Formal elements	The individual elements that make up a piece of art and design work such as form, line, colour, content, composition.
Insightful	Demonstrating an accurate and deep understanding of ideas, concepts and techniques.

## Links to other units

The content in this unit underpins much of the work carried out throughout the rest of the qualification. It is suggested that this unit is taught during the first part of the programme

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



## Unit 3: The Creative Process

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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### Unit in brief

Learners explore and experiment with the stages of the creative process to develop ideas and produce outcomes.

### Unit introduction

It is often said that artists and designers follow a creative process when producing their work. This can start with inspiration and include elements of research, experimentation and refinement, ending with the final realisation. Often artists and designers will use these activities to develop their own ways of working as they explore and cultivate their creative practice.

In this unit, you will explore the activities within the creative process. You will experiment with ideas generation techniques and contextual research activities. You will develop ideas through use of materials, techniques and processes, refining your ideas and reviewing your working practices. You will explore ways to present your work and understand the importance of self-reflection and evaluation as an ongoing process. You will also explore how these activities can relate and support each other, looking at alternative and innovative approaches. You will then apply your own creative process to a piece of art and design work, reflecting on what you have learned to help inform your future practice. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

The stages and activities within the creative process are fundamental to art and design practice. The work produced in this unit can form part of a portfolio for progression to higher education or the workplace.

### Learning aims

In this unit you will:

- A** Understand the stages and activities within the creative process
- B** Experiment with the stages and activities within the creative process to develop own working practice
- C** Apply stages and activities within the creative process to develop own art and design work
- D** Review how use of the creative process developed own art and design practice.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand the stages and activities within the creative process	<b>A1</b> Stages within the creative process <b>A2</b> Activities within the creative process	<ul style="list-style-type: none"> <li>Annotated sketchbook that identifies the different stages and activities in the creative process.</li> <li>Own experimentation with written annotations explaining use of the creative process.</li> </ul>
<b>B</b> Experiment with the stages and activities within the creative process to develop own working practice	<b>B1</b> How the stages and activities in the creative process interrelate <b>B2</b> Alternative approaches to using the creative process	
<b>C</b> Apply stages and activities within the creative process to develop own art and design work	<b>C1</b> Plan the use of creative process to produce art and design work <b>C2</b> Application of creative process to produce art and design work	<ul style="list-style-type: none"> <li>Evaluation of own application of creative process, with suggestions for improvement in art and design practice.</li> <li>Portfolio of evidence demonstrating application of the creative process to produce a piece of art and design work</li> </ul>
<b>D</b> Review how use of the creative process developed own art and design practice	<b>D1</b> Present work showing application of the creative process <b>D2</b> Review own use of the creative process	

## Content

### Learning aim A: Understand the stages and activities within the creative process

#### A1 Stages within the creative process

- Ideas generation.
- Contextual research.
- Exploration of materials, techniques and processes.
- Feedback and review.
- Production and presentation of preliminary work and outcome.
- Review and evaluation of outcome, action planning for future development.

#### A2 Activities within the creative process

- Initial response.
- Research:
  - primary sources, e.g. direct observation of works of art and design, galleries, museums, own photography
  - secondary sources, e.g. websites, printed materials, others' photography, film/media and cultural influences
  - theme or subject
  - audience or user needs
  - constraints such as budget, materials, location
  - an outline plan which includes a project proposal and timescale
  - any materials and resource requirements.
- Ideas generation:
  - techniques such as word association
  - lateral thinking
  - inspiration from visual recording.
- Visual recording techniques, e.g.:
  - 2D drawing/painting techniques
  - 3D studies, impressed clay, models and maquettes
  - photography
  - digital, stylus and tablet, portable device, software based, web hosted drawing.
- Selection and exploration of materials, techniques and processes.
- Recording insights about techniques explored.

### Learning aim B: Experiment with the stages and activities within the creative process to develop own working practice

#### B1 How the stages and activities in the creative process interrelate

The creative process involves multi-directional lines of thought and simultaneous application.

- Research in initial stages and after review and feedback.
- Visual recording:
  - ongoing throughout the creative process
  - as ideas are developed.
- Exploration of materials:
  - yielding unexpected results
  - offering unforeseen creative potential
  - forcing a review of initial ideas.
- Review:
  - ongoing evaluation and critical analysis of progress
  - reflection on successes and weaknesses.
  - fitness for purpose of selected techniques and processes.

**B2 Alternative approaches to using the creative process**

- Applying the creative process differently can:
  - encourage and support creativity
  - create unexpected and unplanned results.
- Research:
  - researching how other practitioners have developed their own creative process
  - learning about different materials, techniques and processes to those already known.
- Ideas generation:
  - generating a range of ideas rather than a single idea
  - avoiding generating predictable, obvious ideas to art and design problems.
- Exploration:
  - combining materials, techniques and processes to produce visual recording to develop its own visual language
  - exploring combinations of analogue and digital technologies in different stages of the process, in developing ideas, in production
  - trusting and supporting intuitive responses and taking risks in the creative process.
- Identifying and using own approach to the creative process.

**Learning aim C: Apply stages and activities within the creative process to develop own art and design work****C1 Plan the use of creative process to produce art and design work**

- Define creative intention.
- Carry out contextual research, evaluating others' use of visual recording techniques, annotating examples.
- Summarise and communicate the intended purpose.
- Define the potential outcome.
- Produce an outline plan, to include:
  - initial ideas
  - planned use of recording techniques and visual language
  - resources and support needed.
- Select materials, techniques and processes to be used for visual recording:
  - based on specialism
  - exploring alternative materials, techniques and processes to those associated with specialism.

**C2 Application of creative process to produce art and design work**

- Development based on review of initial stages.
- Identifying tasks and factors for consideration, and, if required:
  - undertake further research
  - develop ideas generation based on review
  - consider alternative approaches to developing ideas such as materials-based exploration
  - undertake further visual recording.
- Select materials, techniques and processes based on:
  - results from test pieces
  - any additional research and visual recording
  - feedback from others.
- Record processes, suggesting possible solutions to problems, reviewing sources and research.
- Use alternative approaches, such as open experimentation with unknown combinations of materials, working outside specialist pathway.
- Work safely, observing studio management, using technical support, observing COSHH and legislation.



- Produce samples, studies, test pieces, prototypes, models, mock-ups.
- Produce outcome that realises creative intention.
- Consider presentation methods:
  - exhibition
  - digital presentation
  - web based.
- Prepare notes, prompts and resources for presentation and/or critique.

### **Learning aim D: Review how use of the creative process developed own art and design practice**

#### **D1 Present work showing application of the creative process**

- The stages of the process in response to the brief.
- The information gained through research.
- Ideas generation to include techniques and links.
- Specific examples of visual recording.
- Formal elements and visual language used.
- Materials and techniques explored.
- Samples, tests and preliminary work.
- Feedback, and how it informed refinements and decision making.
- Outcomes presented, using appropriate techniques.

#### **D2 Review own use of the creative process**

- Stages, techniques and approaches applied in own creative process.
- Specific techniques and approaches explored.
- Breadth and depth of research and how it supported ideas and realisation.
- Was planning stage realistic and manageable?
- Were visual recording techniques effective?
- Application of ideas generation techniques.
- Suitability, fitness for purpose, communication and creative intention of skills and techniques.
- How different stages and activities interrelated.
- Presentation techniques, and explanations.
- Reaction to unplanned events, accidents.
- Areas for self-improvement, including action plan for future.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand the stages and activities within the creative process</b>		<b>AB.D1</b> Demonstrate an in-depth and innovative exploration into the stages and activities within the creative process, evaluating how far the stages can interrelate to develop and refine ideas and develop own working practice.
<b>A.P1</b> Explain how the stages of the creative process can be used to realise creative intentions.	<b>A.M1</b> Analyse how the stages and activities in the creative process are used to develop and refine ideas to realise creative intentions.	
<b>A.P2</b> Explain how the activities within the creative process can be used to realise creative intentions.		
<b>Learning aim B: Experiment with the stages and activities within the creative process to develop own working practice</b>		
<b>B.P3</b> Demonstrate limited exploration into the stages and activities within the creative process to develop own working practice.	<b>B.M2</b> Demonstrate a confident exploration of the creative process, showing how the stages of development interrelate and can be applied in alternative ways to develop own working practice.	<b>C.D2</b> Demonstrate innovation when applying the creative process to the development of own art and design work, demonstrating a clear development of own creative practice  <b>D.D3</b> Evaluate the extent to which the stages and activities within the creative process can improve future art and design practice.
<b>B.P4</b> Demonstrate how the stages of the creative process can interrelate to develop art and design work.		
<b>Learning aim C: Apply stages and activities within the creative process to develop own art and design work</b>		
<b>C.P5</b> Demonstrate ability to plan the development of own art and design work using stages and activities within the creative process.	<b>C.M3</b> Apply the stages and activities within the creative process fluently to plan and develop own art and design work.	
<b>C.P6</b> Apply a linear approach to the creative process in the production of art and design work.		
<b>Learning aim D: Review how use of the creative process developed own art and design practice</b>		
<b>D.P7</b> Explain how the creative process helped to develop ideas and produce outcomes for art and design work.	<b>D.M4</b> Analyse how the stages and activities within the creative process helped develop ideas and produce outcomes, explaining how it will improve future art and design practice.	
<b>D.P8</b> Explain how own use of creative process can improve future art and design practice		

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aims: A and B (A.P1, A.P2, B.P3, B.P4, A.M1, B.M2, AB.D1)

Learning aims: C and D (C.P5, C.P6, D.P7, D.P8, C.M3, D.M4, C.D2, D.D3)

## Further information for teachers and assessors

### Resource requirements

There are no specific additional requirements for this unit.

### Essential information for assessment decisions

#### Learning aims A and B

**For pass standard,** learners will evidence most stages in the creative process with some indication of how the activities within them relate to generate and develop ideas. There will be some reference to how the creative process can be used to develop their own working practice.

**For merit standard,** learners will evidence a detailed and assured exploration of the stages and activities within the creative process, with clear demonstration of how they relate and can be used in alternative ways to generate and develop ideas. Learners will make detailed references to how the creative process can be used to develop their own working practice.

**For distinction standard,** learners will show they have carried out a comprehensive exploration into the stages and activities within the creative process, demonstrating innovative ways in which they link and relate. They will make insightful references to how the creative process can be used to develop their own working practice.

#### Learning aims C and D

**For pass standard,** learners will show they have applied a limited number of creative process activities in the development and production of their art and design piece. These will have been applied in a mostly linear way that lack experimentation and don't always show how the stages relate. In their reviews, learners will give brief explanations of how they used the stages and activities in the creative process to produce a piece of art and design work. They will give limited details of how they can use the creative process to improve their art and design practice in the future.

**For merit standard,** learners will show they have experimented with a wide variety of techniques and activities within the stages of the creative process. They will show how they have tried out a number of approaches, making links between the stages and explaining how they relate to develop and realise final art and design work. In their reviews, learners will give a detailed and methodical explanation of how they used the stages and activities within the creative process to produce an art and design piece, with clear and detailed explanations of how they will use it to improve their future art and design practice.

**For distinction standard,** learners will show an innovative approach to the creative process, using it to develop their own working practice. They will have used a wide variety of stages and activities to develop their art and design work. In their reviews, learners will make clear judgements on how well they used the creative process, offering conclusions as to why certain activities worked better than others. They will apply these conclusions to a comprehensive explanation of how they will use it to improve their future art and design practice.

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 1: Visual Recording and Communication
- Unit 2: Critical and Contextual Studies in Art and Design
- Unit 4: Materials, Techniques and Processes in Art and Design.

This unit would relate to teaching of:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 11: Interactive Design Materials, Techniques and Processes
- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 16: 3D Design Craft Materials, Techniques and Processes.

## Employer involvement

This unit would benefit from employer involvement in the form of:

- artists and designers as guest speakers
- provision of design development and creative process materials to use as exemplars
- support as mentors.



## Unit 4: Materials, Techniques and Processes in Art and Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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### Unit in brief

Learners will explore and experiment with a range of art and design materials, techniques and processes to develop their own visual language and creative practice.

### Unit introduction

Exploring and experimenting with different materials, techniques and processes in art and design is a fundamental part of developing creative practice. Through sampling and investigation, art and design practitioners discover the inherent qualities of materials and through experimentation and application of different techniques and processes they develop their own visual language and identity, often creating new and exciting art and design forms.

In this unit, you will investigate and experiment with different art and design materials, techniques and processes. You will then select specific materials to investigate in more depth, exploring in detail their characteristics and qualities. You will apply your knowledge and skills to a brief, ensuring key health and safety procedures are followed. Finally you will review your progress, making plans to further develop your art and design skills.

