

**BTEC**

# **HIGHER NATIONALS**

## **Art & Design**

### **Specification**

First Teaching from September 2018

First Certification from 2019

**Higher National  
Certificate Lvl 4**

**Higher National  
Diploma Lvl 5**

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

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## Summary of changes in Pearson BTEC Higher Nationals in Art and Design Issue 6

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<p><i>2.5.1 Progression to university</i></p> <p>University recognition and articulations section updated and reflects new website</p>	11
<p><i>3.2.1 English language requirements</i></p> <p>Reverted wording back to previous issue</p>	16-17
<p><i>3.7 Dealing with Malpractice</i></p> <p>Updated section on student, tutor and centre malpractice and sanctions and appeals</p>	21-23
<p><i>4.2 Programme structures</i></p> <p>Added new optional Level 4 units to tables:</p> <ul style="list-style-type: none"> <li>• Unit 65: Location Photography</li> <li>• Unit 66: Studio Photography</li> </ul> <p>Added new optional Level 5 units to tables:</p> <ul style="list-style-type: none"> <li>• Unit 67: Photojournalism</li> <li>• Unit 68: Commercial Photography</li> <li>• Unit 69: Event Photography</li> </ul>	26-66
<p><i>6.5.2 Compensation of HNC</i></p> <p>Clarified statement by inserting words "<i>attempted but</i>" as is the case with the wording on compensation of HND</p>	100
<p><i>10 Units:</i></p> <p>Added new optional Level 4 unit descriptors:</p> <ul style="list-style-type: none"> <li>• Unit 65: Location Photography</li> <li>• Unit 66: Studio Photography</li> </ul> <p>Added new optional Level 5 unit descriptors:</p> <ul style="list-style-type: none"> <li>• Unit 67: Photojournalism</li> <li>• Unit 68: Commercial Photography</li> <li>• Unit 69: Event Photography</li> </ul>	669-710
<p><i>11 Appendix</i></p> <p>Added QCF Level 4 to RQF Level 4 unit mapping document under <i>Appendix 6: Recognition of Prior Learning</i></p>	735-739

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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# 1 Introduction

BTEC is one of the world's most recognised applied learning brands, engaging students in practical, interpersonal and thinking skills, for more than thirty years.

BTECs are work-related qualifications for students taking their first steps into employment, or for those already in employment and seeking career development opportunities. BTECs provide progression into the workplace either directly or via study at university and are also designed to meet employer's needs. Therefore, Pearson BTEC Higher National qualifications are widely recognised by industry and higher education as the principal vocational qualification at Levels 4 and 5.

When developing the Pearson BTEC Higher National qualifications in Art and Design, we collaborated with a wide range of students, employers, higher education providers, colleges and subject experts to ensure that the new qualifications meet their needs and expectations. We also worked closely with the relevant Professional Bodies, to ensure alignment with recognised professional standards.

There is now a greater emphasis on employer engagement and work readiness. The new Pearson BTEC Higher National qualifications in Art and Design are designed to reflect this increasing need for high quality professional and technical education pathways at Levels 4 and 5, thereby providing students with a clear line of sight to employment and to progression to a degree at Level 6.

## 1.1 The student voice

Students are at the heart of what we do. That is why, from the outset, we consulted with students in the development of these qualifications. We involved them in writing groups, sought their feedback, and added their voices and views to those of other stakeholders.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

## 1.2 Why choose Pearson BTEC Higher Nationals?

Pearson BTEC Higher Nationals are designed to help students secure the knowledge skills and behaviours needed to succeed in the workplace. They represent the latest in professional standards and provide opportunities for students to develop behaviours for work, for example by undertaking a group project, or responding to a client brief. A student may even achieve exemption from professional or vendor qualifications, or student membership of selected professional bodies, to help them on their journey to professional competence.

At the same time the BTEC Higher Nationals are intended to keep doors open for future study should a student wish to progress further in their education after their level 5 study. They do this by allowing space for the development of higher education study skills, such as the ability to research. Clear alignment of level of demand with the Framework for Higher Education qualification descriptors at level 4 and 5 means that students wishing to progress to level 6 study should feel better prepared. The BTEC Higher Nationals address these various requirements by providing:

- a range of general and specialist units, both core and optional, each with a clear purpose, so there is something to suit each student's choice of programme and future progression plans
- fully revised content that is closely aligned with the needs of employers, Professional Bodies, vendors and higher education for a skilled future workforce
- learning outcomes mapped against Professional Body standards and vendor accreditation requirements, where appropriate
- assessments and projects chosen to help students progress to the next stage (this means some are set by the Centre to meet local needs, while others are set by Pearson)
- an approach to demand at Levels 4 and 5 which is aligned with the Framework for Higher Education Qualifications (FHEQ)
- support for students and tutors including Schemes of Work and Example Assessment Briefs.

### **1.3 HN Global**

Pearson BTEC Higher Nationals are supported by a specially designed range of digital resources, to ensure that tutors and students have the best possible experience during their course. These are available from the HN Global website, [www.ighernationals.com](http://www.ighernationals.com)

With HN Global, tutors can access Programme Specifications which contain useful information on programme planning and quality assurance processes. Tutors can also view Schemes of Work and Example Assessment Briefs, helping them create meaningful courses and assessments. HN Global also allows tutors to create and annotate reading lists for their students and keep up-to-date on the latest news regarding HN programmes.

## 1.4 Qualification titles

### Pearson BTEC Level 4 Higher National Certificate in Art and Design

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 4 Higher National Certificate in Art and Design (3D Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Fashion & Textiles)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Photography)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Graphic Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Digital Design)
- Pearson BTEC Level 4 Higher National Certificate in Art and Design (Arts Practice)

### Pearson BTEC Level 5 Higher National Diploma in Art and Design

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Product Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Interior Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Fashion)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Textiles)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Photography)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Graphic Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Digital Design)
- Pearson BTEC Level 5 Higher National Diploma in Art and Design (Arts Practice)

## 1.5 Qualification codes

Ofqual Regulated Qualifications Framework (RQF) qualification numbers:

Pearson BTEC Level 4 Higher National Certificate in Art and Design: **603/0908/8**

Pearson BTEC Level 5 Higher National Diploma in Art and Design: **603/0909/X**

## 1.6 Awarding institution

Pearson Education Ltd.

## 1.7 Key features

Pearson BTEC Higher National qualifications in Art and Design offer the following:

- a stimulating and challenging programme of study that will be both engaging and memorable for students
- the essential subject knowledge that students need to progress successfully into further study and the world of work
- a simplified structure: students undertake a substantial core of learning in the Higher National Certificate and can build on this in the Higher National Diploma, with optional units linked to their specialist area of study
- five specialist pathways in the Level 4 Certificate, and seven pathways in the Level 5 Diploma, so there is something to suit each student's preference of study and future progression plans
- refreshed content that is closely aligned with Professional Body, vendor, employer and higher education needs
- assessments that consider cognitive skills (what students know) along with affective and applied skills (how they behave and what they can do, respectively).
- unit-specific grading and Pearson-set assignments
- a diverse approach to assessment that supports progression to Level 6 and also allows centres to offer assessment relevant to the local economy, thereby accommodating and enhancing different learning styles
- quality assurance measures – as outlined in *sections 6 and 7* of this Programme Specification – to ensure that all stakeholders (e.g. professional bodies, vendors, universities, businesses, colleges and students) can feel confident in the integrity and value of the qualifications
- a qualification designed to meet the needs and expectations of students aspiring to work in an international creative industries environment.

### Qualification frameworks

Pearson BTEC Higher National qualifications are designated higher education qualifications in the UK. They are aligned to the Framework for Higher Education Qualifications (FHEQ) in England, Wales and Northern Ireland, and Quality Assurance Agency (QAA) Subject Benchmark Statements. These qualifications are part of the UK Regulated Qualifications Framework (RQF).

## 1.8 Collaborative development

Students completing their BTEC Higher Nationals in Art and Design will be aiming to go on to employment or progress to a final year at university. Therefore, it was essential that we developed these qualifications in close collaboration with experts from Professional Bodies, vendors, businesses and universities, and with the providers who will be delivering the qualifications.

We are very grateful to the university and further education tutors, employers, vendors, Professional Body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications:

- Fashion Retail Academy
- University of the Arts London
- Leeds Beckett University
- Belfast Metropolitan College
- Design Business Association
- National Society for Education in Art and Design
- BWA Design
- Dublin Institute of Technology
- Southampton Solent University
- Creative and Cultural Skills
- Canterbury College
- Together Design.

## 2 Programming purpose and objectives

### 2.1 Purpose of the Pearson BTEC Higher Nationals in Art and Design

The purpose of BTEC Higher Nationals in Art and Design is to develop students as professional, self-reflecting individuals able to meet the demands of employers in the creative industries sector and adapt to a constantly changing world. The qualifications aim to widen access to higher education and enhance the career prospects of those who undertake them.

This qualification has been designed to meet the needs of the contemporary creative industries. This dynamic and rapidly changing sector of the global economy covers a wide range of subjects, including those of art and design. The pathways of this qualification are intended to provide students with opportunities to explore the creative industries through a focused curriculum that prepares them for further degree-level studies or working in the industry.

### 2.2 Objectives of the Pearson BTEC Higher Nationals in Art and Design

The objectives of the Pearson BTEC Higher Nationals in Art and Design are as follows:

- to equip students with art and design skills, knowledge and the understanding necessary to achieve high performance in the global creative industries sector.
- to support students to develop their capacity for creative thinking and to recognise its value in the creative industries and beyond
- to provide students with the skills to communicate their ideas and creative output through visual, written and oral presentation
- to provide education and training for a range of careers in creative industries, including Graphic Design, Photography, Fashion, Textiles, Product Design, Interior Design, and Arts Practice
- to provide students with an understanding of the way technologies are transforming the creative industries, and prepare them to work with these technologies
- to provide insight and understanding into diversity of roles within the creative industries, recognising the importance of collaboration at all levels
- to equip students with knowledge and understanding of culturally diverse organisations, cross-cultural issues, diversity and values



- to provide opportunities for students to enter or progress in employment in creative industries, or progress to higher education qualifications; such as an Honours degree in art and design subjects or a related area
- to provide opportunities for students to develop the skills, techniques and personal attributes essential for successful working lives
- to support students to understand the local, regional and global context of creative industries and, for those students with a global outlook, to aspire to international career pathways
- to provide students with opportunities to address contemporary issues facing the industry, and society at large; with particular emphasis on sustainability and the environment, recognising the role that creative industries play in addressing these issues
- to provide opportunities for students to achieve vendor accredited certifications
- to allow flexibility of study and to meet local or specialist needs
- to offer a balance between employability skills and the knowledge essential for students with entrepreneurial, employment or academic aspirations
- to provide students with the context in which to consider professional ethics and their relation to personal, professional and statutory responsibilities within the industry.

We aim to meet these objectives by:

- providing a thorough grounding in Art and Design principles at Level 4, within general areas of specialism, that lead the student to a range of specialist progression pathways at Level 5 relating to individual professions within the Art and Design sector
- enabling progression to a university degree by supporting the development of appropriate academic study skills and personal development planning
- enabling progression to further professional qualifications in specific Art and Design areas by mapping to units in a range of vendor accredited certificates.

### **Who is this qualification for?**

The BTEC Higher National qualifications in Art and Design are aimed at students wanting to continue their education through applied learning. Higher Nationals provide a wide-ranging study of the Art and Design sector and are designed for students who wish to pursue or advance their career in Art and Design. In addition to the knowledge, understanding and skills that underpin the study of the Art and Design sector, Pearson BTEC Higher Nationals in Art and Design give students experience of the breadth and depth of the sector that will prepare them for further study or training.

## 2.3 Aims of the Pearson BTEC Level 4 Higher National Certificate in Art and Design

The Pearson BTEC Level 4 BTEC Higher National Certificate in Art and Design offers students a broad introduction to the subject area via a mandatory core of learning, as well as units within general 'pathways', while allowing for the acquisition of skills and experience through the selection of a further (Level 4) unit across a range of occupational sectors. This effectively builds underpinning core skills, with general specialisation; preparing the student for further specialisation at Level 5. Students will gain a wide range of sector knowledge tied to practical skills gained in research, self-study, directed study and workplace scenarios.

At Level 4 students develop a broad knowledge and awareness of key aspects of the Art and Design sector through four core units, which includes one unit assessed through a Pearson-set assignment. The core units are:

- Professional Development
- Contextual Studies
- Individual Project (Pearson-set)
- Techniques & Processes.

Depending on the 'specialist pathway', at Level 4, students will undertake a further three specialist units (related to their Level 4 Pathway) from:

- Materials & Structures
- 3D Practices
- Computer Aided Design (CAD)
- Pattern Cutting & Garment Making
- Fashion & Textiles Practices
- Lighting for Photography
- Photographic Practices
- Screen-based Practices
- Typography
- Graphic Design Practices
- Digital Design Practices
- Media Practices
- Material Practices
- Art/Craft Production.

The Centre can also choose a further optional unit at Level 4 from the following:

- Packaging Design
- Ceramic & Glass
- Fashion Accessories
- Fashion Collection
- Printmaking
- Visual Merchandising
- Surveying & Measuring
- Darkroom Techniques
- Textile Technology
- Communication in Art & Design
- Workflows
- Surface Design
- Visual Narratives.

Graduates successfully completing the BTEC Higher National Certificate in Art and Design will be able to demonstrate a sound knowledge of the basic concepts of Art and Design. They will be able to communicate accurately and appropriately and they will have the qualities needed for employment that requires some degree of personal responsibility. They will have developed a range of transferable skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies. They will be adaptable and flexible in their approach to Art and Design, show resilience under pressure, and meet challenging targets within a given resource.

## **2.4 Aims of the Pearson BTEC Level 5 Higher National Diploma in Art and Design**

The Pearson BTEC Level 5 BTEC Higher National Diploma in Art and Design offers students eight 'specialist pathways' designed to support progression into relevant occupational areas or on to degree-level study. These pathways are linked to Professional Body standards and vendor accredited certification (where appropriate) and can provide professional status and progression to direct employment.

The Pearson BTEC Level 5 BTEC Higher National Diploma offers the following specialist pathways for students who wish to concentrate on a particular aspect of Art and Design:

- Product Design
- Interior Design
- Fashion
- Textiles
- Photography
- Graphic Design
- Digital Design
- Art Practice.

Holders of the Pearson BTEC Level 5 Higher National Diploma will have developed a sound understanding of the principles in their 'specialist pathway' of study and will have learned to apply those principles more widely. They will have learned to evaluate the appropriateness of different approaches to solving problems. They will be able to perform effectively in their chosen field and will have the qualities necessary for employment in situations requiring the exercise of personal responsibility and decision-making.

## **2.5 What could these qualifications lead to?**

The Pearson BTEC Level 4 BTEC Higher National Certificate provides a solid grounding in Art and Design, and may lead to vendor accredited certification, upon which students can build; should they decide to continue their studies beyond the Certificate stage. The Pearson BTEC Level 5 BTEC Higher National Diploma allows students to specialise by committing to specific career paths and progression routes to degree-level study. In addition, the qualifications may provide links to industry-related and employer-supported apprenticeship schemes that can provide further opportunities for enhanced employability.

On successful completion of the Pearson BTEC Level 5 BTEC Higher National Diploma, students can develop their careers in the Art and Design sector through:

- Entering employment
- Continuing existing employment
- Linking with the appropriate vendor accredited certificates
- Committing to Continuing Professional Development (CPD)
- Progressing to university
- Progressing to a higher apprenticeship scheme, in conjunction with progression to a university degree course.

For those students wishing to continue their education, the BTEC Higher Nationals in Art and Design have been designed to ensure that curriculum is clearly aligned with the FHEQ and QAA benchmarks for the subject. This means that students completing the HNC (Level 4) have studied the subject solely at Level 4 or above. Similarly, students completing the HND (Level 5) will have studied their subject at Level 4 and Level 5. By ensuring alignment with the higher education level descriptors, the qualification aims to provide students with the best opportunity to continue their education at the appropriate level.

### **2.5.1 Progression to university**

The Pearson BTEC Level 5 Higher National Diploma in Art and Design is recognised by higher education providers as meeting admission requirements for many relevant engineering degree programmes in subject specialisms such as:

- BA Art & Design
- BA Fashion & Textiles
- BA Fashion Design
- BA Textile Design
- BA Graphic Design
- BA Communication Design
- BA Interior Design
- BA Product Design
- BA Spatial Design
- BA Architecture
- BA Digital Design
- BA Web Design
- BA Fine Art

### **University recognition and articulations**

We work with a range of higher education institutions around the world that recognise and accept BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities allow advanced entry onto the second or third year of a degree, and agreements can include credit transfer, articulation and case-by-case admission. Students should be aware that university admission criteria are always subject to change and remain at the discretion of the institution. Students should take time to understand the course entry requirements for subject, year and grade before applying. For more information on entry requirements, including 2+1 articulations, please visit: <https://www.highernationals.com/degree-finder>.

## 2.5.2 Employment

The focus on specialist pathways, at Level 4 and Level 5, provides students with a clear set of skills and goals for further study or entering employment. Students complete a BTEC Higher National in Art and Design may find work in:

- graphic design studios
- print production
- web design studios
- photography studios
- design agencies
- advertising agencies
- fashion design studios
- branding agencies
- retail merchandising
- product design firms
- interior design practices
- architectural practices
- artist studios
- fashion management firms
- pattern cutting studios
- publishing companies.

## 2.6 Use of maths and English within the curriculum

Those working within the Art and Design sector cannot just rely on their technical skills and must ensure all skills are relevant to increase employment opportunities. They will be required to communicate appropriately with stakeholders throughout their career and the ability to use maths and English in a professional context is an essential employability skill that must be developed at all levels of study.

Development of essential maths and English skills are embedded throughout these qualifications in accordance with industry requirements, and below are some examples of how these skills are developed in the BTEC Higher Nationals Curriculum:

- written reports
- formal presentations
- informal conversations
- use of professional, sector specific language.

Some aspects of Art and Design require higher level maths skills than others, but throughout their studies students will be using some level of maths within the curriculum. It is vital that students taking a BTEC Higher National in Art and Design are aware that these skills will be required throughout their studies, and as part of learning activities and assessments to ensure their skills are in line with current industry standards.

## 2.7 How Pearson BTEC Higher Nationals in Art and Design provide both transferable employability skills and academic study skills

Students need both relevant qualifications and employability skills to enhance their career prospects and contribute to their personal development. Pearson BTEC Higher National Art and Design qualifications embed throughout the programme the development of key skills, attributes and strengths required by 21<sup>st</sup>-century employers.

Where employability skills are referred to in this specification, this generally refers to skills in five main categories:

- **Cognitive and problem-solving skills:** critical thinking, approaching non-routine problems by applying expert and creative solutions, use of systems and digital technology, generating and communicating ideas creatively.
- **Intrapersonal skills:** self-management, adaptability and resilience, self-monitoring and self-development, self-analysis and reflection, planning and prioritising.
- **Interpersonal skills:** effective communication and articulation of information, working collaboratively, negotiating and influencing, self-presentation.
- **Commercial skills:** sector awareness, budget management/monitoring.
- **Business skills:** awareness of types of companies, company formation, calculating fees, business management.

Pearson Example Assessment Briefs make recommendations for a range of real or simulated assessment activities, for example group work where appropriate, to encourage the development of collaborative and interpersonal skills or a solution-focused case study to provide the opportunity to develop cognitive skills. There are specific requirements for the assessment of these skills, as relevant, within the assessment grids for each unit. Example Assessment Briefs are for guidance and support only and **must** be customised and amended according to localised needs and requirements. All assignments must still be verified as per the internal verification process.

Students can also benefit from opportunities for deeper learning, where they are able to make connections between units and select areas of interest for detailed study. In this way Pearson BTEC Higher Nationals provide a career-related context in which students can develop the knowledge and academic study skills required for progression to university degree courses, including:

- active personal research skills
- effective writing skills
- analytical skills
- critical thinking and reflective practice
- evidence-based practice
- creative problem-solving
- decision-making
- team building
- exam preparation skills
- digital literacy
- competence and capability in practice-based skills in the workplace
- competence in assessment methods used in higher education.

To support you in developing these skills in your students, we have developed a map of higher education relevant transferable and academic study skills, available in *Appendix 5*.



## 3 Planning your programme

### 3.1 Delivering the Higher Nationals in Art and Design

**You play a central role in helping your students to choose the right Pearson BTEC Higher National qualification.**

You should assess your students very carefully to ensure that they take the right qualification and the right pathways or optional units, to allow them to progress to the next stage. You should check the qualification structures and unit combinations carefully when advising students.

You will need to ensure that your students have access to a full range of information, advice and guidance in order to support them in making the necessary qualification and unit choices. When students are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### 3.2 Entry requirements and admissions

Although Pearson do not specify formal entry requirements, as a centre it is your responsibility to ensure that the students you recruit have a reasonable expectation of success on the programme.