The knowledge, skills and understanding you develop in this unit can be applied across all aspects of art and design and can be a platform to further develop your skills and understanding of materials, techniques and processes across art and design.

### Learning aims

In this unit you will:

- A** Understand how materials, techniques and processes are used by art and design practitioners
- B** Explore art and design materials, techniques and processes to develop practice
- C** Apply materials, techniques and processes to a brief
- D** Review own use of art and design materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand how materials, techniques and processes are used by art and design practitioners	<b>A1</b> Research into the materials, techniques and processes used by art and design practitioners	<ul style="list-style-type: none"> <li>An annotated folder that includes visual examples, research, diagrams, definitions of materials, technical information about materials, techniques and processes.</li> </ul>
<b>B</b> Explore art and design materials, techniques and processes to develop practice	<b>B1</b> Materials used in art and design. <b>B2</b> Techniques used in art and design <b>B3</b> Processes used in art and design <b>B4</b> Health and safety considerations when working with art and design materials, techniques and processes	Sketchbook/art and design practical work that includes: <ul style="list-style-type: none"> <li>evaluation of work undertaken</li> <li>tests, trials, samples, records of exploration</li> <li>ideas generation, visual recording, art and design development, annotated examples of materials, techniques and processes used, records of decision making and selection, refinement, notes on health and safety considerations</li> <li>final selection and presentation of imagery.</li> </ul>
<b>C</b> Application of art and design materials, techniques and processes for a brief	<b>C1</b> Generating ideas <b>C2</b> Applying materials techniques and processes. <b>C3</b> Produce an outcome	
<b>D</b> Review own use of materials, techniques and processes in order to develop future art and design practice	<b>D1</b> Present an outcome <b>D2</b> Review own use of materials, techniques and processes	



## Content

### **Learning aim A: Understand how materials, techniques and processes are used by art and design practitioners**

#### **A1 Research into the materials, techniques and processes used by art and design practitioners**

Specialisms include: 3D, fashion, fine art, graphic design, interactive design, photography, textiles.

To investigate:

- examples of historical and contemporary practice
- characteristics and qualities of the materials used
- use of materials, techniques and processes in terms of:
  - personal creativity, creative intention
  - commercial fields
- purpose and intended audience/users
- links between ideas developed in work and use of materials, techniques and processes
- links between use of formal elements/visual language and materials, techniques and processes.

### **Learning aim B: Explore art and design materials, techniques and processes to develop practice**

#### **B1 Materials used in art and design**

Characteristics and qualities of materials in art and design, such as malleability, surface, qualities, workability, drying times, overlay, texture, combinations:

- 2D materials, such as paper, card, board, graphite, paint, ink, fabrics
- 3D materials, such as glass, perspex, wood, clay, metal, modelling clay, found objects, recycled materials, cardboard
- lens-based materials, such as cameras, lenses, lighting, photographic film and papers, liquid light
- digital materials, such as software, hardware, scanners, hard drives, USB pens, tablets
- time-based materials, such as film, video, environment, setting, audience.

#### **B2 Techniques used in art and design**

Potential and limitations of techniques used in art and design, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:

- wet-based mark-making, such as applying paint, dyeing, printing, mixed media, pasting, collage
- dry-based mark-making, such as mark-making, frottage
- 3D-based, such as gluing, forming, carving, modelling, welding, tying, joining, assemblage, site specific
- lens-based, such as recording, photo montage, moving image, multiple image
- digital, such as using tools in image editing and manipulation, crop, adjusting contrast, exposure levels, creating vector-based imagery
- time-based, such as using interval, repetition, persistence, projection.

#### **B3 Processes used in art and design**

Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:

- 2D processes, such as drawing, combining drawing media, thumbnail sketches, 2D illustration drawings/paintings, design layouts, story-boarding, supports, painting, monoprinting, relief printing, screen print, weaving, embroidery, dyeing, image transfer
- 3D processes, such as making maquettes, model making, constructing, casting, paper and/or card engineering, glazing, forming

- lens-based processes, such as processing film, chemical based printing
- digital processes, such as image capture, edit, output, upload, animated sequence, digital-based illustrations, developing layouts
- time-based processes, such as installation, performance, web design and production.

#### **B4 Health and safety considerations when working with art and design materials, techniques and processes**

Within studio and workshop, to include:

- risk assessment – activity, project, workshop
- elimination of risk to self and others
- working safely through all working practices
- following appropriate and current legislation
- Current regulations on the control of substances hazardous to health (COSHH), personal protective equipment (PPE).
- Information available on recognised manufacturers' websites.

### **Learning aim C: Apply art and design materials, techniques and processes to a brief**

#### **C1 Generating ideas**

- Information and understanding gained from exploration.
- Linking understanding to initial research for brief.
- Recognising constraints and potential in brief in terms of materials, techniques and processes.
- Definition of purpose, audience needs, creative intention, alternative approaches and validity, in terms of intention.
- Starting points and primary sources, secondary sources.
- Visual recording using materials, techniques and processes.
- Refine and clarify ideas.

#### **C2 Applying materials, techniques and processes**

- Materials, such as wet, dry, lens-based, digital, time-based.
- Technologies, such as equipment, tools, hardware, software.
- Techniques, appropriate to intention and specialisms.
- Processes, to support response to brief.
- Application of selected materials, techniques and processes.
- Sampling, trials and tests as part of the development process.
- Working methods, health and safety, time management, sourcing technical assistance.
- Ongoing experimentation and investigation:
  - combining results of trials, processes and techniques across different specialisms
  - refinement and subsequent creative development based on decisions made.
- The potential and limitations of materials, processes and techniques.
- How materials, processes and techniques are linked and can be unlinked.
- Ability to use chances and intuitive experimentation.
- Recognising the potential of experiments that may be unsatisfactory or unsuccessful.

#### **C3 Produce an outcome**

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

## **Learning aim D: Review own use of materials, techniques and processes in order to develop future art and design practice**

### **D1 Presentation of own experimentation with materials, techniques and processes**

- Selection of work to demonstrate explorations and application of materials, techniques and processes:
  - notes and annotation
  - visual recording and ideas generation
  - supporting studies
  - development work such as design sheets, sketchbook pages
  - tests, trials, samples.
- Final outcome.
- Mounting 2D work and displaying 3D.

### **D2 Review own use of materials, techniques and processes**

- Art and design materials, techniques and processes selected to develop the work in response to a brief.
- Technical information on materials, techniques and processes explored and applied.
- Equipment used during brief, using correct terminology.
- How materials, techniques and processes were applied in the different stages of the brief, including:
  - visual recording
  - ideas generation
  - practical research
  - preliminary work
  - outcomes.
- Use of formal elements and visual language in the brief.
- Evaluation of final outcomes in relation to planned intentions, stages in the creative process.
- Justification of refinements and decisions taken in developing work.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand how materials, techniques and processes are used by art and design practitioners</b>		<b>A.D1</b> Evaluate how materials, techniques and processes have been used in the work of art and design practitioners to communicate creative intentions.
<b>A.P1</b> Explain how materials, techniques and processes have been used in the work of art and design practitioners. <b>A.P2</b> Explain how materials, techniques and processes are used to communicate creative intentions.	<b>A.M1</b> Analyse how materials, techniques and processes have been used in the work of art and design practitioners to communicate creative intentions.	
<b>Learning aim B: Explore art and design materials, techniques and processes to develop own practice</b>		<b>B.D2</b> Demonstrate an in-depth and innovative exploration into art and design materials, techniques and processes, demonstrating a consistent consideration of health and safety issues.  <b>C.D3</b> Demonstrate innovative application of materials, techniques and processes to produce art and design work which imaginatively responds to a brief.  <b>D.D4</b> Evaluate how own exploration and application of materials, techniques and processes met the requirements of the brief, making in-depth and insightful suggestions for further skills development.
<b>B.P3</b> Demonstrate an exploration into art and design materials, techniques and processes. <b>B.P4</b> Demonstrate consideration of health and safety issues when exploring art and design materials, techniques and processes.	<b>B.M2</b> Demonstrate a confident exploration into art and design materials, techniques and processes, showing clear consideration of health and safety issues.	
<b>Learning aim C: Application of art and design materials, techniques and processes for a brief</b>		
<b>C.P5</b> Demonstrate development of ideas in response to a brief. <b>C.P6</b> Demonstrate application of suitable materials, techniques and processes to realise creative intentions in response to a brief.	<b>C.M3</b> Demonstrate confident selection and application of materials, techniques and processes to produce creative art and design work in response to a brief.	
<b>Learning aim D: Review own use of materials, techniques and processes in order to develop future art and design practice</b>		
<b>D.P7</b> Explain how own use of materials, techniques and processes met the brief. <b>D.P8</b> Explain how the exploration and application of materials, techniques and processes has developed own art and design practice, making suggestions for further skills development.	<b>D.M4</b> Analyse how own exploration and application of materials, techniques and processes met the brief, making detailed suggestions for further skills development.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B, C and D (B.P3, B.P4, C.P5, C.P6, D.P7, D.P8, B.M2, C.M3, D.M4, B.D2, C.D3, D.D4)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to appropriate studios and resources for dry- and wet-based materials exploration, as well as digital, lens-based and time-based where possible. Learners may explore found and recycled objects, depending on the centre's policies. Learners should be provided with appropriate PPE and studio technologies in a safe working environment.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show that they researched and investigated materials, techniques and processes at a limited level, with brief annotations and explanations of their findings. They will also show investigation into specific examples in the work of art and design practitioners. They will provide annotations on how the different materials, techniques and processes have been used by these practitioners, using some correct terminology and referencing health and safety guidelines and considerations.

**For merit standard,** learners will show a more detailed investigation and analysis of materials, techniques and processes alongside extensive examples of how they have been used in the work of art and design practitioners, providing accurate and thoughtful annotations throughout and using correct terminology.

**For distinction standard,** learners will demonstrate a comprehensive evaluation of materials, techniques and processes, showing a confident understanding and appreciation of how practitioners have applied these. Learners will present their folder/sketchbook creatively and with thorough and in-depth use of annotation to justify their findings.

#### Learning aims B, C and D

**For pass standard,** learners will show they have explored and experimented with materials, techniques and processes and provided annotations on their findings, using mostly correct terminology. They will evidence their development of ideas from the brief, though these may be at a basic level and lack coherence. They will demonstrate some correct application of selected materials, techniques and processes but potential for imaginative exploration will be missed. There will be evidence of a limited approach to their work. There may be inconsistencies in the quality of use of materials and techniques in the outcome. Their evaluation will give basic details on how this unit has developed their understanding of materials, techniques and processes, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will show they have carried out a detailed experimentation with a wide range of materials, techniques and processes, providing thorough annotations throughout and using correct terminology. They will demonstrate their appreciation and understanding of the inherent qualities and characteristics of their selected materials, techniques and processes by justifying how they use them to communicate their creative intentions. The supporting annotation will highlight their working practices coherently. Their evaluation will give a methodical explanation of the specific skills and understanding of the materials, techniques and processes they developed throughout the unit. Their ideas for development will refer to specific techniques and processes that they intend to continue working.

**For distinction standard,** learners will show a comprehensive exploration of materials, techniques and processes, showing confidence in their use of a range of techniques and processes. They will demonstrate expertise and innovation in their selection and application of materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. Their evaluations will be in-depth and confidently expressed, making recommendations on how they intend to develop their use of specific materials, techniques and processes.

**Links to other units**

This is a mandatory unit and contains the knowledge, skills and understanding that underpin many of the other units in this qualification. It is suggested that this unit is taught early in the programme.

**Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.





# Unit 9: Photographic Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will be introduced to the fundamental materials, techniques and processes in photography to develop their skills and understanding.

## Unit introduction

Experimenting with different photographic materials, techniques and processes is an important and ever-evolving part of photographic practice. Practitioners continuously explore the potential and limitations of photographic methods to pursue their own creative interests and language, as well as using them for commercial work.

This unit will introduce you to a range of photographic materials, techniques and processes. You will explore both their technical characteristics and creative potential, using this experimentation to support your response to a photographic brief. Developing your skills and understanding of photographic materials, techniques and processes, and reviewing your working practice and development will help improve your work.

The knowledge and skills developed in this unit can enable you to develop your photographic skills further, and they support other art and design specialisms, such as graphic design, photomontage, fine art, film and video, fashion and 3D. The work you produce in this unit can be used as part of a portfolio for application to higher education courses or the workplace.