For students who have recently been in education, the entry profile is likely to include one of the following:

- a BTEC Level 3 qualification in Art and Design
- a GCE Advanced Level profile that demonstrates strong performance in a relevant subject or adequate performance in more than one GCE subject
- other related Level 3 qualifications
- an Access to Higher Education Diploma awarded by an approved further education institution
- a BTEC Foundation Diploma in Art and Design
- related work experience
- an international equivalent of the above.

Centres may wish to consider applicants' prior learning when assessing their acceptance on a Pearson BTEC Higher National, through Recognition of Prior Learning. (For further information please refer to *Section 8* of this document.)

### 3.2.1 English language requirements

Pearson's mission is to help people make more of their lives through learning. In order for students to be successful on Pearson BTEC Higher National qualifications which are **both** taught and assessed in English, it is critical that they have an appropriate level of English language skills.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications.

All centres delivering the new Pearson BTEC Higher National qualifications must ensure that all students who are non-native English speakers and who have not undertaken their final two years of schooling in English, can demonstrate capability in English at a standard equivalent to the levels identified below, before being recruited to the programme **where the programme is both taught and assessed in English:**

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications which are taught in a language other than English, but are assessed in English.

All centres delivering the new Pearson BTEC Higher National qualifications **wholly or partially** in a language other than English, but who are assessed in English, must ensure that all students can demonstrate capability in English at a standard equivalent to the levels identified below, on completion of the programme:

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

### 3.2.2 Centre approval

To ensure that centres are ready to assess students and that we can provide the support that is needed, all centres must be approved before they can offer these qualifications. For more information about becoming a centre and seeking approval to run our qualifications, please visit the support section on our website (<http://qualifications.pearson.com>).

### 3.2.3 Level of sector knowledge required

We do not set any requirements for tutors, but we do recommend that centres assess the overall skills and knowledge of the teaching team, which should be relevant, up to date and at the appropriate level.

### 3.2.4 Resources required

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

### 3.2.5 HN Global support

HN Global is an online resource that supports centre planning and delivery of BTEC Higher Nationals by providing appropriate teaching and learning resources. For further information see *Sections 5 and 6* of this Programme Specification.

### 3.2.6 Modes of delivery

Subject to approval by Pearson, centres are free to deliver BTEC Higher Nationals using modes of delivery that meet the needs of their students. We recommend making use of a wide variety of modes, including:

- full-time
- part-time
- blended learning.

### 3.2.7 Recommendations for employer engagement

BTEC Higher 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. This will ensure that students enjoy a programme of study that is engaging and relevant, and which equips them for progression. There are suggestions in *Section 5.2* 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 a local level.

### 3.2.8 Support from Pearson

We provide a range of support materials, including Schemes of Work and Example Assessment Briefs, with supporting templates. You will be allocated an External Examiner early in the planning stage, to support you with planning your assessments, and there will be training events and support from our Subject Leads.

### 3.2.9 Student employability

All Pearson BTEC Higher Nationals have been designed and developed with consideration of National Occupational Standards, where relevant, and have been aligned to professional body and higher apprenticeship standard (see *Section 1.9*).

Employability skills such as team working and entrepreneurialism as well as 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 students to develop a portfolio of evidence demonstrating the breadth of their skills and knowledge in a way that equips them for employment.

### 3.3 Access to study

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

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression.

There should be equal opportunities for all those wishing to access the qualifications. We refer centres to our Pearson *Equality and Diversity Policy*. Centres are also required to recruit students to Higher National programmes with integrity. We refer centres to our Pearson *Recruiting with Integrity* guide. Both policies can be found in the support section of our website (<http://qualifications.pearson.com>).

Centres will need to make sure that applicants have relevant information and advice about the qualification, to make sure it meets their needs. Centres should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification. For students with disabilities and specific needs, this review will need to take account of the support available to the student during the teaching and assessment of the qualification. For further guidance and advice please refer to *Section 9* on reasonable adjustments.

### 3.4 Student registration and entry

All students must be registered for the qualification, and appropriate arrangements made for internal and external verification. For information on making registrations for the qualification, you will need to refer to the information manual available in the support section of our website (<http://qualifications.pearson.com>).

Students can be formally assessed only for a qualification on which they are registered. If students' intended qualifications change (for example, if a student decides to choose a different specialist pathway), then the centre must transfer the student to the chosen pathway appropriately. Please note that student work cannot be sampled if the student is not registered or is registered on an incorrect pathway.

### **3.5 Access to assessments**

Assessments need to be administered carefully, to ensure that all students are treated fairly, and that results and certification are issued on time, allowing students to move on to chosen progression opportunities.

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

- students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- students 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 on the Joint Council for Qualifications website ([www.jcq.org.uk](http://www.jcq.org.uk)).

### **3.6 Administrative arrangements for internal assessment**

#### **3.6.1 Records**

You are required to retain records of assessment for each student. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information on quality assurance and assessment can be found in our UK and international guides available in the support section on our website (<http://qualifications.pearson.com>).

We may ask to audit your records, so they must be retained as specified. All student work must be retained for a minimum of 12 weeks after certification has taken place.

#### **3.6.2 Reasonable adjustments to assessment**

A reasonable adjustment is one that is made before a student takes an assessment, to ensure that he or she has 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 students. 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 students with protected characteristics are available on the support section of our website (<http://qualifications.pearson.com>).

### **3.6.3 Special consideration**

Special consideration is given after an assessment has taken place for students who have been affected by adverse circumstances, such as illness, and require an adjustment of grade to reflect normal level of attainment. You must operate special consideration in line with Pearson 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, which can be found in the document linked above.

Please note that your centre must have a policy for dealing with mitigating circumstances, such as if students are affected by adverse situations, such as illness, which result in non-submission or late submission of assessment.

### **3.6.4 Appeals against assessment**

Your centre must have a policy for dealing with appeals from students. 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 Programme Leader or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to students. If there is an appeal by a student, you must document the appeal and its resolution. Students have a final right of appeal to Pearson, but only if the procedures that you have put in place have been followed.

Further details of our policy on enquiries and appeals is available on the support section of our website (<http://qualifications.pearson.com>).

If your centre is located in England or Wales and the student is still dissatisfied with the final outcome of their appeal he or she can make a further appeal to the Office of the Independent Adjudicator (OIA) by emailing: [enquiries@oiahe.org.uk](mailto:enquiries@oiahe.org.uk). In Northern Ireland a further appeal may be lodged with the Northern Ireland Public Service Ombudsman (NIPSO) by emailing: [nipso@nipso.org.uk](mailto:nipso@nipso.org.uk)

## 3.7 Dealing with malpractice in assessment

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

Pearson does not tolerate actual 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 malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson's Centre Guidance: Dealing with Malpractice, available on our website.

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

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

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

### 3.7.1 Internally assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Students must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. Full information on dealing with malpractice and the actions we expect you to take is available on the support section of our website (<http://qualifications.pearson.com>).

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



### 3.7.2 Student malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during Pearson qualifications. We ask centres to complete *JCQ Form M1* ([www.jcq.org.uk/malpractice](http://www.jcq.org.uk/malpractice)) and email it with any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Processing 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.

Failure to report malpractice constitutes staff or centre malpractice.

### 3.7.3 Staff and centre malpractice

The head of centre is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff, before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a JCQ M2 Form (downloadable from [www.jcq.org.uk/malpractice](http://www.jcq.org.uk/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, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurance processes. You will be notified within a reasonable period of time if this occurs.



### 3.7.4 Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties, such as:

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

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

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions 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 the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the JCQ Appeals booklet (<https://www.jcq.org.uk/exams-office/appeals>).

## 4 Programme structure

### 4.1 Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)

The Higher National Certificate (HNC) is a Level 4 qualification made up of 120 credits. It is usually studied full-time over one year, or part-time over two years.

The Higher National Diploma (HND) is a Level 4 and Level 5 qualification made up of 240 credits. It is usually studied full-time over two years, or part-time over four years.

Pearson would expect that an HND student would have achieved at least 90 credits at Level 4 before progressing to Level 5 units. This allows for the students to submit the remaining 30 credits at Level 4 while undertaking their Level 5 study.

Students undertaking an HND who fail to successfully complete the full qualification may be awarded an HNC, if their credit achievement permits.

Pearson BTEC Higher Nationals consist of core units, specialist units and optional units.

- Core units are mandatory.
- Specialist units are designed to provide a specific occupational focus to the qualification and are aligned to professional body and/or higher apprenticeship standards.
- Required combinations of units are clearly set out in the tables below.

Units are usually 15 credits in value, or a multiple thereof. These units have been designed from a learning time perspective, and are expressed in terms of **Total Qualification Time (TQT)**. TQT is an estimate of the total amount of time that could reasonably be expected to be required for a student to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification. TQT includes undertaking each of the activities of Guided Learning, Directed Learning and Invigilated Assessment. Each 15-credit unit approximates to a Total Unit Time of 150 hours with 60 hours of Guided Learning.

Total Qualification Time (TQT) for Higher National Certificate (HNC) = 1,200 hours

Total Qualification Time (TQT) for Higher National Diploma (HND) = 2,400 hours

Examples of activities which can contribute to TQT include:

- guided Learning
- independent and unsupervised research/learning
- unsupervised compilation of a portfolio of work experience
- unsupervised e-learning
- unsupervised e-assessment
- unsupervised coursework
- watching a pre-recorded podcast or webinar
- unsupervised work-based learning.

**Guided Learning (GL)** is defined as the time when a tutor is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. Guided Learning includes any supervised assessment activity; this includes invigilated examination, observed assessment and observed work-based practice.

Total Guided Learning (GL) for Higher National Certificate (HNC) = 480 hours

Total Guided Learning (GL) for Higher National Diploma (HND) = 960 hours

Some examples of activities which can contribute to GL include:

- classroom-based learning supervised by a tutor
- work-based learning supervised by a tutor
- live webinar or telephone tutorial with a tutor in real time
- e-learning supervised by a tutor in real time
- all forms of assessment which take place under the immediate guidance or supervision of a tutor or other appropriate provider of education or training, including where the assessment is competence-based and may be turned into a learning opportunity.

## 4.2 Programme structures

The programme structures specify:

- the total credit value of the qualification
- the minimum credit to be achieved at the level of the qualification
- the core units
- the specialist mandatory units
- the specialist optional units
- the generic optional units
- the maximum credit value in units that can be centre-commissioned.

When combining units for a Pearson BTEC Higher National qualification, it is the centre's responsibility to make sure that the correct unit combinations are followed.