## Learning aims

In this unit you will:

- A** Explore photographic materials, techniques and processes
- B** Apply photographic materials, techniques and processes to a brief
- C** Review use of photographic materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore photographic materials, techniques and processes	<b>A1</b> Photographic materials <b>A2</b> Photographic techniques <b>A3</b> Photographic processes	<ul style="list-style-type: none"> <li>An annotated folder that includes tests, contacts, proof prints, diagrams, materials lists, technical information about photographic materials, techniques and processes.</li> </ul>
<b>B</b> Apply photographic materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Applying photographic materials, techniques and processes <b>B3</b> Produce and present an outcome	A sketchbook that includes: <ul style="list-style-type: none"> <li>ideas, annotated examples of equipment, techniques and processes used, descriptions of image editing, manipulation techniques, postproduction, records of decision making and selection</li> <li>final selection and presentation of imagery</li> <li>evaluation.</li> </ul>
<b>C</b> Review use of photographic materials, techniques and processes	<b>C1</b> Review own use of photographic materials, techniques and processes	

## Content

### Learning aim A: Explore photographic materials, techniques and processes

#### A1 Photographic materials

- Cameras, lenses, film SLR, digital SLR, point-and-shoot/automatic, smartphones, tripods, meters.
- Software, hardware, scanners, hard drives, USB pens.
- Lighting, accessories.
- Non-digital materials, spirals, Paterson tanks, enlargers.
- Photographic materials, to include:
  - chemical-based materials, film stock, black and white, colour, paper
  - processing chemicals
  - personal protective equipment (PPE), current regulations on the control of substances hazardous to health (COSHH), safe working practices
  - printing paper stock, mounting board, mounting spray.

#### A2 Photographic techniques

- Aperture, shutter, in-camera metering, shooting modes, white balance and ISO settings.
- Lighting, e.g. studio-based controlled light, location-based light, available light.
- Digital image editing and manipulation.
- File protocols, saving, naming, compression and extension, preparation of imagery for web-based viewing.
- Non-digital techniques:
  - processing film
  - contact printing
  - enlargement printing
  - liquid light, image transfer.

#### A3 Photographic processes

- Preparation of digital cameras for shooting: white balance, insert, SD card, tethering insert, shooting mode, ISO.
- Preparation of film cameras for shooting: loading film, setting ISO.
- Digital image capture, software, hardware, contact sheets.
- Digital image editing, manipulation, e.g. cropping; adjusting contrast, exposure, levels.
- Preparation of digital files for printing: setting dpi, format, compression.
- Uploading imagery to digital platform, web based.
- Non-digital processes:
  - processing film in controlled conditions, cleaning negatives for printing
  - making contact sheets and prints, setting enlarger controls and timers
  - using chemicals safely and appropriately
  - drying wet-based prints
  - using image-transfer techniques, liquid light emulsion.

### Learning aim B: Apply photographic materials, techniques and processes to a brief

#### B1 Generating ideas

- Research of themes for the brief.
- Constraints and potential in the brief.
- Definition of purpose, audience needs, creative intention.
- Starting points such as primary sources, secondary sources.
- Visual recording.
- Initial review, refinement of ideas.

## **B2 Applying photographic materials, techniques and processes**

- Selection of equipment required:
  - cameras, lenses, accessories
  - hardware, computer, USB, external hard drives
  - software, image handling
  - film, paper, chemical processes.
- Lighting:
  - studio-based lighting, using controlled lighting
  - location-based lighting, using available light
  - experimental lighting, painting with light, multiple exposure.
- Image processing:
  - digital image capture
  - image-manipulation techniques
  - editing tools: crop, exposure, contrast
  - digital image handling, compression, file format
  - wet-based film processing.

## **B3 Produce and present an outcome**

- Refinement of photographic materials, techniques and processes, based on results of initial developmental work.
- Application of photographic materials, techniques and processes, such as:
  - chemical-based photographic prints/imagery
  - photomontage
  - digitally developed prints
  - series of connected images
  - screen- or web-based images, digital moving images.

## **Learning aim C: Review use of photographic materials, techniques and processes**

### **C1 Review own use of photographic materials, techniques and processes**

- Selected photographic materials, techniques and processes.
- Technical knowledge, such as:
  - camera settings and controls/modes
  - image processing/capture
  - hardware and peripheral requirements, software applications
  - wet- and chemical-based processes, developing time, fixing.
- Evaluation of final outcomes in relation to planned intentions.
- Justification of refinements and decisions taken in developing work.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore photographic materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into photographic materials, techniques and processes, evaluating how they are used to communicate creative intentions.
<b>A.P1</b> Explain how photographic materials, techniques and processes are used to communicate creative intentions.  <b>A.P2</b> Demonstrate limited exploration into photographic materials, techniques and processes.	<b>A.M1</b> Demonstrate effective exploration into photographic materials, techniques and processes.	
<b>Learning aim B: Apply photographic materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate innovative application of photographic materials, techniques and processes to produce creative intentions that imaginatively respond to a brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a brief.  <b>B.P4</b> Apply photographic materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply photographic materials, techniques and processes confidently to produce creative intentions in response to a brief.	
<b>Learning aim C: Review use of photographic materials, techniques and processes</b>		<b>C.D3</b> Evaluate how own exploration and application of photographic materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of photographic materials, techniques and processes has developed own photographic practice.  <b>C.P6</b> Explain how own photographic practice can be improved further.	<b>C.M3</b> Analyse how own exploration and application of photographic materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to cameras and peripherals, and equipment for image processing. This will include computers, external hard drives, SD cards and card readers. Learners may use their own smartphones depending on the centre's policies. Suitable image-editing software must also be available to learners. Centres should also provide some non-digital resources where possible. These may include chemical-based processing, enlargers and a darkroom, or the ability for learners to explore image transfer and liquid light as an alternative to digital-based photographic materials, techniques and processes.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show experimentation with some basic photographic materials, techniques and processes, and provide annotations on their findings. Learners will demonstrate some investigation into how they have been used in the work of other art and design practitioners. They will be able to provide annotations on how the different photographic materials, techniques and processes have been used, using mostly correct terminology.

**For merit standard,** learners will show a more detailed experimentation with a wider range of photographic materials, techniques and processes alongside extensive examples of how they have been used in the work of other art and design practitioners. Learners will be able to provide thorough annotations throughout and use correct terminology.

**For distinction standard,** learners will demonstrate a comprehensive exploration of photographic materials, techniques and processes, showing proficient use of complex and advanced techniques and processes, presenting their sketchbook creatively and fluently.

#### Learning aims B and C

**For pass standard,** learners will show some evidence that they have developed ideas from the brief, although these may lack coherence. They will demonstrate some correct application of photographic materials, techniques and processes, but potential for imaginative exploration will be missed, relying more on a straightforward and basic approach to their work. There may also be inconsistencies in the quality of the outcome. Learners will give details in their evaluations on how this unit has developed their photographic practice, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will demonstrate that they understand the characteristics of different materials, techniques and processes by making clear selections on how they use them to communicate their creative intentions in response to a brief. The supporting annotation will highlight their working practices coherently. Learners will give in their evaluations, a methodical and detailed explanation of the specific skills and knowledge they develop throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will demonstrate expertise and innovation in their selection and application of photographic materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. Learners will give in-depth evaluations, making detailed reference to the areas of their practice they need to develop, with clear ideas on how they can improve further with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 17: Studio Photography
- Unit 18: Location Photography
- Unit 19: Digital Image Capture and Editing
- Unit 20: Non-Digital Photographic Techniques.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 10: Graphics Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will be introduced to the fundamental materials, techniques and processes in 2D-, 3D- and time-based graphics.

## Unit introduction

Graphic designers continually experiment with 2D-, 3D- and time-based materials, processes and techniques to create new and innovative ideas, concepts and designs for products. These could be for advertising, packaging, branding or for editorial and website designs and information graphics.

In this unit, you will be introduced to a range of 2D-, 3D- and time-based graphic materials, techniques and processes used in graphic design. You will develop ideas for graphic designs based on your exploration and experimentation. You will review and reflect on the results, and make plans for skills development.

The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The exploration with materials, techniques and processes you create can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore materials, techniques and processes used in graphic design
- B** Apply graphics materials, techniques and processes to produce design solutions for a brief
- C** Review and reflect on own use of materials, techniques and processes in graphic design.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore materials, techniques, and processes used in graphic design	<b>A1</b> 2D-, 3D- and time-based graphics materials <b>A2</b> 2D-, 3D- and time-based graphics techniques <b>A3</b> 2D-, 3D- and time-based graphics processes	<ul style="list-style-type: none"> <li>Annotated sketchbook showing exploration into the materials, techniques and processes across 2D-, 3D- and time-based graphics.</li> </ul>
<b>B</b> Apply graphics materials, techniques and processes to produce design solutions for a brief	<b>B1</b> Generating ideas <b>B2</b> Applying graphics materials, techniques and processes <b>B3</b> Presentation of design solutions	<p>Project folder showing evaluation of work and working practice with evidence of:</p> <ul style="list-style-type: none"> <li>design process, including ideas, exploration with techniques, materials and processes and design development in response to a brief</li> <li>presentation of final solutions to the brief.</li> </ul>
<b>C</b> Review and reflect on own use of materials, techniques and processes in graphic design	<b>C1</b> Review own development of skills and understanding of graphics materials, techniques and processes <b>C2</b> Reflection of own performance and proposals for developing future practice	

## Content

### Learning aim A: Explore materials, techniques and processes used in graphic design

#### A1 2D-, 3D- and time-based graphics materials

- 2D digital and non-digital materials, e.g. collage, lens-based and photographic materials, typographic and layout materials.
- 3D digital and non-digital materials, e.g. wood, metal, clay, computer-aided design (CAD), computer-aided manufacturing (CAM), paper/card engineering materials.
- Time-based materials, e.g. storyboards, animatic, video.

#### A2 2D-, 3D- and time-based graphics techniques

- 2D digital and non-digital techniques, e.g. mark making, drawing and digital drawing techniques, image manipulation techniques, typographic and layout techniques.
- 3D digital and non-digital techniques, e.g. model making, construction, CAD, CAM, paper/card engineering techniques.
- Time-based techniques, e.g. motion typography, audio visual techniques, time-based software techniques.

#### A3 2D-, 3D- and time-based graphics processes

- 2D typographic and layout design processes, e.g. in branding, editorial and web design.
- 3D graphic design processes, e.g. in packaging, 3D graphics.
- Time-based processes, e.g. advertising scamps, audio visual.
- Mediums such as advertising, packaging, branding, editorial design, information graphics, web and interactive design, film and TV title sequences.

### Learning aim B: Apply graphics materials, techniques and processes to produce design solutions for a brief

#### B1 Generating ideas

- Ideas and concepts generation techniques.
- Experimentation, chance, play, links between techniques.
- Combining materials, techniques and processes from 2D, 3D and time based.

#### B2 Applying graphics materials, techniques and processes

- Choice of appropriate materials to suit specific 2D-, 3D- or time-based ideas, concepts, products and purposes.

#### B3 Presentation of design solutions

- Formats of presentation of work, e.g. physical portfolio, online, digital files.
- Present final solutions, ideas and mood boards clearly and appropriately.

### Learning aim C: Review and reflect on own use of materials, techniques and processes in graphic design

#### C1 Review own development of skills and understanding of graphics materials, techniques and processes

- Critiques with colleagues, tutors or clients in order to gain opinion.
- Own objective critical practice to understand how the body of final work meets the requirements of the brief.
- Challenges and proposed solutions.
- The approach to the assignment, including time planning, work ethic, application, personal standards, selective practice, professionalism.
- Suitability of materials, techniques and processes used.
- Potential and limitations of materials, techniques and processes used.

**C2 Reflection of own performance and proposals for developing future practice**

- Justification of decisions and support choices made.
- Analyse own strengths and weaknesses and propose improvements.
- Meet personal objectives.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore materials, techniques and processes used in graphic design</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into graphics materials, techniques and processes, evaluating how they are used to develop designs for different graphic design products.
<b>A.P1</b> Explain how materials, techniques and processes are used to create different graphic design products.  <b>A.P2</b> Demonstrate a limited exploration of materials, techniques and processes used in graphics.	<b>A.M1</b> Analyse the materials, techniques and processes that can be used to develop designs for different graphic design products.  <b>A.M2</b> Demonstrate a confident exploration into the, materials, techniques and processes used in graphics.	
<b>Learning aim B: Apply graphics materials, techniques and processes to produce design solutions for a brief</b>		<b>B.D2</b> Produce graphic design solutions which consistently demonstrate imaginative application of materials, techniques and processes, showing professional practice throughout.  <b>C.D3</b> Evaluate how far the design solutions met the requirements of the brief with comprehensive reference to the techniques, materials and processes used and making thorough suggestions for how to improve own graphic design practice further.
<b>B.P3</b> Demonstrate development of ideas for graphic design solutions in response to a brief.  <b>B.P4</b> Apply appropriate materials, techniques and processes to produce design solutions in response to a brief.	<b>B.M3</b> Demonstrate the development of innovative graphic design ideas applying materials, techniques and processes confidently to produce design solutions in response to a brief.	
<b>Learning aim C: Review and reflect on own use of materials, techniques and processes in graphic design</b>		
<b>C.P5</b> Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used.  <b>C.P6</b> Explain how own graphic design practice can be further developed.	<b>C.M4</b> Analyse how the design solutions met the requirements of the brief, with detailed reference to the selection of materials, techniques and processes and with suggestions on how to improve own graphic design practice further.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including pencil fine liners, set squares, rulers, drawing boards, safety rules, safety knives, cutting mats, scissors, paper, card, computer hardware, design software, design applications, scanners, printers, cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of materials, techniques and processes used across 2D-, 3D- and time-based graphic design products, although these will be limited in their scope. They will provide detail on how the materials, techniques and processes have been used for the products.