### 4.2.1 Pearson BTEC Level 4 Higher National Certificate in Art and Design

- Qualification credit value: a minimum of 120 credits. This is made up of eight units, each with a value of 15 credits.
- Total Qualification Time (TQT) = 1,200 hours
- Total Guided Learning (GL) = 480 hours
- There is a required mix of core, specialist and optional units totalling 120 credits. All units are at Level 4.
- In some cases, a maximum of 30 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the centre and approved by Pearson. Core units may **not** be substituted and are **mandatory**. For more information please refer to Higher National Commissioned Qualifications.
- Please note that some specialist units are available as optional units and some optional units are available as specialist units.

<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (3D Design)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit Mandatory	<b>1 Professional Development</b>	15	4
Core Unit Mandatory	<b>2 Contextual Studies</b>	15	4
Core Unit Mandatory	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit Mandatory	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit Mandatory	<b>5 3D Practices</b>	15	4
Specialist Unit Mandatory	<b>7 Computer Aided Design (CAD)</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4

Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4
Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4

<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (Fashion &amp; Textiles)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>7 Computer Aided Design (CAD)</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>9 Fashion &amp; Textiles Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4



<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (Photography)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>10 Lighting for Photography</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>11 Photographic Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4

<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (Graphic Design)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>13 Typography</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>14 Graphic Design Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4

<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (Digital Design)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>12 Screen-based Practices</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>18 Digital Design Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4

<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design (Art Practice)</b>		<b>Unit credit</b>	<b>Level</b>
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>15 Media Practices</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>16 Material Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4



#### 4.2.2 Pearson BTEC Level 5 Higher National Diploma in Art and Design

- Qualification credit value: a minimum of 240 credits, of which 120 credits are at Level 5, and 120 credits are at Level 4 and usually attained via the HNC.
- There is a required mix of core, specialist and optional units totalling 240 credits. The core units required for each Level 5 specialist pathway (in addition to the specialist units) are Art and Design Research Project, which is weighted at 30 credits, and Business Enterprise, weighted at 15 credits.
- The requirements of the Higher National Certificate (or equivalent) have to be met. In some cases, a maximum of 60 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the Centre and approved by Pearson. Core units and specialist units may not be substituted.

The Pearson BTEC Level 5 Higher National Diploma in Art and Design consists of the Pearson BTEC Level 4 Higher National Certificate (from a defined specialist pathway) **plus** an additional 120 credits at Level 5 delivered via one of six corresponding specialist pathways. At Level 5, these pathways are:

- Product Design
- Interior Design
- Fashion
- Textiles
- Graphic Design
- Digital Design
- Photography
- Art Practice

Students will typically progress within the pathways, as shown in *Figure 1* (below). Where a Centre may allow students to change pathways, from Level 4 to Level 5, they must undertake a suitable mapping of *recognition of prior learning (RPL)* in support of any potential review by an External Examiner.

### 4.2.3 Typical Pathway Progression in Pearson BTEC Higher National in Art and Design

Level	Pathway							
Level 4	3D Design		Fashion & Textiles		Graphic Design	Digital Design	Photography	Art Practice
Level 5	Product Design	Interior Design	Fashion	Textiles	Graphic Design	Digital Design	Photography	Art Practice

Figure 1

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Interior Design)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>5 3D Practices</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>7 Computer Aided Design (CAD)</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory</i>	<b>34 Advanced Interior Design Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5

Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5
Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifiedrawing</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifiedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Product Design)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory</i>	<b>5 3D Practices</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>7 Computer Aided Design (CAD)</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson Set unit)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>35 Advanced Product Design Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5



<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Fashion)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>7 Computer Aided Design (CAD)</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>9 Fashion &amp; Textiles Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Livedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>36 Advanced Fashion Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Livedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Textiles)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>7 Computer Aided Design (CAD)</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>9 Fashion &amp; Textiles Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>37 Advanced Textile Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>6 0 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifiedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Photography)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>10 Lighting for Photography</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>11 Photographic Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>38 Advanced Photography Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Art</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5



Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Graphic Design)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>13 Typography</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>14 Graphic Design Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Livedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>39 Advanced Graphic Design Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifiedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Digital Design)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>12 Screen-based Practices</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>18 Digital Design Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4

Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>41 Advanced Digital Design Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Lifiedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design (Art Practice)</b>		<b>Unit credit</b>	<b>Level</b>
<b>Level 4 Units:</b>			
Core Unit <i>Mandatory</i>	<b>1 Professional Development</b>	15	4
Core Unit <i>Mandatory</i>	<b>2 Contextual Studies</b>	15	4
Core Unit <i>Mandatory</i>	<b>3 Individual Project (Pearson-set)</b>	15	4
Core Unit <i>Mandatory</i>	<b>4 Techniques &amp; Processes</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>15 Media Practices</b>	15	4
Specialist Unit <i>Mandatory Unit</i>	<b>16 Material Practices</b>	15	4
<b>And, two from the following list of Optional Units (or one from the list of Optional Units and one Specialist Unit from another pathway)</b>			
Optional Unit	<b>6 Materials &amp; Structures</b>	15	4
Optional Unit	<b>8 Pattern Cutting &amp; Garment Making</b>	15	4
Optional Unit	<b>17 Art/Craft Production</b>	15	4
Optional Unit	<b>19 Packaging Design</b>	15	4
Optional Unit	<b>20 Ceramic &amp; Glass</b>	15	4
Optional Unit	<b>21 Accessories</b>	15	4
Optional Unit	<b>22 Printmaking</b>	15	4
Optional Unit	<b>23 Fashion Collection</b>	15	4
Optional Unit	<b>24 Visual Merchandising</b>	15	4
Optional Unit	<b>25 Surveying &amp; Measuring</b>	15	4
Optional Unit	<b>26 Darkroom Techniques</b>	15	4
Optional Unit	<b>27 Textile Technology</b>	15	4
Optional Unit	<b>28 Communication in Art &amp; Design</b>	15	4



Optional Unit	<b>29 Workflows</b>	15	4
Optional Unit	<b>30 Surface Design</b>	15	4
Optional Unit	<b>31 Visual Narratives</b>	15	4
Optional Unit	<b>63 Principles of Lifedrawing</b>	15	4
Optional Unit	<b>65 Location Photography</b>	15	4
Optional Unit	<b>66 Studio Photography</b>	15	4
<b>Level 5 Units:</b>			
Core Unit <i>Mandatory</i>	<b>32 Professional Practice</b>	15	5
Core Unit <i>Mandatory</i>	<b>33 Applied Practice Collaborative Project (Pearson-set)</b>	30	5
Specialist Unit <i>Mandatory Unit</i>	<b>40 Advanced Art Practice Studies</b>	30	5
<b>And, three Optional Units (or a Level 5 Specialist Unit from any other pathway and one Optional)</b>			
Optional Unit	<b>42 Styling</b>	15	5
Optional Unit	<b>43 Digital Fabrication</b>	15	5
Optional Unit	<b>44 Scriptwriting for Design</b>	15	5
Optional Unit	<b>45 Web Design</b>	15	5
Optional Unit	<b>46 Technical Drawing</b>	15	5
Optional Unit	<b>47 Branding &amp; Identity</b>	15	5
Optional Unit	<b>48 Conceptual Practice</b>	15	5
Optional Unit	<b>49 Art Direction</b>	15	5
Optional Unit	<b>50 Material Selection &amp; Specification</b>	15	5
Optional Unit	<b>51 Ceramic Design</b>	15	5
Optional Unit	<b>52 Moving Image</b>	15	5
Optional Unit	<b>53 Workflows &amp; Management</b>	15	5
Optional Unit	<b>54 Professional Modelmaking</b>	15	5
Optional Unit	<b>55 Jewellery Design</b>	15	5

Optional Unit	<b>56 Project Management</b>	15	5
Optional Unit	<b>57 3D Modelling &amp; Rendering</b>	15	5
Optional Unit	<b>58 Creative Industries Placement</b>	15	5
Optional Unit	<b>59 User-testing for Design</b>	15	5
Optional Unit	<b>60 Digital Animation</b>	15	5
Optional Unit	<b>61 Creative Entrepreneurship</b>	15	5
Optional Unit	<b>62 Trend Forecasting</b>	15	5
Optional Unit	<b>64 Advanced Livedrawing</b>	15	5
Optional Unit	<b>67 Photojournalism</b>	15	5
Optional Unit	<b>68 Commercial Photography</b>	15	5
Optional Unit	<b>69 Event Photography</b>	15	5

#### 4.2.4 Meeting local needs (MLN)

Centres should note that Pearson BTEC Higher National qualifications have been developed in consultation with centres, employers and relevant professional organisations. The units were designed to meet the skill needs of the sector and thereby allow coverage of the full range of employment within the sector. Centres should make maximum use of the choices available to them within the specialist pathways to meet the needs of their students, as well as the local skills and training needs.

Where centres identify a specific need that cannot be addressed using the units in this specification, centres can seek approval to use units from other RQF Pearson BTEC Higher National qualifications, through the MLN process (refer to *Commissioned qualification design and validation service* of our website

<http://qualifications.pearson.com> or get in touch your Pearson regional contact for application details. Centres will need to justify the rationale for importing units from other RQF Pearson BTEC Higher National specifications. **Meeting local need applications must be made in advance of delivery and before 31 January in the year of student registration.**

The flexibility to import standard units from other RQF Pearson BTEC Higher National specifications is **limited to a maximum of 30 credits in a BTEC HNC qualification and a maximum of 60 credits in a BTEC HND qualification (30 credits at Level 4 and 30 credits at Level 5)**. This is an overall maximum of units that can be imported. MLN units cannot be used at the expense of the mandatory units in any qualification nor can the qualification's rules of combination, as detailed in the specification, be compromised. It is the responsibility of the centre requesting the MLN to ensure that approved units are used only in eligible combinations.

For the **Pearson BTEC Level 4 Higher National Certificate in Art and Design** and **Pearson BTEC Level 5 Higher National Diploma in Art and Design**, the maximum number of credits that can be imported by pathway are as follows:

Qualification	Pathway	Import at Level 4	Import at Level 5
<b>Pearson BTEC Level 4 Higher National Certificate in Art and Design</b>	<b>3D Design</b>	30	-
	<b>Fashion &amp; Textiles</b>	30	-
	<b>Photography</b>	30	-
	<b>Graphic Design</b>	30	-
	<b>Digital Design</b>	30	-
	<b>Art Practice</b>	30	-
<b>Pearson BTEC Level 5 Higher National Diploma in Art and Design</b>	<b>Interior Design</b>	30	30
	<b>Product Design</b>	30	30
	<b>Fashion</b>	30	30
	<b>Textiles</b>	30	30
	<b>Photography</b>	30	30
	<b>Graphic Design</b>	30	30
	<b>Digital Design</b>	30	30
	<b>Art Practice</b>	30	30

#### 4.2.5 Pearson BTEC Higher National Commissioned Development

Where MLN does not provide enough flexibility in terms of qualification structure, centres can request design and development of units by Pearson to meet their specific needs. This is offered by the following types of developments; full commission or partial commission.