**For merit standard,** learners will produce examples from 2D-, 3D- and time-based graphic design products where more varied materials, techniques and processes have been used. Their explanations will offer detailed comparisons of how the materials, techniques and processes are used to produce products.

**For merit standard,** learners will produce examples showing a full range of 2D-, 3D- and time-based graphic designs and show a confident understanding and appreciation of the potential of the materials, techniques and processes used. The explanations will offer some conclusions on how effective they believe the methods have been in communicating creative intentions.

#### Learning aim B and C

**For pass standard,** learners will produce simple ideas and designs and will demonstrate some correct application of graphic materials, techniques and processes. They will rely on the most straightforward or basic approaches and there may be inconsistencies in the quality of the outcome. In their reviews, learners will give limited reasons on why they chose particular graphic design techniques, materials and processes to produce their design solutions. Their plans for future skills development will be broad without specific action points.

**For merit standard,** learners will develop creative ideas in their design solutions, following through in a confident and focused application of graphic design techniques, materials and processes. In their reviews, learners will give substantive reasons why they chose particular graphic design materials, techniques and processes. They will show they have used selection, revision and refinement throughout the process. Their plans for future skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will demonstrate their ability to select and skilfully apply graphic design materials, techniques and process to produce innovative and original design solutions. They will also demonstrate professional practice throughout, including behaviours such as good timekeeping, teamwork and meeting deadlines. In their reviews, learners will justify the creative and technical decisions made, discussing the suitability and limitations of graphic design techniques, materials and processes used and explaining how any difficulties were overcome and alternative solutions instigated. Learners will clearly explain how the work produced will be used to support future initiatives and personal goals.

### **Links to other units**

It is suggested that this unit be taught before the following units:

- Unit 21: Typography and Typographic Design
- Unit 22: Graphics for 3D
- Unit 23: Branding in Graphic Design
- Unit 24: Graphic Illustration.

### **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so.



# Unit 11: Interactive Design Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore, experiment and apply a range of materials, techniques and processes from across interface design.

## Unit introduction

Interactive design is an exciting and growing area of the creative arts. It increasingly plays a part in our everyday life; it is on our mobiles and our televisions. We use interactive interfaces to communicate with friends and even book our holidays. Interface design encompasses a range of specialisms, such as animation, web design, app design and concept art.

In this unit, you will be introduced to key areas of interactive design. You will explore the different areas of interactive design through experimenting and exploring with different techniques, materials and processes. As such, this unit offers opportunities to identify similarities across interactive design but also to merge seemingly unexpected materials, techniques and processes together. As with all interactive briefs, you will source research, generate ideas, develop, test and create final outcomes.

The work produced in this unit will form an important addition to your portfolio which supports and underpins the specialist interactive design unit and will prepare you for progression to higher education or to employment.

## Learning aims

In this unit you will:

- A** Explore interactive design materials, techniques and processes
- B** Apply interactive design materials, techniques and processes to a brief
- C** Review and reflect on the use of materials, techniques and processes in interactive design.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore interactive design materials, techniques and processes	<b>A1</b> Materials for interface design <b>A2</b> Techniques for interface design <b>A3</b> Processes for interface design	<ul style="list-style-type: none"> <li>Annotated sketchbook showing exploration into materials, processes and techniques from interactive design.</li> </ul>
<b>B</b> Apply interactive design materials, techniques and processes to a brief	<b>B1</b> Generate ideas <b>B2</b> Develop and produce outcomes	<ul style="list-style-type: none"> <li>An evaluation of own use of materials, techniques and processes including areas for development.</li> <li>Portfolio showing ideas generation, development and final outcome for interactive design product.</li> </ul>
<b>C</b> Review and reflect on the use of techniques, materials and processes in interactive design	<b>C1</b> Evaluate use of materials, techniques and processes	

## Content

### Learning aim A: Explore interactive design materials, techniques and processes

#### A1 Materials for interface design

For products such as apps, websites, animation, conceptual art for games.

- Materials, such as:
  - traditional 2D materials, e.g. pencils, pens, rulers
  - traditional 3D materials, e.g. clay, cards, objects
  - lens-based materials, e.g. cameras, smart phones
  - digital hardware and peripherals, e.g. scanners, storage devices, tablets, mobiles
  - digital software applications, e.g. vector and raster programs, app prototyping software, app design authoring software, 3D modelling software, 3D printers

#### A2 Techniques for interface design

- App design/web design techniques.
- 2D techniques for apps, such as line drawing for scamping, wireframes.
- Digital software techniques for creating graphics, icons and images.
- App authoring software techniques for interactions through navigating buttons, gestures, such as swipe and tap, transitions such as fade.
- Web authoring software techniques for interaction, such as hot-spots, mouseover, forms, drop-down menus.
- Conceptual art for games techniques:
  - 2D techniques for conceptual art, such as line drawing for thumbnails, washes for implying surface
  - digital techniques, such as pen tool for drawing, brushes to apply colours and shades
  - photographic techniques, such as angles, cropping
  - 3D digital modelling techniques, such as modelling, lighting.
- Animation for interactive media techniques:
  - traditional 2D techniques, such as pen, pencil, ink
  - traditional time-based techniques, such as flip books, stop motion
  - photographic techniques such as angles, perspective and camera techniques, such as pan, zoom
  - digital techniques for interaction, such as buttons, hotspots
  - digital editing techniques, such as tweening, layering
  - audio techniques, such as syncing, adding music, sound effects.

#### A3 Processes for interface design

- App design and web design processes, such as:
  - ideation
  - wireframes
  - coding and scripting
  - prototyping
  - user-testing
  - production.
- Conceptual art for games processes, such as:
  - ideation
  - thumbnails/concept sketches
  - character outlines
  - colour schemes
  - rendering
  - production.

- Animation for interactive media processes, such as:
  - storyboarding
  - script
  - models and set creation
  - animatics
  - audio
  - rendering.

### **Learning aim B: Apply interactive design materials, techniques and processes to a brief**

#### **B1 Generate ideas**

- Analyse requirements and constraints of brief.
- Plan a production schedule to ensure completion to deadline.
- Research and document influences related to the brief and the specialist area, e.g. web design, app design, concept art, animation for interaction.
- Apply ideas generating techniques such as brainstorming, interviews, primary and secondary research.

#### **B2 Develop and produce outcomes**

- Use appropriate materials, techniques and processes in the development of an idea.
- Combine and link materials, techniques and processes from across specialisms.
- Refine visual language when using techniques and processes.
- Present final outcome in an appropriate format.

### **Learning aim C: Review and reflect on the use of techniques, materials and processes in interactive design**

#### **C1 Evaluate use of materials, techniques and processes**

- Feedback on the use of materials, techniques and processes from teachers, peers, potential users.
- Analyse own understanding of interactive design materials, techniques and processes.
- Justify decisions for use of materials, techniques and processes in relation to brief.
- Review own practice, emphasising strengths and weaknesses.
- Reflect on ways to improve for future interactive design units.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore interactive design materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into interactive design materials, techniques and processes, evaluating how they are used to develop interfaces to meet the needs of a target audience.
<b>A.P1</b> Explain how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience.	<b>A.M1</b> Analyse how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience.	
<b>Learning aim B: Apply interactive design materials, techniques and processes to a brief</b>		<b>B.D2</b> Produce design solutions which consistently demonstrate an imaginative application of interactive design materials, techniques and processes, showing professional practice throughout.  <b>C.D3</b> Evaluate how far the design solutions met the requirements of the brief with comprehensive reference to the materials, techniques and processes used, making thorough suggestions for how to develop own interactive design practice further.
<b>B.P2</b> Demonstrate basic development of ideas for interactive design solutions.  <b>B.P3</b> Apply appropriate materials, techniques and processes to produce design solutions that meet the requirements of the brief.	<b>B.M2</b> Produce design solutions that creatively use interactive design materials, techniques and processes that meet the requirements of the brief.	
<b>Learning aim C: Review and reflect on the use of techniques, materials and processes in interactive design</b>		
<b>C.P4</b> Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used.  <b>C.P5</b> Explain how own interactive design practice can be developed further.	<b>C.M3</b> Analyse how the design solutions met the requirements of the brief, with detailed reference to the selection of materials, techniques and processes and with detailed suggestions on how to develop own interactive design practice further.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including dry and wet media and materials, such as pencils, pens, inks, sprays and paints. They will need access to resources, such as computer hardware and peripherals, computer software for drawing, image manipulation, app and web building and prototyping, moving image and animation software. The special resources required for this unit are dependent on the interactive design specialisms covered.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of their exploration into the interactive design materials, techniques and processes used across at least three interactive products. They will provide some details on how the materials, techniques and processes have been used to appeal to the target audience for the products. Their own experimentation with materials, techniques and processes will be limited in scope with obvious or incomplete examples.

**For merit standard,** learners will carry out a detailed exploration into the materials, techniques and processes used across at least three interactive products. They will provide detailed explanations on why those materials, techniques and processes have been used for the particular target audiences and make comparisons across them. Learners' own experimentation with materials, techniques and processes will show control and refinement but will also show a willingness to take creative risks and explore some unexpected use of materials, techniques and processes.

**For distinction standard,** learners will carry out a comprehensive exploration into the materials, techniques and processes used across at least three interactive products making evaluative judgements on the quality and use of materials, techniques and processes across a diverse range of target audiences. Learners' own experimentation with materials, techniques and processes will be highly creative, demonstrating a clear understanding of how the designs meet the target audience.

#### Learning aim B and C

**For pass standard,** learners will produce some limited design ideas and solutions which will be obvious and expected but meet the requirements of the brief. They will apply the correct interactive design materials, techniques and processes to the design solutions although these will be limited in scope. Learners will give limited details on how their design solutions met the requirements of the brief in their reviews. They will refer to some but not all of the interactive design materials, techniques and processes. The evaluations on their own practice will be broad and without specific details or action points.

**For merit standard,** learners will produce ideas and design solutions that creatively meet the requirements of the brief. They will demonstrate a confident and focused application of range of highly appropriate interactive design materials, techniques and processes. Their reviews will give substantial reasons on how their design solutions met the requirements of the brief. They will give details on how and why they chose particular interactive design materials, techniques and processes. Their plans for future skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will produce design ideas and solutions which are consistently innovative, highly refined and contain unexpected combinations of interactive materials, techniques and processes to a high technical and visual standard. Their reviews will justify how and why the final outcome and choice of materials, techniques and processes innovatively met the brief. Learners' evaluations of their own practice and skills development will identify areas of development and specifically target these with action plans for improvements.

## **Links to other units**

It is suggested that this unit is taught before the following units:

- Unit 25: Conceptual Art for Games
- Unit 26: Web Design
- Unit 27: Animation
- Unit 28: App Design.

## **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so.



# Unit 12: Fine Art Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to materials, techniques and processes used in fine art.

## Unit introduction

Fine art is a varied and diverse sector of art and design encompassing a vast array of 2D, 3D and digital materials, techniques and processes, such as painting, printmaking, sculpture, installation, video and photography. These materials and techniques can be used individually, or in combination, to create both conceptual and more traditional pieces.

In this unit, you will explore the breadth of materials, techniques and processes used to create fine art. You will investigate their characteristics and properties, and experiment with the technical processes to develop an understanding of how fine artists communicate ideas. You will then develop some of your own ideas and outcomes using the techniques you have learned, and review the development of your skills in this area.

Experiments and samples you produce in this unit can form part of your portfolio for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work
- B** Apply fine art materials, techniques and processes to produce work for a brief
- C** Review and reflect on own use of fine art materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work	<b>A1</b> Materials, techniques and processes in 2D fine art <b>A2</b> Materials, techniques and processes in 3D fine art <b>A3</b> Digital materials, techniques and processes used in fine art	<ul style="list-style-type: none"> <li>• Annotated sketchbook, or samples of technical explorations.</li> <li>• Test pieces.</li> <li>• Notes on material properties and characteristics.</li> </ul>
<b>B</b> Apply fine art materials, techniques and processes to produce work for a brief	<b>B1</b> Applying techniques to create sample fine art work to a brief <b>B2</b> Employ appropriate health and safety procedures when using techniques	<ul style="list-style-type: none"> <li>• Development materials.</li> <li>• Sample fine art piece.</li> <li>• Evaluation of techniques used and plans for future skills development.</li> </ul>
<b>C</b> Review and reflect on own use of fine art materials, techniques and processes	<b>C1</b> Review own development of skills and understanding of fine art materials, techniques and processes <b>C2</b> Reflection on own performance and proposals for future work	

## Content

### Learning aim A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work

#### A1 Materials, techniques and processes in 2D fine art

- Materials:
  - media, including acrylic, oil, gum, resin
  - tools, including pens, pencils, brushes, cameras
  - specialised equipment, e.g. squeegees, rollers, enlargers
  - supports, including paper, card, board
  - specialised materials, e.g. canvas, sheet metal, cotton rag handmade paper.
- Techniques and processes:
  - painting, including washes, impasto, wet and dry brush and specialised techniques, e.g. glazing, scumbling, airbrushing
  - printmaking, including stencil, relief, planographic, intaglio and specialised techniques, e.g. drypoint, lithography, silkscreen
  - photography, including light sensitivity of material, exposure, aperture, shutter speed and specialised techniques, e.g. multiple exposure, burning, exposure compensation.
- Properties and characteristics of 2D techniques:
  - properties and characteristics of media, such as dilution, workability, drying time, tinting strength, transparency, opacity, texture, permanence, environmental impact
  - handling qualities, e.g. paint consistency, roller resistance, knife sharpness
  - quality of support, e.g. absorbency, texture, acid content of paper
  - presentation, including permanence, lightfastness, interior or exterior display, public or private space.

#### A2 Materials, techniques and processes in 3D fine art

- Specialised techniques, e.g. casting, installation, welding.
- Supporting techniques, including drawing and maquettes.
- Sculptural materials, including soft, hard and specialised materials, e.g. clay, metal sheet, resin.
- Tools for sculpture, including modelling tools, knives, hammers and specialised equipment, e.g. pug mills, power tools, kilns.
- Properties and characteristics of 3D techniques.
- Media, such as material states, workability, drying time, structural strength, flexibility, shrinkage, transparency, opacity, texture, colour, permanence, finishing, environmental impact.
- Handling qualities, e.g. specialised modelling tools, fine and coarse chiselling, power tool capabilities.
- Structural support, e.g. armature, framework, fixings.
- Intended presentation, including permanence, patina, interior or exterior display, site-specific, public or private space.

#### A3 Digital materials, techniques and processes used in fine art

- 2D digital technical processes, such as scanning, imaging, photography and specialised techniques, e.g. layering, masking, image adjustment.
- Digital printmaking technical processes, including inkjet, laser and specialised techniques, e.g. pigment-based inks, large format printing.
- 3D digital technical processes, including computer-aided design (CAD)/computer-aided manufacturing (CAM), wireframe, augmented reality, virtual reality, contour crafting.
- Time-based digital technical processes, including movie, animation, stop motion.

- Tools and materials:
  - mobile devices, computers, internet, software, cameras
  - specialised equipment, e.g. specialist software, microphones, backup devices.
  - presentation medium, including screens, paper and specialised presentation materials, e.g. canvas, projectors, multiple displays.
- Properties and characteristics of digital techniques:
  - properties, such as resolution, file format, presentation format, permanence, interactivity
  - handling qualities, e.g. responsiveness, user feedback, screen quality
  - intended presentation, such as permanence, lightfastness, scale, interior or exterior display, public or private space.

### **Learning aim B: Apply fine art materials, techniques and processes to produce work for a brief**

#### **B1 Applying techniques to create sample fine art work to a brief**

- Creation of working drawings, storyboards or maquettes in planning final piece.
- Selection and use of materials, techniques and processes.
- Creative of final art work.

#### **B2 Employ appropriate health and safety procedures when using techniques**

- Protocols for safe operation and use of equipment and machinery.
- Awareness of health and safety when working with others in a workroom, including maintaining a safe working environment.
- Control of tools, machinery and equipment, including hazards, limitations, emergency procedures, first aid protocols.

### **Learning aim C: Review and reflect on own use of fine art materials, techniques and processes**

#### **C1 Review own development of skills and understanding of fine art materials, techniques and processes**

- Critiques with colleagues, teachers or clients in order to gain opinion.
- Own review of how the designs meet the requirements of the brief.
- Suitability of materials, techniques and processes used.
- Potential and limitations of materials, techniques and processes used.

#### **C2 Reflection on own performance and proposals for future work**

- Evaluation of final outcomes in relation to planned intentions.
- Justification of refinements and decisions taken in developing work.
- Approach to the work, including time planning, work ethic, personal standards, professionalism.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used in fine art.
<b>A.P1</b> Explain how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.  <b>A.P2</b> Demonstrate a limited exploration into the materials, techniques and processes used in fine art.	<b>A.M1</b> Analyse how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.  <b>A.M2</b> Demonstrate a confident exploration into the materials, techniques and processes used in fine art.	
<b>Learning aim B: Apply fine art materials, techniques and processes to produce work for a brief</b>		<b>B.D2</b> Demonstrate a consistently imaginative approach in the application of fine art materials, techniques and processes.  <b>C.D3</b> Evaluate how far the application of fine art materials, techniques and processes met own creative intentions, making thorough suggestions on how to further develop fine art practice.
<b>B.P3</b> Demonstrate some development of ideas in response to a brief.  <b>B.P4</b> Apply basic fine art materials, techniques and processes to produce a fine art response to a brief.	<b>B.M3</b> Apply fine art materials, techniques and processes creatively to produce a fine art response to a brief.	
<b>Learning aim C: Review and reflect on own use of fine art materials, techniques and process</b>		
<b>C.P5</b> Explain how the application of fine art materials, techniques and processes met own creative intentions.  <b>C.P6</b> Explain how own fine art practice can be further developed.	<b>C.M4</b> Analyse how the application of fine art materials, techniques and processes met own creative intentions, with suggestions on how to further develop fine art practice.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- studio equipment, including brushes, paints, cameras
- tools for printmaking and sculpture
- hardware and software for digital image making
- 2D materials, including papers and other supports for fine art drawing, painting and printmaking
- sculptural materials, including clay, wood, metal and plastic.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of 2D, 3D and digital fine art techniques although these will be limited in scope. They will give details of each of the different technical processes, identifying the correct materials and media used and making simple comparisons between them.

**For merit standard,** learners will produce a wide range of examples of 2D, 3D and digital fine art techniques. They will provide a methodical and detailed comparison of the technical processes used, making more detailed comparisons and links between the different materials and media used.

**For distinction standard,** learners will produce examples that show a full range of 2D, 3D and digital fine art techniques. Learners will show a confident understanding and appreciation of their creative potential for fine art work.

#### Learning aim B and C

**For pass standard,** learners will demonstrate an understanding of the brief and chosen basic appropriate techniques. Basic techniques include mixing colour, painting an image, making a clear print, capturing an image, building a sculptural form, creating and saving a digital image file. In their reviews, learners will give detailed reasons why they chose specific materials, techniques and processes in the production of their fine art response and explain how it met their creative intentions. Their plans for skills development will be broad without specific action points

**For merit standard,** learners will apply techniques imaginatively for their final fine art response. This includes evidence of control over the expressive nature of paint, choice of an appropriate finish to the work and some consideration of presentation method. In their reviews, learners will show that they carefully considered the materials, techniques and processes to create their fine art response, making links between the choice of methods and their creative intentions. They will explain how they changed and refined their ideas throughout the process. They will refer to feedback they have received and to specific techniques and processes that need further development.

**For distinction standard,** learners will demonstrate their ability to consistently use more adventurous and specialist fine art techniques throughout their practical work. These could include working with alternative and difficult materials, such as solvent-based paint, carving stone or creating a consistent time lapse movie, or using materials in an unusual and challenging way, for example, by working on a large or very small scale. In their reviews, learners will justify the choice of fine art materials, techniques and processes used to create their fine art response, making clear links between the choice of methods and their creative intentions. Learners will discuss the suitability and limitations of the methods used, drawing some conclusions on what worked and what did not. Learners will make detailed reference to feedback they have received and make comprehensive plans to further develop their fine art practice.

## Links to other units

This unit links to:

- Unit 40: Contemporary Fine Art Practice
- Unit 41: Painting
- Unit 42: Printmaking
- Unit 43: Time-Based Techniques in Art and Design
- Unit 45: Curating an Exhibition.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could be through employers:

- setting briefs
- running workshops
- mentoring students
- arranging visits to local businesses.



# Unit 13: 3D Design Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore a range of 3D materials, techniques and processes. They will develop their skills through thorough investigation, and apply them to produce a final piece in response to a 3D brief.

## Unit introduction

There are a whole range of 3D materials that are used to create objects, art and artefacts that surround us every day. From the crockery in your kitchen to your favourite piece of jewellery to a bespoke piece of furniture, there are many applications of material and many techniques and processes. Each artist and designer must thoroughly understand their chosen material to be able to design and create a successful piece. What are the materials' characteristics? What are the best techniques and processes to use? How do you produce the effect and surface quality that you want to achieve?

This unit will introduce you to a range of 3D materials, techniques and processes through a thorough, in-depth investigation. You will use 2D and 3D ideas generation when responding to a brief, and apply your 3D skills to produce a body of work that reflects a deep knowledge and understanding of material and technique. You will keep a visual annotated log of your processes, and review and reflect on your results.

The technical skills you will develop in this unit are key for understanding 3D materials and techniques. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore 3D design materials, techniques and processes
- B** Apply 3D design materials, techniques and processes to a brief
- C** Review and reflect on 3D design materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore 3D design materials, techniques and processes	<b>A1</b> 3D materials <b>A2</b> 3D processes and techniques	<ul style="list-style-type: none"> <li>• Presentation of samples, tests, models and maquettes.</li> <li>• Annotated log or sketchbook with notes on materials, techniques and processes.</li> </ul>
<b>B</b> Apply 3D design materials, techniques and processes to a brief	<b>B1</b> Generate ideas in response to a brief <b>B2</b> Application of materials, techniques and processes in response to a brief <b>B3</b> Present a final 3D outcome in response to a brief	<ul style="list-style-type: none"> <li>• Presentation showing the development of ideas and application of a 3D material, and related techniques and processes, in response to the brief.</li> <li>• Final outcome.</li> </ul>
<b>C</b> Review and reflect on 3D design materials, techniques and processes	<b>C1</b> Evaluation and reflection of materials, techniques and processes	<ul style="list-style-type: none"> <li>• An evaluation of the final outcome and reflection on the response to the brief.</li> </ul>

## Content

### Learning aim A: Explore 3D design materials, techniques and processes

#### A1 3D materials

- Paper, card, plaster, foam board, clay, metal, wood, Perspex®, plastics, concrete, aluminium foils, glass, 3D design software.

#### A2 3D processes and techniques:

- Carving, constructing, mould making, laminating, shaping, casting, finishing, scaling, modelling, cutting, gluing, joining, forming, measuring, welding, hand building, moulding, laser cutting, 3D printing, shaping, throwing, soldering, glazing, 3D design software.

### Learning aim B: Apply 3D design materials, techniques and processes to a brief

#### B1 Generate ideas in response to a brief

- The design process, to include idea generation, design, making and reviewing.
- The theme of the brief.
- Consider the following 2D ideas generation techniques:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work.
- Consider the following 3D ideas generation techniques:
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.

#### B2 Application of materials, techniques and processes in response to a brief

- Select appropriate materials, techniques and processes to produce initial artefacts, prototypes, models or maquettes.
- Selection and use of material, tools and equipment.

#### B3 Present a final 3D outcome in response to a brief.

Production of final piece, to include:

- use of a 3D material
- use of appropriate techniques and processes.