We would be pleased to discuss your ideas for a Pearson BTEC Higher National Commissioned Development. For more information please refer to the *Commissioned qualification design and validation service* on our website <http://qualifications.pearson.com>

Once the centre is ready to proceed with a commissioned development, an application must be made, which provides a clear rationale for the development request. Pearson will review the application and may confirm or deny the request. The commissioned unit(s) will be authored by Pearson, in full consultation within the commissioning centre. Applications must be made one year in advance of the first year of commissioned unit(s) delivery.

### 4.3 Pearson-set assignments

There are Pearson-set assignments, as part of core units. Each year, Pearson will issue a *theme* and (for Level 4) a set of related *topics*. Centres will develop an assignment, to be internally assessed, to engage students in work related to the Pearson-set theme.

At Level 4, students will select a topic to further define their approach to the theme and assignment. At Level 5, it is expected that students will define their own topic, in negotiation with tutors, based on the Pearson-set theme.

For example, from the Pearson BTEC Higher Nationals in Art and Design:

- Theme: 'The creative potential of sustainability in art and design'

Level 4 Topics:

- How to use sustainable materials in art and design
- The impact of material selection and specification on sustainable practice in commercial design contexts.
- Sustainability as a creative practice in art and design production.

Centres can find relevant support in the Pearson-set Assignment Guidance for the units, and the theme and topic release documentation which will be provided for each level.

The aim of the Pearson-set assignments are to provide a common framework for Centres to develop work that will allow cross-sector benchmarking, through the standardisation of student work, and identification and sharing of 'best practice' in higher education teaching and learning. Pearson will share the 'best practice' results with all Centres. For further information about Pearson-set Assignments and assessment, see *section 6* of this document.

## 4.4 The Unit Descriptor

The Unit Descriptor is how we define the individual units of study that make up a Higher National qualification. Students will study and complete the units included in the programme offered at your centre.

We have described each part of the unit, as below. You may refer to any of the Unit Descriptors in *Section 10* of this programme specification.

<b>Unit Title</b>	A broad statement of what the unit will cover.
<b>Unit Code</b>	The Ofqual unit designation
<b>Unit Type</b>	There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)
<b>Unit level</b>	All BTEC Higher National units are at Level 4 or Level 5
<b>Credit value</b>	The credit value is related to total qualification time (TQT) and unit learning hours (ULH), and is easy to calculate. 1 credit is equal to 10 ULH, so 15 credits are equal to 150 ULH. To complete a Higher National Certificate or Diploma students are expected to achieve the appropriate number of credits
<b>Introduction</b>	Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit
<b>Learning Outcomes</b>	The Learning Outcomes are explicit statements that clearly express what students will be able to do after the completion of the unit. There are, typically, four Learning Outcomes for each unit.
<b>Essential Content</b>	This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.

**Learning Outcomes and Assessment Criteria**

Each unit sets out the 'Pass', 'Merit' and 'Distinction' criteria for that unit. When assignments are graded, a tutor will refer to this table, which connects the unit's Learning Outcomes with the student's work. This assignment may be graded at 'Pass', 'Merit' or 'Distinction level, depending on the quality of the students work.

**Recommended Resources**

Lists the resources appropriate to support the study of this unit. This includes books, journals and online material to support learning. The programme tutor may suggest alternatives and additions, usually with a local application or relevance.

## Web resources – referencing:

Some units have web resources as part of their recommended resources lists. Hyperlinking to these resources directly can be problematic as locations and addresses of resources can change over time. To combat this we have referenced web resources as follows:

- [1] A link to the main page of the website
- [2] The title of the site
- [3] The name of the section or element of the website where the resource can be found
- [4] The type of resource it is, which may be one of the following –
  - o research
  - o general reference
  - o tutorials
  - o training
  - o e-books
  - o report
  - o wiki
  - o article
  - o datasets
  - o development tool
  - o discussion forum

## Web

- |  |  |
|--|--|
| [1] <a href="http://sdfs.db.aist.go.jp">sdfs.db.aist.go.jp</a> | [2] National Institute for Advanced Industrial Science and Technology (AIST) |
|  | [3] Spectral Database for Organic Compounds, SDBS                            |
|  | [4] (General reference)  |
| [1] <a href="http://rsc.org">rsc.org</a>                       | [2] Royal Society of Chemistry   |
|  | [3] Learn Chemistry  |
|  | [4] (General reference)  |



## 5 Teaching and learning

The aim of this section is to provide guidance to centres so that they can engage students in a dynamic, interactive and reflective learning experience. This experience should effectively prepare students to successfully engage in the assessments, which will measure depth, as well as breadth of knowledge. Teaching should stimulate academic engagement, develop challenging yet constructive discourse and encourage students to reflect on their own performance in preparation for a professional career. Additionally, centres are encouraged to expose students to autonomous and independent learning, which will facilitate the development of the academic skills, experiences and techniques required as they progress from one level of study to the next.

Centres are encouraged to develop programmes that have a distinctive focus on entry into work, delivering a curriculum that embeds employability, has a strong commitment to ethics and diversity, and introduces students to contemporary as well as seminal research. All teaching and learning should reflect the expectations of employers and society, and be informed and guided by external benchmarks such as professional and statutory bodies. In so doing, students completing a Pearson BTEC Higher National in Art and Design will have the attributes, skills, principles and behaviours that will enable them to make a valuable contribution to local, national and international healthcare service provision.

The contributions students make to their own experiences, alongside the experience of their peers, is invaluable. Student engagement and the student voice should form a significant aspect of a student's life. Centres are encouraged to gather student opinions on a range of teaching and learning matters, which would be used to inform and enhance future practice within a programme of study and within a centre.

### 5.1 Delivering quality and depth

#### Practice-based units

A new feature of the Higher Nationals in Art and Design is the inclusion of 'practice-based units' at Level 4 and Level 5. These are Specialist units that seek to engage students in the exploration and study of content, related to their pathway of study, through cognitive, affective and practical skills. The curriculum for these units supports students to produce work, related to their specialist pathway, and to understand the context in which this work is situated. Practice-based units are intended to provide a flexible framework, in which to deliver key skills and knowledge related to their pathway along with focused content that can be developed by the centre.

At Level 5, the 'Advanced Studies' units are 30 credits in order to provide centres with the potential to develop both greater depth and to support students to engage with more focused areas of the subject. These units have been written with a view to allowing centres to develop a curriculum that may provide greater subject specialism within the pathway. Learning outcomes and assessment criteria for these units are intended to assess the underlying skills; allowing centres to apply this to focused content.

For example, in 'Unit 36: Advanced Fashion Design Studies', a centre may develop their curriculum to start the unit by exploring aspects of menswear and womenswear, through short projects in each of these areas. Then, by providing greater depth through workshops and seminars, the centre may allow students, with additional taught content, to choose to focus on either menswear or womenswear in order to develop a 'capsule collection'. As a 30-credit unit, centres and students will have greater scope to engage in an extended period of learning and teaching in relation to the specialist and focused subject content.

<b>Level 4</b> <b>15 credits</b>	<b>Graphic Design Practice</b> (Specialism) Key subject skills & knowledge				
<b>Level 5</b> <b>30 Credits</b>	<b>Advanced Graphic Design Practice</b> (Specialism) In-depth subject skills & knowledge				
<b>Industry Specialism</b>	<b>Commercial Graphic Design</b>	<b>Illustration</b>	<b>Graphic Design for Film/TV</b>	<b>Graphic Design for Web</b>	<b>Graphic Design for Advertising</b>
<b>Example Level 5 Optional Units</b>	Project Management	Conceptual Art	Workflows & Management	Web Design	Styling
	Workflows & Management	Art Direction	Art Direction	User-testing for Design	Art Direction
	User-testing for Design	3D Modelling & Rendering	Digital Animation	Branding & Identity	Branding & Identity

The table, above, provides an example of how a combination of the 'practice-based' units and optional units may combine to give different focused experiences for students within a single pathway. In this case, we see how the Graphic Design pathway may lead to focused areas in within the graphic design subject area. As this example shows, it is expected that centres might choose to develop aspects of focus within the Level 4, and greater depth in the Level 5, practice-based units.

The aim of these 'practice-based units' are to provide centres with greater flexibility to develop programmes of study and course offers that are unique to their particular locale, market, and student cohort. Through the opportunity to embed focused as well as specialist curriculum within the 'Advanced Studies' unit, combined with selected Optional units, centres have the flexibility to develop unique course offerings.

<b>Level 4 Practice-based units</b>	<b>Level 5 Practice-based units</b>
(5) 3D Practices	(34) Advanced Interior Design Studies (35) Advanced Product Design Studies
(9) Fashion & Textiles Practices	(36) Advanced Fashion Studies (37) Advanced Textile Studies
(11) Photographic Practices	(38) Advanced Photographic Studies
(14) Graphic Design Practices	(39) Advanced Graphic Design Studies
(15) Media Practices (16) Material Practices	(40) Advanced Art Practice Studies
(18) Digital Design Practices	(41) Advanced Digital Design Studies

## Optional units

The Optional units available in the Higher Nationals in Art and Design are intended to provide centres with a range of units that may be applicable to *any* pathway. These units have been written to provide scope for a centre to tailor their course offer to include areas of additional content that provide a unique student experience.

As an example, at Level 5, a 'standard' approach to Interior Design might see the following units offered:

(32) Professional Practice	Core
(33) Applied Practice - Collaborative Project	Core
(34) Advanced Interior Design Studies	Specialist
(46) Technical Drawing	Optional
(40) Material Selection & Specification	Optional
(54) 3D Modelling & Rendering	Optional

However, a centre may choose to develop a more 'specialised' programme; with greater emphasis on interior design for commercial or retail and offer:

(32) Professional Practice	Core
(33) Applied Practice – Collaborative Project	Core
(34) Advanced Interior Design Studies	Specialist
(47) Branding & Identity	Optional
(56) Project Management	Optional
(62) Trend Forecasting	Optional

In each example, students would have the key skills for interior design (through practice-based units at Level 4 and Level 5), but will have a unique experience based on the combination of Optional units offered by the centre.

In addition to the designated Optional units, a centre may also choose to include one of the Specialist units from another pathway; thereby, further expanding the scope of units that may be combined to form the qualification.

## Learning Outcomes and Assessment Criteria

The assessment strategy of the new Higher Nationals in Art and Design, is designed to provide a framework for the assessment of a balanced skills profile; recognising the interaction of cognitive and practical skills in the development of creative practices. Throughout the specification, learning outcomes and assessment criteria are based on a balance between the three *domains* of learning. Thus, each unit seeks to assess the students' learning in relation to the *cognitive* (the development of mental skills and knowledge), the *affective* (learning through understanding feelings, emotions and attitudes) and the *psychomotor* (the practical skills associated with a subject). Individual learning outcomes are designed to focus the assessment in specific domains. Through the related assessment criteria; at pass, merit and distinction levels, tutors will assess students' ability to:

- evidence the acquisition and application of skills;
- recognise their own learning and achievement;
- integrate/synthesise/coordinate skills from different domains

For example, in *Unit 11: Photographic Practices*, the learning outcomes are:

- 1 Apply research and planning techniques, to develop a photographic strategy, in response to a given brief.
- 2 Evaluate equipment, techniques and processes in order to realise a photographic product.
- 3 Analyse the characteristics of photographic images in meeting a brief.
- 4 Critically evaluate the selection and presentation of photographic images.

In this example:

- Learning outcome 1 relates to the acquisition of cognitive skills ('...research and planning...').
- Learning outcome 2 considers cognitive and psychomotor skills, through the evaluation of activities that require practical application.
- Learning outcome 3 calls upon affective skills through students' response to their outputs,
- Learning outcome 4 relates to affective skills, as students' exercise judgments about their output.

When considering the assessment criteria, associated with Unit 11, we can see that the pass, merit and distinction criteria build upon the base domain and move toward more complex relationships between those domains. For example

<b>LO1</b> Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief		<b>LO1 and LO2</b> <b>D1</b> Produce photographic products; that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.
<b>P1</b> Evaluate a photography brief to identify areas for research and testing. <b>P2</b> Use research to develop a strategy for the production of photographic work in response to a brief.	<b>M1</b> Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.	

The pass criteria remain within the cognitive domain, calling upon the student to evidence engagement with the acquisition and application of knowledge. The merit criteria move the student toward greater depth in the application of knowledge. The distinction criteria (which spans between learning outcomes 1 and 2) synthesizes the affective ('... a creative approach') and psychomotor ('Produce photographic products...') domains.

The language of learning outcomes and assessment criteria have been specifically developed to be clear, precise and concise. Throughout, there has been an effort to avoid the use of language that is ambiguous and difficult to assess. Assessment criteria seek to move from pass, to merit to distinction by increasing the level of complexity or synthesis of skills domains. More information about assessment is available in sections **5.5 Planning and Structuring a Programme** and **6.0 Assessment**.

## 5.2 Delivering quality and depth

A high-quality teaching and learning experience should include qualified and experienced lecturers, an interactive and engaging curriculum, motivated and inspired students, and a support system that caters for the pastoral as well as academic interests of students.

In addition to delivering a quality learning experience, centres must also encourage students to have a deeper understanding of the subject where they are able to go beyond the fundamentals of explaining and describing. Students are expected to show they can analyse data and information, make sense of this and then reach evaluative judgements. At the higher levels of study, there is an expectation that students will be able to apply a degree of criticality to their synthesis of knowledge. This criticality would come from exposure to appropriate and relevant theories, concepts and models.

One of the reasons for delivering a quality learning experience, which has depth as well as breadth, is the benchmarking of the qualification to the Framework for Higher Education Qualifications (FHEQ). It also meets requirements set by the Regulated Qualifications Framework (RQF). The first stage of a Pearson BTEC Higher National in Art and Design is the Higher National Certificate (HNC), which is aligned with Level 4 of both frameworks, with the Higher National Diploma (HND) aligned with Level 5. This means that the HNC has the same level of demand and expectations as the first year of a degree programme, with the HND having the same level of demand and expectations as the second year of a degree programme.

Centres are expected to provide a broadly similar experience for students to that which they would have if they attended a similar programme at a university. This could mean:

- providing access to library facilities which have, as a minimum, available copies (physically and/or electronically) of all required reading material
- access to research papers and journals
- utilising a virtual learning environment (VLE) to support teaching
- working with local employers (see below) to present real-life case studies
- creating Schemes of Work that embrace a range of teaching and learning techniques
- listening to the student voice.

Irrespective of the type of programme on which a student is enrolled, it is highly advisable that students are inducted onto their Higher National programme. This induction should include an introduction to the course programme and academic study skills that will be essential in supporting their research and studies and, therefore, enhance the learning experience.

An induction programme should consist of the following:

- a course programme overview
- preparing for lessons
- effective engagement in lectures and seminars
- making the most out of the tutor
- assignment requirements
- referencing and plagiarism
- centre policies
- academic study skills.

Pearson offer Higher National Global Study Skills to all students – an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. This is available on the HN Global website, [www.highernationals.com](http://www.highernationals.com). HN Global provides a wealth of support to ensure that tutors and students have the best possible experience during their course. With HN Global, students can search, share, comment, rank and sort a vast a vast range of learning resources via an online digital library and tutors can create and annotate reading lists for students.

### 5.3 Engaging with employers

Just as the student voice is important, so too is the employer's. Employers play a significant role in the design and development of all regulated qualifications, including the Higher Nationals in Art and Design. This input should extend into the learning experience, where engagement with employers will add value to students, particularly in transferring theory into practice. Work placement is an important element of the students' programme and development, and is integrated throughout the qualification. Centres are encouraged to actively engage employers in the delivery and assessment of aspects of the programme as relevant.

Centres should consider a range of employer engagement activities. These could include:

- field trips to local businesses, the industry, research labs
- inviting local Art and Design employers, specialists, researchers, service users and deliverers to present guest lectures
- using specialists, employers, researchers, to judge the quality of assessed presentations and/or products
- (for the more entrepreneurial) establishing a panel of experts to whom students can present their research and recommendations for service improvement or product development.

While detailed guidance on assessment has been provided in this specification (see *Section 6*), it is worth considering the involvement of employers when determining assessment strategies and the use of different assessment vehicles. This enables centres to design assessments that are more closely related to what students would be doing in the workplace. Employers are able to comment on relevance and content, as well as the challenge presented by an assessment. Notwithstanding this, ultimately it is the centre's responsibility to judge the extent to which any employer contributes to teaching and learning.



## 5.4 Engaging with students

Students are integral to teaching and learning. As such, it is important that they are involved as much as possible with most aspects of the programme onto which they are enrolled. This input could include taking into account their views on how teaching and learning will take place, their role in helping to design a curriculum, or on the assessment strategy that will test their knowledge and understanding.

There are many ways in which to capture the student voice and student feedback, both formal and informal. Formal mechanisms include the nomination of student representatives to act as the collective student voice for each student cohort, student representation at course team meetings, and an elected Higher Education representative as part of the Student Union. Student forums should also take place periodically throughout the year with minutes and action plans updated and informing the overall annual course monitoring process. Unit-specific feedback can also be collated by students completing unit feedback forms, end-of-year course evaluations, and scheduled performance review meetings with their tutor.

However, this should not be the only time when feedback from students is sought. Discourse with students should be constant, whereby teachers adopt a 'reflection on action' approach to adjust teaching, so that students are presented with an environment that is most supportive of their learning styles. Just as employers could have input into assessment design, so too could students. This will support the development of assignments that are exciting and dynamic, and fully engage students in meaningful and informative assessment.

The biggest advantage of consulting students on their teaching, learning and assessment is securing their engagement in their own learning. Students are likely to feel empowered and develop a sense of ownership of all matters related to teaching, learning and assessment, not just their own experiences. Students could also view themselves as more accountable to their lecturers, ideally seeing themselves as partners in their own learning and not just part of a process.

## 5.5 Planning and structuring a programme

Learning should be challenging yet exciting; teaching should be motivating and inspirational. Consequently, both teaching and learning should form part of a programme structure that is active, flexible and progressive, and has an industry focus wherever possible.

It is important for a programme structure to be effectively planned, taking into account the nature of the student cohort, the primary mode of delivery (face-to-face or distance learning) and the level of study. It is also advisable to consider the student voice (whether that voice is heard through end-of-programme feedback, or through ongoing dialogue) when planning how and when students will be exposed to a particular subject. One other vital source of information that centres would do well to embrace is the feedback from tutors who have been and/or will be delivering learning.

It is recommended that centres establish a programme planning forum where various stakeholders are represented. This forum could consider different perspectives of teaching and learning and how these are planned into an effective programme structure. Consideration could be given to, for example, the holistic and consistent use of Virtual Learning Environments (VLEs), a programme of field trips, a strategy for engaging with employers, and how and when to assess learning.

Consideration should be given to a number of factors when planning a programme structure. These include:

- the sequencing of units (possibly around related units)
- whether to have condensed or expanded delivery
- teaching and learning techniques.

### **5.5.1 Sequencing units**

The level of demand embedded within a unit is benchmarked to recognised standards. This applies to all units within a level of study, and this means that all Level 4 units have similar demands, as do all Level 5 units. However, this does not mean that units can, or should, be delivered in any order. For example, in the Pearson BTEC Higher National Diploma in Art and Design it is strongly advised that Level 4 units are delivered, and achieved, by students before progression to Level 5. However, students are able to progress to level 5 with a minimum of 90 credits at Level 4.

Within each level it is advisable, in fact the centres are encouraged, to sequence units so that those providing fundamental knowledge and understanding are scheduled early in the programme. It may also be advisable to schedule the assessment of units requiring the practice and application of more advanced skills later in the programme.

### 5.5.2 Condensed, expanded and mixed delivery

The next consideration is whether to deliver a unit in a condensed format alongside other units, or to deliver units over an extended period. The following tables provide examples of this, based on four units being delivered in one teaching block.

#### Condensed version:

Weeks 1 to 6	Week 7	Weeks 8 to 13	Week 14
Unit 1	Assessment	Unit 3	Assessment
Unit 2		Unit 4	

#### Expanded version:

Weeks 1 to 12	Weeks 13 and 14
Unit 1	Assessment
Unit 2	
Unit 3	
Unit 4	

**Mixed version:**

Weeks 1-6	Week 7	Weeks 8-13	Week 14
Unit 1			Assessment
Unit 2	Assessment	Unit 3	
Unit 4			

The decision to deliver a condensed, expanded or mixed programme would depend on a number of factors, including availability of resources, when placements are planned, the subjects to be taught and the requirements of students. Each version has advantages: the condensed version would provide an opportunity for students to gain early success and achievement. This will enhance their self-efficacy, sense of belief in their ability to succeed, and self-confidence, with tutors being able to identify and respond to less able students early in the teaching and learning cycle. The advantages of the expanded version include providing a longer timescale for students to absorb new knowledge and, therefore, potentially improve success, and giving tutors an opportunity to coach and support less able students over a longer period of time. The mixed version, with some units spanning over the entire period and others lasting for shorter periods, provides opportunities for learning in some units to support development in others. This format may be particularly suited to a combination of practical and theoretical units. In all cases, the choice of which type of unit sequence must consider student opportunities as well as staff and physical resources of the centre.