### Learning aim C: Review and reflect on 3D design materials, techniques and processes

#### C1 Evaluation and reflection of materials, techniques and processes

- Reflection on how successfully the final work met the requirements of the brief.
- Recording of the creative process.
- Reflection on the strategies and processes used, including time planning, materials, techniques and processes used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore 3D design materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into 3D materials, techniques and processes, evaluating how they are used to communicate creative intentions.
<b>A.P1</b> Explain how 3D materials, techniques and processes are used to communicate creative intentions.  <b>A.P2</b> Demonstrate limited exploration into 3D materials, techniques and processes.	<b>A.M1</b> Demonstrate effective exploration into 3D materials, techniques and processes, analysing how they are used to communicate creative intentions.	
<b>Learning aim B: Apply 3D design materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate innovative application of 3D materials, techniques and processes to produce creative intentions which imaginatively respond to a brief.  <b>C.D3</b> Evaluate how own exploration and application of 3D materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>B.P3</b> Demonstrate development of basic ideas in response to a brief.  <b>B.P4</b> Apply 3D materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply 3D materials, techniques and processes confidently to produce creative intentions in response to a brief.	
<b>Learning aim C: Review and reflect on 3D design materials, techniques and processes</b>		
<b>C.P5</b> Explain how own exploration and application of 3D materials, techniques and processes has developed own 3D design practice.  <b>C.P6</b> Explain how own 3D practice can be improved further.	<b>C.M3</b> Analyse how own exploration and application of 3D materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to workshop facilities, including general design technology spaces and workshops for wood, metal, plastics, ceramics, latex and plaster. General art and design rooms could also be used for design and card/paper/foam board construction. Learners could also access recycled materials. The special resources required for this unit are workshop based. They will vary according to the resources available in the centre, but must allow learners to work with a range of 3D materials, techniques and processes.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will identify, and compare and contrast the characteristics of at least three differing 3D materials. Learners should present samples that show an exploration of materials using a basic level of skill in their application of technique and process, demonstrating some control, although the results may be uneven with little refinement or attention to detail or finish. They will be able to provide annotations on how the different 3D materials, techniques and processes have been used, mostly using correct terminology.

**For merit standard,** learners will analyse the properties and characteristics of at least three differing 3D materials. They will purposefully explore varied 3D materials, and work with advanced techniques and processes that will include an attention to detail and finish. They will also understand material selection and how this impacts on the finished outcomes, and provide annotations that use the correct terminology and demonstrate reflective practice.

**For distinction standard,** learners will make judgements about the properties and characteristics of at least three differing 3D materials. They will thoroughly explore the 3D materials and consistently demonstrate high levels of creativity and skill. They will use materials and techniques innovatively, based on technical understanding and skills gained through analysis of their explorations. They may recognise and pursue potential from unexpected results. Their annotations will be thorough using the correct terminology, to reflect on the results.

#### Learning aims B and C

**For pass standard,** learners will show they have developed ideas from the brief, though these may lack coherence. They will demonstrate some correct applications of 3D materials, techniques and processes using a consistent basic level of skill, which should include some technically successful outcomes. The results, however, may be uneven with little refinement or attention to detail or finish. There may also be inconsistencies in the quality of the outcomes. Learners will give details in their evaluations on how this unit has developed their 3D practice, and they will make broad suggestions as to how they might improve their working practice.

**For merit standard,** learners will demonstrate that they understand the characteristics of different materials, techniques and processes by making clear selections on how they use them to communicate their creative intentions. They will work with advanced 3D skills that should include an attention to detail and finish and an understanding of material selection and how this impacts on the finished outcomes. The supporting annotation will highlight their working practices coherently. Their evaluation will give a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for future skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will demonstrate expertise and innovation in their selection and application of 3D materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. They will consistently demonstrate high levels of creativity and skill; they may use materials and techniques innovatively, based on technical understanding and skills gained through analysis of their explorations. They may recognise and pursue potential from unexpected results. Their evaluations will be in-depth and succinct, making recommendations on how they can improve their 3D practice.

### Links to other units

This unit links to:

- Unit 16: 3D Design Craft Materials, Techniques and Processes
- Unit 37: 3D Model Making
- Unit 38: Extending 3D Design Materials, Techniques and Processes
- Unit 39: Working to Scale.

### Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities. There is no specific guidance relating to this unit.





# Unit 14: Textile Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to the fundamental materials, techniques and processes used in textiles.

## Unit introduction

Textile materials are everywhere: from the clothes we wear, to the furnishings in our homes, from fine art pieces for sculpture and tapestries through to embroidered panels and displays. Textile designs are often a reflection and affirmation of culture and lifestyle, whether the vivid and joyful prints of Africa, or the more practically based combination of woollens and animal skins worn in the Arctic Circle.

In this unit, you will be introduced to the key areas of textiles. You will investigate woven and constructed textiles, surface pattern design and the development and manufacture of these through traditional methods and digital applications. You will explore the materials, processes and techniques used in the development of different textile products and be introduced to the cultural and contextual influences which influence textile design.

The work produced in this unit will form an important addition to your portfolio, supporting the specialist textile units and preparing you for progression to higher education or the world of work.

## Learning aims

In this unit you will:

- A** Explore textile materials, techniques and processes
- B** Apply textile materials, techniques and processes to a brief
- C** Review own use of textile materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore textile materials, techniques and processes	<b>A1</b> Products that incorporate textile <b>A2</b> Textile materials <b>A3</b> Textile techniques <b>A4</b> Textile processes	<ul style="list-style-type: none"> <li>Annotated portfolio showing experimentation with materials, techniques and processes used in textile design and production.</li> </ul>
<b>B</b> Apply textile materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Application of textile materials, techniques and processes <b>B3</b> Producing and presenting exploration and design ideas	Portfolio showing: <ul style="list-style-type: none"> <li>an evaluation of the final body of work, the techniques, materials and processes and own working practices</li> <li>sketchbook of ideas development, annotations, experiments</li> <li>final designs and samples.</li> </ul>
<b>C</b> Review own use of textile materials, techniques and processes	<b>C1</b> Evaluation of the use of textile materials, techniques and processes <b>C2</b> Reflection on own performance and proposals for future work	

## Content

### Learning aim A: Explore textile materials, techniques and processes

#### A1 Products that incorporate textile

- Clothing, accessories, footwear.
- Interior applications, tiles, carpets, bed linen.
- Exterior surfaces such as metal and concrete.
- Fine art applications such as soft sculpture, wall hangings, multimedia pieces, paintings.
- Alternative applications for specialist products including medical, military, sports, construction industry.

#### A2 Textile materials

- Drawing equipment, e.g. pencils, paint, digital software, printing equipment.
- Surface materials, e.g. natural fibres and fabrics, man-made fabrics; alternative surfaces, e.g. wood, plastic; applied materials, e.g. ribbons, threads.
- Production materials, e.g. screens, looms, knitting machines, sewing machines, software, digital printers, laser cutters.

#### A3 Textile techniques

- Design techniques, e.g. information from trend agencies and market intelligence, websites and blogs, sketching, digital imaging, printing, weaving, experimenting.
- Applied techniques, e.g. screen printing, dyeing, weaving, surface treatment, embellishing, embroidery, beading, overprinting, digital design and print.

#### A4 Textile processes

- Design, e.g. combining and experimenting with different processes, e.g. print, weave, knit and constructed textiles, traditional and non-traditional methods, dyeing.
- Manufacturing, e.g. selecting materials, health and safety considerations, combining different processes including traditional and digital methods, troubleshooting and finding alternative solutions.

### Learning aim B: Apply textile materials, techniques and processes to a brief

#### B1 Generating ideas

- Clarifying requirements of the brief.
- Creative approaches such as brainstorming, spider charts.
- Research of themes for brief – contextual influences and current trends.
- Definition of purpose, audience needs, market research, creative intention.
- Starting points such as primary sources, secondary sources.
- Initial review, refinement of ideas.

#### B2 Application of textile materials, techniques and processes

- Practical influences on the design process, such as target market, colour, purpose, durability, materials to be used, weight, warmth, function.
- Influences such as cultural associations, values, environmental and ethical considerations relating to use of materials and techniques.
- Selection of materials, tools, techniques and equipment.
- Experimentation with combining materials, techniques and processes.
- Revisiting the requirements of the brief to support ongoing critical selection and review of ideas.

### **B3 Producing and presenting exploration and design ideas**

- Refinement of textile materials, techniques and processes.
- Individual application of textile materials, techniques and processes to produce a presentation of outcomes in response to a brief.
- Revising and amending initial ideas through checking and monitoring of developing work.
- Troubleshooting and finding alternative solutions to problems.
- Revising presentation skills to create a professional body of work.
- Format of the final presentation, e.g. textile samples, presentation boards, storyboards, web page, digital portfolio, prints, video.

### **Learning aim C: Review own use of textile materials, techniques and processes**

#### **C1 Evaluation of the use of textile materials, techniques and processes**

- Critiques with colleagues, tutors or clients.
- Own review of work.
- Reflecting on own working practices, including time planning, work ethic, application, personal standards, selective practice, professionalism.
- Review of selection of materials, techniques and processes.
- Evaluation of final outcomes in relation to planned intentions.

#### **C2 Reflection on own performance and proposals for future work**

- Justification of decisions made.
- How successfully the work met the requirements of the brief.
- Understanding own strengths and weaknesses and propose improvements.
- Meeting personal objectives.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore textile materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into textile materials, techniques and processes, evaluating how they are used to create different textile products.
<b>A.P1</b> Explain how techniques, materials and processes are used to create different textile products.  <b>A.P2</b> Demonstrate limited exploration into textile materials, techniques and processes.	<b>A.M1</b> Demonstrate a confident exploration into textile materials, techniques and processes for different textile products.	
<b>Learning aim B: Apply textile materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate skilled application of textile materials, techniques and processes to produce innovative work which imaginatively responds to a brief.  <b>C.D3</b> Evaluate how own exploration and application of textile materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>B.P3</b> Demonstrate development of basic ideas in response to a textile brief.  <b>B.P4</b> Apply textile materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply textile materials, techniques and processes effectively, to produce creative work in response to a brief.	
<b>Learning aim C: Review own use of textile materials, techniques and processes</b>		
<b>C.P5</b> Explain how own exploration and application of textile materials, techniques and processes has developed own practice.  <b>C.P6</b> Explain how use of textile materials, techniques and processes can be improved further.	<b>C.M3</b> Analyse how own exploration and application of textile materials, techniques and processes has developed own practice, making detailed suggestions to improve own practice.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to drawing and imaging materials, which should include traditional and digital facilities for design and illustration including photography. Magazines, journals and books on textile design and illustration techniques will also need to be available. Learners will require access to textile materials and equipment, including facilities for dyeing, printing, weaving, knitting and constructing textile. Sewing machines, and pressing and finishing tools and equipment will be required. Presentation materials and methods should also be available in order to produce storyboards, blogs, presentation boards and videos.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show some exploration into the key textile types of print, weave, knit and constructed textile, as well as some understanding of digital applications for design, presentation and manufacture. They will choose limited techniques, materials and processes to work, which will not clearly demonstrate the development of their textile skills.

**For merit standard,** learners will show a focused and detailed exploration into the key textile types of print, weave, knit and constructed textiles as well as a detailed understanding of digital applications associated with them. They will choose a broad range of techniques and processes to work with which will clearly show the development of their textile skills.

**For distinction standard,** learners will show a creative exploration into the key textile types of print, weave, knit and constructed textiles as well as a comprehensive understanding of how digital applications can be used with them. The links between the different processes will demonstrate a sophisticated understanding and development of their textile skills.

#### Learning aims B and C

**For pass standard,** learners will come up with basic ideas in response to a brief and select limited materials, techniques and processes to work with. Their final designs and samples will meet the requirements of the brief but lack refinement and a clear purpose. Learners will give details in their evaluations on how this unit has developed their textile practice, and they will make broad suggestions on how they might improve their working practice.

**For the merit standard,** learners will come up with some creative ideas in response to the brief and select a range of materials, techniques and processes that effectively meet the requirements of the brief. Their final designs and samples will show attention to detail and finish. Learners will give in their evaluations a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further improvement.

**For the distinction standard,** learners will come up with highly innovative ideas in response to a brief. Their choice of materials, techniques and processes will be bold and experimental and produce highly accomplished designs and sample. Learners will give in-depth evaluations, making detailed reference to the areas of their practice they need to develop, with clear ideas on how they can further improve with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 30: Woven Textiles
- Unit 29: Constructed Textiles
- Unit 31: Surface Design for Textiles
- Unit 32: Digital Applications for Textiles.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 15: Fashion Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to the fundamental materials, techniques and processes used in fashion.

## Unit introduction

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

In this unit, you will be introduced to the key techniques and processes in fashion. You will develop your own designs and will be introduced to the practice of translating your designs into garments through basic pattern-cutting and manufacturing techniques. You will also look at methods used to create markets and promote fashion.

The work produced in this unit will form an important addition to your portfolio, preparing you for progression to higher education or the world of work.