As there are pros and cons to all approaches, the use of a planning forum would help to ensure the most suitable approach is taken. For example, centres could choose to deliver the first teaching block using the expanded version, with the subsequent teaching block being delivered through a condensed approach.

It should be noted that the above consideration would apply equally to programmes that are being delivered face-to-face or through distance learning.

### 5.5.3 Drawing on a wide range of delivery techniques

As part of planning the range of delivery techniques that will be used to deliver the syllabus, centres should also consider an appropriate combination of techniques for the subject.

The table below lists, with explanation, some techniques that centres could introduce into a planned programme structure.

Technique	Face-to-face	Distance learning
Lectures and seminars	These are the most common techniques used by tutors. They offer an opportunity to engage with a large number of students, where the focus is on sharing knowledge through the use of presentations.	Delivery would be through video conferencing and/or pre-recorded audio and/or visual material, available through an online platform. Synchronous discussion forums could also be used.
Laboratory Experimentation	Laboratory work focuses on experiential learning of scientific theories in a controlled environment. Experiments are designed to test various scientific theories and establish relationships from the effects that independent variables may have on dependent ones.	Video conferencing would be the primary form of delivery where the students will be observing experiments taking place in laboratories. These would also be supported by pre-recorded material, synchronous discussion forums and analysis of experimental results obtained.
Workshops	These are used to build on knowledge shared via tutors and seminars. Teaching can be more in-depth where knowledge is applied, for example to case studies or real-life examples. Workshops could be student-led, where students present, for example, findings from independent study.	While more challenging to organise than for face-to-face delivery, workshops should not be dismissed. Smaller groups of three or four students could access a forum simultaneously and engage in the same type of activity as for face-to-face.

Technique	Face-to-face	Distance learning
Tutorials	These present an opportunity for focused one-to-one support, where teaching is led by an individual student's requirements. These can be most effective in the run-up to assessment, where tutors can provide more focused direction, perhaps based on a formative assessment.	Other than not necessarily being in the same room as a student, tutors could still provide effective tutorials. Video conferencing tools provide the means to see a student, which makes any conversation more personal.
Virtual Learning Environments (VLEs)	These are invaluable to students studying on a face-to-face programme. Used effectively, VLEs not only provide a repository for taught material such as presentation slides or handouts, but could be used to set formative tasks such as quizzes. Further reading could also be located on a VLE, along with a copy of the programme documents, such as the handbook and assessment timetable.	A VLE is a must if students are engaged with online delivery through distance or blended learning, as this would be the primary or the key source of learning. Where distance learning is primarily delivered through hard copies of workbooks, etc., the same principle would apply as for face-to-face learning.
Blended learning	The combination of traditional face-to-face learning and online learning. This can enable students to gain personalised support, instruction and guidance while completing assigned activities and tasks remotely.	Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.
Work-based learning	Any opportunity to integrate work-based learning into the curriculum should be taken. This adds realism and provides students with an opportunity to link theory to practice in a way in which case studies do not. Many full-time students are involved in some form of employment, either paid or voluntary, which could be used, where appropriate, as part of their learning e.g. when assignments require students to contextualise a response to a real organisation.	It is likely that the majority of distance learning students would be employed and possibly classed as mature students. Bringing theory to life through a curriculum, which requires work based application of knowledge, would make learning for these students more relevant and meaningful. Perhaps more importantly, assessment should be grounded in a student's place of work, wherever possible.

Technique	Face-to-face	Distance learning
Guest speakers	These could be experts from industry or visiting academics in the subject area that is being studied. They could be used to present a lecture/seminar, a workshop or to contribute to assessment. The objective is to make the most effective use of an expert's knowledge and skill by adding value to the teaching and learning experience.	As long as the expert has access to the same platform as the students then the value-added contribution would still be very high. Consideration would need to be given to timings and logistics, but with some innovative management this technique would still have a place in distance learning programmes.
Field trips	Effectively planned field trips, which have a direct relevance to the syllabus, would add value to the learning experience. Through these trips students could relate theory to practice, have an opportunity to experience organisations in action, and potentially open their minds to career routes.	The use of field trips could be included as part of a distance learning programme. They will add the same value and require the same planning. One additional benefit of field trips for distance learning is that they provide an opportunity for all students in a cohort to meet, which is a rare occurrence for distance-learning students.

#### 5.5.4 Assessment considerations

Centres should design assessment for learning. This is where an assessment strategy requires students to engage with a variety of assessment tools that are accessible, are appropriately challenging, and support the development of student self-efficacy and self-confidence. To ensure that assignments are valid and reliable, centres must implement robust quality assurance measures and monitor the effectiveness of their implementation (see *Section 6*). This includes ensuring that all students engage in assessment positively and honestly.

Assessment also provides a learning opportunity for all stakeholders of the assessment to have access to feedback that is both individual to each student and holistic to the cohort. Feedback to students should be supportive and constructive. Student self-efficacy (and, therefore, self-confidence) can be significantly enhanced where feedback not only focuses on areas for improvement but recognises the strengths a student has. At the cohort level, similar trends could be identified that inform future approaches to assessment and teaching. Assessment is an integral part of the overall learning process and assessment strategy must be developed to support effective, reflective, thinking Art and Design practitioners for the future. Assessment can be formative, summative or both.

#### 5.5.5 Formative assessment

Formative assessment is primarily developmental in nature and designed to give feedback to students on their performance and progress. It takes place before the summative assessment and as such it does not confirm achievement of grades. Assessment designed formatively should develop and consolidate knowledge, understanding, skills and competencies. It is a key part of the learning process and can enhance learning and contribute to raising standards.

Through formative assessment tutors can identify students' differing learning needs early on in the programme and so make timely corrective interventions. Tutors can also reflect on the results of formative assessment to measure how effective the planned teaching and learning is at delivering the syllabus. Each student should receive one set of written formative feedback, otherwise some students may feel that others are being given more than their share of verbal feedback.

#### 5.5.6 Summative assessment

Summative assessment is where students are provided with the assignment grades contributing towards the overall unit grade. For summative assessment to be effective it should also give students additional feedback to support ongoing development and improvement in subsequent assignments. All formative assessment feeds directly into the summative assessment for each unit and lays the foundations on which students develop the necessary knowledge and skills required for the summative assessment.



### **5.5.7 Assessment feedback**

Effective assessment feedback is part of continuous guided learning which promotes learning and enables improvement. It also allows students to reflect on their performance and helps them understand how to make effective use of feedback. Constructive and useful feedback should enable students to understand the strengths and limitations of their performance, providing positive comments where possible as well as explicit comments on how improvements can be made. Feedback should reflect the learning outcomes and assessment criteria to also help students understand how these inform the process of judging the overall grade.

The timing of the provision of feedback and of the returned assessed work also contributes to making feedback effective. Specific turnaround time for feedback should be agreed and communicated with both tutors and students. Timing should allow students the opportunity to reflect on the feedback and consider how to make use of it in forthcoming assessments, taking into account the tutor's workload and ability to provide effective feedback.

### **5.5.8 Designing valid and reliable assessments**

To help ensure valid and reliable assignments are designed and are consistent across all units, centres could consider a number of actions.

#### **Use of language**

The first aspect of an assignment that a centre could focus on is ensuring that language makes tasks/questions more accessible to students.

Due consideration must be given to the command verbs (i.e. the verbs used in unit assessment criteria) when considering the learning outcomes of a unit. Assignments must use appropriate command verbs that equate to the demand of the learning outcome. If the outcome requires 'analysis' then 'evaluative' requirements within the assignment must not be set when testing that outcome. This would be viewed as over-assessing. Similarly, it is possible to under-assess where analytical demands are tested using, for example, explanatory command verbs.

The following can be used as a guide to support assignment design.

- Ensure there is a holistic understanding (by tutors and students) and use of command verbs.
- Set assignment briefs that use a single command verb, focusing on the highest level of demand expected for the learning outcome(s) that is (are) being tested.
- Assignments should be supported by additional guidance that helps students to interpret the demand of the assessment criteria.
- Time-constrained assessments should utilise the full range of command verbs (or acceptable equivalents) appropriate to the academic level. Modes of time-constrained assessments include in-class tests and examinations that could be both open- or closed-book. Centres should pay close consideration to ensuring tests and exams are not replicated during the course of the year.

### **Consistency**

This relates to the consistency of presentation and structure, the consistent use of appropriate assessment language, and the consistent application of grading criteria. Where assignments are consistent, reliability is enhanced. Where validity is present in assignments, this will result in assignments that are fit for purpose and provide a fair and equitable opportunity for all students to engage with the assignment requirements.

### **Employing a range of assessment tools**

Just as variation in teaching methods used is important to the planning of a programme structure, so too is the use of a range of assessment tools appropriate to the unit and its content. Centres should consider taking a holistic view of assessment, ensuring a balanced assessment approach with consideration given to the subject being tested and what is in the best interests of students. As mentioned above, consultation with employers could add a sense of realism to an assessment strategy. (A comprehensive list of assessment tools is provided in *Section 6.2*.)

No matter what tool is used, assignments should have a sector focus (whether this is in a workplace context or through a case study), and be explicitly clear in their instructions. In the absence of a case study, a scenario should be used to provide some context. Finally, students should be clear on the purpose of the assignment and which elements of the unit it is targeting.

## 6 Assessment

Pearson BTEC Higher Nationals in Art and Design are assessed using a combination of internally assessed **centre-devised internal assignments** (which are set and marked by centres) and internally assessed **Pearson-set assignments** (which are set by Pearson and marked by centres). Pearson-set assignments are mandatory and target particular industry-specific skills. The number and value of these units are dependent on qualification size.

- For the HNC, one core, 15-credit, unit at Level 4 will be assessed by a mandatory Pearson-set assignment targeted at particular skills.
- For the HND, two core units – one core, 15-credit, unit at Level 4 and one core, 30-credit unit at Level 5 – will be assessed by a mandatory Pearson-set assignment targeted at particular skills.

All other units are assessed by centre-devised internal assignments.

The purpose and rationale of having Pearson-set units on Higher Nationals is as follows.