## Learning aims

In this unit you will:

- A** Explore fashion materials, techniques and processes
- B** Apply fashion materials, techniques and processes to a brief
- C** Review use of fashion materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore fashion materials, techniques and processes	<b>A1</b> Fashion materials <b>A2</b> Fashion techniques <b>A3</b> Fashion processes	A portfolio with annotations showing: <ul style="list-style-type: none"> <li>• processes and techniques used in fashion design</li> <li>• materials and techniques used in pattern cutting and manufacturing</li> <li>• techniques and materials used in fashion imaging and promotion.</li> </ul>
<b>B</b> Apply fashion materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Applying materials, techniques and processes <b>B3</b> Producing and presenting an outcome	<ul style="list-style-type: none"> <li>• An evaluation of the final body of work, and the techniques, materials and processes applied.</li> <li>• A presentation of final response to a brief.</li> <li>• Design development ideas.</li> </ul>
<b>C</b> Review use of fashion materials, techniques and processes	<b>C1</b> Evaluation of the use of techniques, materials and processes applied to a fashion brief <b>C2</b> Reflection on own performance and proposals for future work	

## Content

### Learning aim A: Explore fashion materials, techniques and processes

#### A1 Fashion materials

- Design tools, such as drawing equipment, sketchbooks, papers, journals, magazines, digital applications.
- Pattern cutting and manufacture, such as pattern paper, block card, cutting equipment, calico, sewing machines, specialist machines.
- Imaging and promotion, such as cameras, studio equipment, lighting, mount board.

#### A2 Fashion techniques

- Design techniques, such as information from trend agencies and market research, specification drawing, detail drawing, digital imaging, printing.
- Pattern cutting and manufacture, such as block making, basic pattern manipulation, working on the stand, toile making, use of machinery, sample sewing, health and safety in the workroom.
- Imaging and promotion, such as illustration, styling garments, fashion shoots.

#### A3 Fashion processes

- Design, such as research analysis, assimilating trend information, developing ideas.
- Pattern cutting and manufacture, such as preparing patterns for cutting out, selecting appropriate materials, preparing specification drawings, cutting out and bundling for sewing, selecting threads, equipment and machinery, producing experimental samples.
- Imaging and promotion, such as recording developments, incorporating illustration, type, layout to final work, presentation methods, seeking feedback.

### Learning aim B: Apply fashion materials, techniques and processes to a brief

#### B1 Generating ideas

- Clarifying requirements of the brief.
- Researching themes for the brief.
- Constraints and potential in the brief.
- Definition of purpose, audience needs, creative intention.
- Starting points, such as primary sources, secondary sources.
- Visual recording.
- Synthesising information and applying it to the development of ideas.
- Initial review, refinement of ideas.

#### B2 Applying materials, techniques and processes

- Practical influences on the design process, such as target market, purpose, durability, materials to be used, weight, warmth, function.
- Influences, such as cultural associations, values, environmental and ethical considerations relating to use of materials and techniques.
- Selection of materials, tools, techniques and equipment.
- Experimentation with combining materials, techniques and processes.
- Revisiting the requirements of the brief to support ongoing critical selection and review of ideas.

#### B3 Producing and presenting an outcome

- Refinement of fashion materials, techniques and processes.
- Selection and application of fashion materials, techniques and processes.
- Revising and amending initial ideas through checking and monitoring of developing work.
- Troubleshooting and finding alternative solutions to problems.

- Revising imaging and presentation skills to create a professional presentation.
- Format of the final presentation, i.e. samples, presentation boards, storyboards, web page, digital portfolio, prints, video.

### **Learning aim C: Review use of fashion materials, techniques and processes**

#### **C1 Evaluation of the use of techniques, materials and processes applied to a fashion brief**

- Critiques with colleagues, teachers or clients in order to gain opinion.
- Own review of work.
- Reflecting on working practice, such as time planning, work ethic, application, personal standards.
- Reviewing of materials, techniques and processes selected to develop the fashion work.
- Evaluation of final outcomes in relation to planned intentions.

#### **C2 Reflection on own performance and proposals for future work**

- Justification of decisions made.
- Understand own strengths and weaknesses and propose improvements.
- Meeting personal objectives.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass		Merit	Distinction
<b>Learning aim A: Explore fashion materials, techniques and processes</b>			<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into fashion materials, techniques and processes, evaluating how they are used to create different fashion garments.
<b>A.P1</b> Explain how techniques, materials and processes are used to create different fashion garments.	<b>A.P2</b> Demonstrate limited exploration into fashion materials, techniques and processes.	<b>A.M1</b> Demonstrate a confident exploration into how fashion materials, techniques and processes are used to create different fashion garments.	
<b>Learning aim B: Apply fashion materials, techniques and processes to a brief</b>			<b>B.D2</b> Demonstrate skilled application of fashion materials, techniques and processes to produce innovative work that imaginatively responds to a brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a fashion brief.	<b>B.P4</b> Apply fashion materials, techniques and processes appropriately to produce work in response to a brief.	<b>B.M2</b> Select and apply fashion materials, techniques and processes effectively to produce creative work in response to a brief.	
<b>Learning aim C: Review use of fashion materials, techniques and processes</b>			<b>C.D3</b> Evaluate how own exploration and application of fashion materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of fashion materials, techniques and processes has developed own practice.	<b>C.P6</b> Explain how own use of fashion materials, techniques and processes can be improved further.	<b>C.M3</b> Analyse how own exploration and application of fashion materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to drawing and imaging materials, which should include traditional and digital facilities for design, illustration and graphic imaging, including photography. Magazines, journals and books on fashion design and illustration techniques will also need to be available. Learners will require access to pattern-cutting materials and equipment, as well as a range of selected fabrics and workroom equipment, such as sewing machines, pressing and finishing tools, and other equipment. Presentation materials and methods should also be available in order to produce web pages, storyboards, blogs, presentation boards and videos.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show some exploration into basic materials, techniques and processes used for a small number of fashion garments. In their experimentation, learners will lack a clear focus and the evidence provided will not clearly demonstrate the development of their fashion skills.

**For merit standard,** learners will show a purposeful exploration of the materials, techniques and processes used for a wide range of fashion garments. In their experimentation, learners will show clear links between the different elements and will demonstrate a clear development of their fashion skills.

**For distinction standard,** learners will show in their portfolios a fluent and comprehensive exploration of fashion materials, techniques and processes for a varied range of fashion garments. The links between the different processes will demonstrate a sophisticated understanding and development of their fashion skills.

#### Learning aims B and C

**For pass standard,** learners will come up with basic ideas in response to a brief and select limited materials, techniques and processes to work with. Their final designs and samples will meet the requirements of the brief, but will lack refinement and a clear purpose. Learners will give details in their evaluations on how this unit has developed their fashion practice, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will come up with some creative ideas in response to the brief and select a range of materials, techniques and processes that effectively meet the requirements of the brief. Their final designs and samples will show attention to detail and finish. Learners will give in their evaluations a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will come up with highly innovative ideas in response to a brief. Their choice of materials, techniques and processes will be bold and experimental and they will produce highly accomplished designs and samples. Learners will produce in-depth evaluations with detailed reference to the areas of their practice they need to develop and clear ideas on how they can improve further, with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 33: Fashion Design
- Unit 36: Manufacturing Methods for Fashion
- Unit 34: Pattern Development Methods and Techniques
- Unit 35: Fashion Promotion.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 16: 3D Design Craft Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore contemporary craft design practices and materials, techniques and processes. They will develop their skills to produce a final piece in response to a design craft brief.

## Unit introduction

Design crafts plays a dynamic role in the UK's social economic and cultural life. The term 'design craft' covers a wide, diverse and exciting range of disciplines, including jewellery, ceramics, wood, metal, textiles and glass. The strength in the sector is the depth of traditional making skills, married with contemporary techniques, technologies, ideas and materials to create innovative products.

In this unit, you will find out about the skills required to produce contemporary design craft. You will explore and experiment with different materials and techniques using resistant and non-resistant materials and focus on a good standard of finish. You will keep records and learn how to analyse your results. You will apply these skills when responding to a design craft brief to produce a finished item, reviewing and reflecting on the processes used and the finished product produced.

The technical skills and knowledge of design practices that you will develop in this unit are key skills required when working in the craft sector. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore design craft materials, techniques and processes
- B** Apply design craft practices to produce a craft item that meets the requirements of a brief
- C** Review and reflect on own design craft practices to improve future work.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore design craft materials, techniques and processes	<b>A1</b> Types of design craft items <b>A2</b> Non-resistant material <b>A3</b> Resistant materials <b>A4</b> Design craft techniques	<ul style="list-style-type: none"> <li>• A presentation of samples, models and maquettes of design craft techniques and processes, undertaken with resistant and non-resistant materials.</li> </ul>
<b>B</b> Apply design craft practices to produce a design craft item that meets the requirements of a brief	<b>B1</b> Generate ideas and select materials in response to the brief <b>B2</b> Application of materials, techniques and processes in response to a brief	<ul style="list-style-type: none"> <li>• An annotated visual log of processes and materials used, the results and review of the findings.</li> <li>• Final piece.</li> </ul>
<b>C</b> Review and reflect on own design craft practices to improve future work	<b>C1</b> Review of design craft processes and evaluation of final piece	<ul style="list-style-type: none"> <li>• An evaluation of the final piece and reflection on the response to the brief.</li> </ul>

## Content

### Learning aim A: Explore design craft materials, techniques and processes

#### A1 Types of design craft items

- Sculptures.
- Items of tableware.
- Craft artefacts.
- Items for interiors/exterior.
- Artefacts worn by the body.

#### A2 Non-resistant materials

- Such as: plaster, wire, card, balsa wood, modroc, string, felt, paper, clay, found materials, recycled materials, rubber, fabric, wool, wood.

#### A3 Resistant materials

- Such as: glass, resin, metal, Perspex®, wood, acrylic sheet, recycled materials, found materials, plastics, polystyrene, polymers.

#### A4 Design craft techniques

- Such as: gluing, joining, forming, cutting, measuring, casting, hand building, moulding, finishing, laser cutting, 3D printing, shaping, throwing, soldering, weaving, stitching, felting, glazing, printing.

### Learning aim B: Apply design craft practices to produce a design craft item that meets the requirements of a brief

#### B1 Generate ideas and select materials in response to the brief

- The design process, to include idea generation, design, making and reviewing.
- The theme/purpose of the brief/target audience.
- Ideas generation techniques, such as:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.
- Selection of appropriate materials, techniques and processes to produce initial drafts, models, maquettes, tests, samples.

#### B2 Application of materials, techniques and processes in response to a brief

- Plan production process.
- Select appropriate materials, techniques, processes, tools and equipment to produce artefacts, prototypes, models or maquettes.
- Refine selection of materials if required.

### Learning aim C: Review and reflect on design craft practices to improve future work

#### C1 Review of design craft processes and evaluation of final piece of work

- Reflection on how successfully the final work met the requirements of the brief.
- Recording of the creative process.
- Reflection on the strategies and processes used, including time planning, materials, techniques and processes used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.
- Lessons learned for the future.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore design craft materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration of design craft materials, techniques and processes, evaluating how they are used to create craft items.
<b>A.P1</b> Explain how design craft materials, techniques and processes are used to create 3D craft items.  <b>A.P2</b> Demonstrate a limited exploration of design craft materials, techniques and processes.	<b>A.M1</b> Demonstrate a confident exploration of design craft materials, techniques and processes, analysing how they are used to create craft items.	
<b>Learning aim B: Apply design craft practices to produce a craft item that meets the requirements of a brief</b>		<b>B.D2</b> Demonstrates innovative selection and application of design craft materials, techniques and processes to produce an item, which imaginatively meets the requirements of the brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a brief.  <b>B.P4</b> Apply basic craft practices in the production of a craft item that meets the requirements of a brief.	<b>B.M2</b> Demonstrate purposeful selection and confident application of craft practices to produce an item that meets the requirements of the brief.	
<b>Learning aim C: Reflect and review on design craft practices to improve future work</b>		<b>C.D3</b> Evaluate how own exploration and application of design craft materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of design materials, techniques and processes has developed own design craft practice.  <b>C.P6</b> Explain how own design craft practice can be improved further.	<b>C.M3</b> Analyse how own exploration and application of design craft materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

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

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to resistant and non-resistant workshops that could involve wood-based materials, ceramics and textiles, such as felting, light metal work, glass, simple casting, laser cutting or 3D printing. Learners should also have access to recycled materials. The special resources required for this unit are workshop based. They will vary according to the resources available in the centre but must allow learners to work with a range of both resistant and non-resistant materials.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will explore both resistant and non-resistant materials and use a limited range of techniques and processes. They will produce a few basic samples, models or maquettes and their annotated log will have brief details on their working practices and results.

**For merit standard,** learners will show a purposeful and confident exploration of a variety of resistant and non-resistant materials, applying techniques and processes to produce samples that show attention to detail and an understanding of the potential of the materials they have selected. Their annotated log will have detailed explanations and reflections on their working practices and results.

**For distinction standard,** learners will show they can apply techniques and processes to resistant and non-resistant materials innovatively, producing imaginative samples. They will recognise potential in the materials they have experimented with, often producing unexpected results. They will keep a thorough log of results, reflecting on the results and offering opinions on their working practices.

#### Learning aim B and C

**For pass standard,** learners will produce a craft item that tentatively responds to the brief. They will use appropriate materials, techniques and processes and basic skills that are technically successful, although may lack some refinement. The log will catalogue some of the ideas, development and processes, materials and techniques used, and show some basic reflection. Learners will give details in their evaluations on how this unit has developed their design craft practice. They will make broad suggestions about how they might improve their working practice.

**For merit standard,** learners will produce a craft item that shows a consistent and focused application of design craft materials, techniques and processes. They will use more advanced techniques and their work will show attention to detail and finish. Their log will be detailed, explaining clearly the development of ideas and working practices, with reflection throughout. Learners will give a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit in their evaluations, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will produce an accomplished final craft item that shows innovation and creativity as well as a mastery of the materials, techniques and processes they have selected to work in. Their log will show thorough analysis and reflection through the development of their ideas and their working practices. Learners will produce in-depth evaluations, making recommendations on how they can improve their 3D practice further with insightful and detailed plans for future development.

### Links to other units

This unit links to:

- Unit 37: 3D Model Making
- Unit 38: Extending 3D Design Materials, Techniques and Processes
- Unit 39: Working to Scale.

### Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities. This could be through employers setting briefs, running workshops, mentoring students or visits to local businesses.





## 4 Planning your programme

### How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

If a learner is clear that they want to progress to the workplace they should be directed towards an occupationally-specific qualification, such as a BTEC National Diploma, from the outset.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-educational experience.

### What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8*.

### What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### What resources are required to deliver these qualifications?

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

### **How can myBTEC help with planning for these qualifications?**

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

### **Which modes of delivery can be used for these qualifications?**

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

### **What are the recommendations for employer involvement?**

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

### **What support is available?**

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

### **How will my learners become more employable through these qualifications?**

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

## 5 Assessment structure and external assessment

### Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. Synoptic units may be internally or externally assessed. Where a unit is externally assessed you should refer to the sample assessment materials (SAMs) to identify where there is an expectation that learners draw on their wider learning. For internally-assessed units, you must plan the assignments so that learners can demonstrate learning from across their programme. A unit may be synoptic in one qualification and not another because of the relationship it has to the rest of the qualification.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

### Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

### External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment you will want to take account of required learning time, the relationship with other external assessments and opportunities for retaking. You should ensure that learners are not entered for unreasonable amounts of external assessment in one session. Learners may resit an external assessment to obtain a higher grade of near pass or above. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to or benefit from taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

## Key features of external assessment in art and design

In art and design after consultation with stakeholders we have developed the following.

- *Unit 1: Visual Recording and Communication*

This unit contains the building blocks of art and design practice, where learners explore and develop their visual recording and communication skills, which are important for progression to higher education courses and therefore require an element of external assessment. Pearson will release a theme as a starting point for learners to develop their visual recording and communication practice, through experimentation and selection. They will then produce a creative outcome that reflects their visual recording and communication practice in relation to the theme.

- *Unit 2: Critical and Contextual Studies in Art and Design*

This unit gives learners the skills to investigate art and design practitioners, visually deconstructing pieces of art and design work and researching the contextual factors in which the work is made.

## Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors. External assessments are marked and awarded using the grade descriptors. The grades available are Distinction (D), Merit (M), Pass (P) and Near Pass (N). The Near Pass (N) grade gives learners credit below a Pass, where they have demonstrated evidence of positive performance which is worth more than an unclassified result but not yet at the Pass standard.

## Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment. In the case of units containing synoptic assessment, the SAMs will also show where learners are expected to select and apply from across the programme.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

### Principles of internal assessment

Our approach to internal assessment for this qualification is to offer flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment, given in *Section 7 Administrative arrangements*.

### Operating internal assessment

#### The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has overall responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

#### Planning and record keeping

The Lead IV makes sure that there is a plan for assessment of the internally-assessed units and maintains records of assessment undertaken.

The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

#### Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

To make sure that learners are able to complete assignments on time, it is particularly important that you manage the overall assessment programme and deadlines.

## Learner preparation

To ensure that you provide effective assessment tasks for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assessments are used, the importance of meeting assessment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

## Setting assessments through assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignments you should bear in mind the following points.

- A learning aim must always be assessed as a whole.
- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.
- Assessment tasks in assignments provide a final summative assessment of a learning aim.
- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment, such as an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

## Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For most units, the practical demonstration of skills is necessary. The units give information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- projects
- recordings of performance, role play, interviews and practical tasks
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of video, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

## Making valid assessment decisions

### Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim



- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

## **Making assessment decisions using criteria**

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

## **Authenticity of learner work**

Assessors must ensure that evidence is authentic to a learner through setting valid assessments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

## **Resubmission of improved evidence**

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.



Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments).

## 7 Administrative arrangements

### Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

### Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

### Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

## Administrative arrangements for external assessment

### Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website.

### Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

### Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

### Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners who they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

## Conducting external assessments

Centres must make arrangements for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

### High control

This is the completion of assessment in formal invigilated examination conditions.

### Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

### Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

The procedures we ask you to adopt vary between units that are internally-assessed and those that are externally assessed.

### Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* ([www.jcq.org.uk](http://www.jcq.org.uk)).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [candidatemalpractice@pearson.com](mailto:candidatemalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

## Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

### Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

### Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

### Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments (ICEA)*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.



## 8 Quality assurance

### Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 3 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, achieve a Near Pass (N) or above in all external units and a pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2*.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P, N or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, and for the Extended Diploma achieve a minimum 900 GLH at Pass or above (or N or above in external units)
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to.

Learners who do not achieve the required minimum grade (N or P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

### Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
<b>U</b>	0	0
<b>Pass</b>	6	9
<b>Merit</b>	10	15
<b>Distinction</b>	16	24

### Points available for external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The table below shows the **minimum number of points** available for each grade in the external units.

	Unit size	
	90 GLH	120 GLH
<b>U</b>	0	0
<b>Near Pass</b>	6	8
<b>Pass</b>	9	12
<b>Merit</b>	15	20
<b>Distinction</b>	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of qualification grade* table for the cohort.

## Calculation of qualification grade

Applicable for registration from 1 September 2016.

Certificate		Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
180 GLH		360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0	U	0
Pass	18	P	36	P	51	PP	72	PPP	108
						MP	88	MPP	124
								MMP	140
Merit	26	M	52	M	73	MM	104	MMM	156
						DM	124	DMM	176
								DDM	196
Distinction	42	D	74	D	104	DD	144	DDD	216
						D*D	162	D*DD	234
								D*D*D	252
Distinction*	48	D*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

## Examples of grade calculations based on table applicable to registrations from September 2016

### Example 1: Achievement of a Foundation Diploma with a P grade

	GLH	Type (Int/Ext)	Grade	Unit points	
Unit 1	120	Ext	Pass	12	The learner has achieved a Near Pass or higher in Units 1 and 2, and a Pass or higher in Units 3 and 4.
Unit 2	90	Ext	Pass	9	
Unit 3	90	Int	Pass	9	
Unit 4	90	Int	Pass	9	
Unit 9	60	Int	Unclassified	0	
Unit 10	60	Int	Distinction	16	
<b>Totals</b>	<b>510</b>		<b>P</b>	<b>55</b>	The learner has sufficient points for a P grade

### Example 2: Achievement of a Foundation Diploma with a M grade

	GLH	Type (Int/Ext)	Grade	Unit points	
Unit 1	120	Ext	Near Pass	8	
Unit 2	90	Ext	Distinction	24	
Unit 3	90	Int	Merit	15	
Unit 4	90	Int	Distinction	24	
Unit 9	60	Int	Distinction	16	
Unit 10	60	Int	Merit	10	
<b>Totals</b>	<b>510</b>		<b>M</b>	<b>97</b>	The learner has sufficient points for a M grade

### Example 3: An Unclassified result for a Foundation Diploma

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 1	120	Ext	Merit	20
Unit 2	90	Ext	U	0
Unit 3	90	Int	Pass	9
Unit 4	90	Int	Distinction	24
Unit 9	60	Int	Distinction	16
Unit 10	60	Int	Pass	6
<b>Totals</b>	<b>510</b>		<b>U</b>	<b>75</b>

The learner has a U in Unit 2.

The learner has sufficient points for an M grade but has not met the minimum requirement for N or higher in Units 1 and 2, and P or higher in Units 3 and 4.

# 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

## Support for setting up your course and preparing to teach

### Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

### Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

### Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

### Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

### Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.

## Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- revision guides and revision workbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

## Support for assessment

### Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

### Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.



## Training and support from Pearson

### People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### **'Getting Ready to Teach'**

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications' structures, planning and preparation for internal and external assessment, and quality assurance.

#### **Teaching and learning**

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.



## Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

## Appendix 2 Glossary of terms used for internally-assessed units

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Understand	For defined knowledge in familiar contexts.
Explore	Skills and/or knowledge involving practical testing or trialling.
Apply	Skills. Often referring to given processes or techniques.
Review	Learners are able to make a formal assessment of work produced. The assessment allows learners to: <ul style="list-style-type: none"> <li>• appraise existing information or prior events; and</li> <li>• reconsider information with the intention of making changes, if necessary.</li> </ul>
Analyse	Learners present the outcome of methodical and detailed examination either: <ul style="list-style-type: none"> <li>• breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or</li> <li>• of information or data to interpret and study key trends and interrelationships.</li> </ul> Analysis can be through performance, practice, written, or, less commonly, verbal presentation.
Assess	Learners present a careful consideration of varied factors or events that apply to a specific situation or, to identify those which are the most important or relevant and arrive at a conclusion
Compare	Learners can identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages. This is used to show depth of knowledge through selection and isolation of characteristics.
Demonstrate	Learners' work, performance or practice evidences the ability to carry out and apply knowledge, understanding and/or skills in a practical situation.
Explain	Learners' work draws on varied information, themes or concepts to consider aspects such as: <ul style="list-style-type: none"> <li>• strengths or weaknesses</li> <li>• advantages or disadvantages;</li> <li>• alternative actions</li> <li>• relevance or significance.</li> </ul> The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence of explanations could be through visual explanations with annotations as well as written work, presentation, performance or practice.
Evaluate	Learners' work draws on varied information, themes or concepts to consider aspects such as: <ul style="list-style-type: none"> <li>• strengths or weaknesses</li> <li>• advantages or disadvantages;</li> <li>• alternative actions</li> <li>• relevance or significance.</li> </ul> The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation, performance or practice.

Term	Definition
Justify	Learners are able to give reasons or evidence to: <ul style="list-style-type: none"> <li>• support an opinion; or</li> <li>• prove something right or reasonable.</li> </ul>
Plan	Learners create a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Reflect	On own skills and development and makes suggestions for own development.
Review	Learners are able to make a formal assessment of work produced. The assessment allows learners to: <ul style="list-style-type: none"> <li>• appraise existing information or prior events; and</li> <li>• reconsider information with the intention of making changes, if necessary.</li> </ul>
Select	Learners choose the best or most suitable option, whether this is the materials, techniques, equipment or processes. The options and choices should be based on specific criteria.

This is a key summary of the types of evidence used for BTEC Nationals.

Type of evidence	Definition and purpose
Log	A record made by learners of how a process of development was carried out, including experimental stages, testing, selection and rejection of alternatives, practice or development steps.
Sketchbook	Digital or physical sketchbook which shows the development of ideas and experimentation with materials, techniques and processes.
Plan	Learners produce a plan as an outcome related to a given or limited task.
Project	A self-directed, large-scale activity requiring planning, research, exploration, outcome and review. Used to show self-management, project management and/or deep learning including synopticity.
Presentation	To show presentation skills, including communication. To direct to a given audience and goal. To extract and summarise information.
Portfolio	Digital or physical showing a selection of work which contributes towards a project or for a specific purpose.
Practical task (artefact/outcome)	Learners undertake a defined or self-defined task to produce an outcome.
Research	An analysis of substantive research organised by learners from secondary and if applicable primary sources.
Viva	A detailed oral examination of learners normally following performance, presentation or practical skills.
Written task or report	Individual completion of a task in a work-related format, e.g. a report, marketing communication, set of instructions.

# Pearson BTEC Level 3 Nationals in Art and Design

Certificate in Art and Design

Extended Certificate in Art and Design

**Foundation Diploma in Art and Design**

Diploma in Art and Design

Diplomas in:

Photography

Graphics

3D Design and Crafts

Fashion Design and Production

Extended Diploma in Art and Design

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