**Standardisation of student work** – Assessing the quality of student work, that it is meeting the level and the requirements of the unit across all centres, that grade decisions and assessor feedback are justified, and that internal verification and moderation processes are picking up any discrepancies and issues.

**Sharing of good practice** – We will share good practice in relation to themes such as innovative approaches to delivery, the use of digital literacy, enhancement of student employability skills and employer engagement. **These themes will align to those for QAA Higher Education Reviews.**

An appointed External Examiner (EE) for the centre will ask to sample the Pearson-set assignment briefs in advance of the external examination visit. Although this is not a mandatory requirement for centres we strongly advise that centres seek guidance and support from their EE on the Pearson-set assignment. The EE may also include the Pearson-set units in the centre visit sample of student work.

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 professional bodies, 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 will take place over short or long periods of time, and when assessment can take place.

### 6.0.1 Example Assessment Briefs

Each unit has supporting Example Assessment Briefs that are available to download from the course materials section on our website (<http://qualifications.pearson.com>). The Example Assessment Briefs are there to give you an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The Example Assessment Briefs, with the exception of the mandatory Pearson-set unit, provide tutors with suggested types of assignment and structure that can be adopted and, if so, **must** be adapted accordingly.

## 6.1 Principles of 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 *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>). All of the assessment team will need to refer to this document.

For Pearson BTEC Higher Nationals it is important that you can meet the expectations of stakeholders and the needs of students by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and should use links with local employers and the wider Art and Design sector.

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

### 6.1.1 Assessment through assignments

For internally assessed units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been fully delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by students (either alone or in a team). An assignment is separate from teaching, practice, exploration and other activities that students complete with direction from, and formative assessment by, tutors.

An assignment is issued to students as an **assignment brief** with a hand-out date, a completion date and clear requirements for the evidence that students are expected to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into separate parts and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.

### 6.1.2 Assessment decisions through applying unit-based criteria

Assessment decisions for Pearson BTEC Higher Nationals are based on the specific criteria given in each unit and set at each grade level. The criteria for each unit have been defined according to a framework to ensure that standards are consistent in the qualification and across the suite as a whole. The way in which individual units are written provides a balance of assessment of understanding, practical skills and career-related attributes appropriate to the purpose of the qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the student to show 'analysis' and the related P criterion requires the student to 'explain', then to satisfy the M criterion a student will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships among the criteria so that assessors can apply all the criteria to the student's evidence at the same time. In *Appendix 1* we have set out a definition of terms that assessors need to understand.

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

- **To achieve a Pass**, a student must have satisfied all the Pass criteria for the learning outcomes, showing coverage of the unit content and, therefore, attainment at Level 4 or 5 of the National Framework.
- **To achieve a Merit**, a student must have satisfied all the Merit criteria (and, therefore, the Pass criteria) through high performance in each learning outcome.
- **To achieve a Distinction**, a student must have satisfied all the Distinction criteria (and, therefore, the Pass and Merit criteria), and these define outstanding performance across the unit as a whole.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a student completing assignments. Students who do not satisfy the Pass criteria should be reported as Unclassified.

### 6.1.3 The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities, and these roles are listed below. Full information is given in the *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>).

- **The Programme Leader** has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record-keeping and liaison with the External Examiner. The Programme Leader registers annually with Pearson and acts as an assessor, supports the rest of the assessment team, makes sure they have the information they need about our assessment requirements, and organises training, making use of our guidance and support materials.
- **Internal Verifiers** (IVs) oversee all assessment activity in consultation with the Programme Leader. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Programme Leader. Normally, IVs are also assessors, but they do not verify their own assessments.
- **Assessors** set or use assignments to assess students to national standards. Before taking any assessment decisions, assessors participate in standardisation activities led by the Programme Leader. They work with the Programme Leader and IVs to ensure that the assessment is planned and carried out in line with our requirements. Placement assessments must be carried out by appropriately qualified assessors.
- Your **External Examiner** (EE) will sample student work across assessors. Your EE will also want to see evidence of internal verification of assignments and assessed decisions.

#### 6.1.4 Effective organisation

Internal assessment needs to be well organised so that student progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you in this through, for example, providing training materials and sample documentation. Our online HN Global service can also help support you in planning and record-keeping.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that all your students are able to complete assignments on time.

#### 6.1.5 Student preparation

To ensure that you provide effective assessment for your students, 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 students are motivated to work consistently and independently to achieve the requirements of the qualifications. They need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give your students a guide that explains:

- how assignments are used for assessment
- how assignments relate to the teaching programme
- how they should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your Centre's approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work, and the procedure for requesting extensions for mitigating circumstances.

## **6.2 Setting effective assessments**

### **6.2.1 Setting the number and structure of assessments**

In setting your assessments you need to work with the structure of assessments shown in the relevant section of a unit. This shows the learning aims and outcomes and the criteria that you are expected to follow.

Pearson provide online Example Assessment Briefs for each unit to support you in developing and designing your own assessments.

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

- The number of assignments for a unit must not exceed the number of learning outcomes listed in the unit descriptor. However, you may choose to combine assignments, either to cover a number of learning outcomes or to create a single assignment for the entire unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning outcomes are fully addressed in the programme overall. If you choose to take this approach you need to make sure that students are fully prepared, so that they can provide all the required evidence for assessment, and that you are able to track achievement in assessment records.
- A learning outcome must always be assessed as a whole and must not be split into two or more elements.
- The assignment must be targeted to the learning outcomes but the learning outcomes and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.

You do not have to follow the order of the learning outcomes of a unit in setting assignments, but later learning outcomes often require students to apply the content of earlier learning outcomes, and they may require students to draw their learning together.

Assignments must be structured to allow students to demonstrate the full range of achievement at all grade levels. Students need to be treated fairly by being given the opportunity to achieve a higher grade, if they have the ability.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning outcomes. **The specified unit content must be taught/delivered.** The evidence for assessment need not cover every aspect of the teaching content, as students will normally be given particular examples, case studies or contexts in their assignments. For example, if a student is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

### 6.2.2 Providing an assignment brief

A good assignment brief is one that, through providing challenging and authentic sector/work-related tasks, motivates students to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a career-related scenario; this could be a simple situation or a full, detailed set of career-related requirements that motivates the student to apply their learning through the assignment
- clear instructions to the student about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

### 6.2.3 Forms of evidence

Pearson BTEC Higher Nationals have always allowed for a variety of forms of assessment evidence to be used, provided they are suited to the type of learning outcomes being assessed. For many units, the practical demonstration of skills is necessary and, for others, students will need to carry out their own research and analysis, working independently or as part of a team.

The Example Assessment Briefs give you information on what would be suitable forms of evidence to give students the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, students should be assessed using varied forms of evidence.



These are some of the main types of assessment:

- written reports, essays
- in-class tests or examinations
- creation of planning documents
- work-based projects and portfolios
- academic posters, displays, leaflets
- slide presentations
- recordings of interviews/role plays
- work placement logbooks and reflective journals
- workplace observation of practice and assessment records
- presentations with assessor questioning
- professional discussions
- time-constrained assessment.

(Full definitions of different types of assessment are given in *Appendix 2*.)

The form(s) of evidence selected must:

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

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets.

Centres need to take particular care that students are enabled to produce independent work. For example, if students are asked to use real examples, then best practice would be to encourage them to use examples of their own or to give the group a number of examples that can be used in varied combinations.

## 6.3 Making valid assessment decisions

### 6.3.1 Authenticity of student work

An assessor must assess only student work that is authentic, i.e. students' own independent work. Students must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. A student declaration must state that:

- evidence submitted for that assignment is the student's own
- the student understands that false declaration is a form of malpractice.

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

Centres may 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 student is not authentic. The assessor must then take appropriate action, using the centre's policies for malpractice. (See *section 3.7* in this Programme Specification for further information.)

### 6.3.2 Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a student can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

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

- the explanation of key terms in *Appendix 1* of this document
- examples of verified assessed work
- your Programme Leader and assessment team's collective experience.

### 6.3.3 Dealing with late completion of assignments

Students must have a clear understanding of the centre's policy on completing assignments by the deadlines that you give them. Students may be given authorised extensions for legitimate reasons, such as illness, at the time of submission, in line with your centre's policies (see also *Section 3.6*).

For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Centres should develop and publish their own regulations on late submission; this should make clear the relationship between late submission and the centre's mitigating circumstances policy.

Centres may apply a penalty to assignments that are submitted beyond the published deadline. However, if a late submission is accepted, then the assignment should be assessed normally, when it is submitted, using the relevant assessment criteria, with any penalty or cap applied after the assessment. Where the result of assessment may be capped, due to late submission of the assignment, the student should be given an indication of their uncapped grade, in order to recognise the learning that has been achieved, and assessment feedback should be provided in relation to the uncapped achievement.

As with all assessment results, both the uncapped and capped grades should be recorded and ratified by an appropriate assessment board, taking into account any mitigating circumstances that may have been submitted.

### 6.3.4 Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded and reported to students. The information given to the student:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence but can suggest how to improve in the future.

### 6.3.5 Resubmission opportunity

An assignment provides the final assessment for the relevant learning outcomes, and is normally a final assessment decision. A student who, for the first assessment opportunity, has failed to achieve a Pass for that unit specification **shall be expected to undertake a reassessment**.

- Only one opportunity for reassessment of the unit will be permitted.
- Reassessment for coursework, project or portfolio-based assessments shall normally involve the reworking of the original task.
- For examinations, reassessment shall involve completion of a new task.
- A student who undertakes a reassessment will have their grade capped at a Pass for that unit.
- A student will not be entitled to be reassessed in any component of assessment for which a Pass grade or higher has already been awarded.

### 6.3.6 Repeat Units

In cases of students who, for the first assessment opportunity and resubmission opportunity, still fail to achieve a Pass for that unit specification:

- at the discretion of the centre and Assessment Board, decisions can be made to permit a repeat of a unit
- the student must study the unit again with full attendance and payment of the unit fee
- the overall unit grade for a successfully completed repeat unit is capped at a Pass for that unit
- units can be repeated only once.

### 6.3.7 Assessment Boards

Each centre is expected by Pearson to hold Assessment Boards for all of its BTEC Higher National programmes. The main purpose of an Assessment Board is to make recommendations on:

- the grades achieved by students on the individual units
- extenuating circumstances
- cases of cheating and plagiarism
- progression of students on to the next stage of the programme
- the awards to be made to students
- referrals and deferrals.

Assessment Boards may also monitor academic standards. The main boards are normally held at the end of the session, although if your centre operates on a semester system there may be (intermediate) boards at the end of the first semester. There may also be separate boards to deal with referrals.

Where a centre does not currently have such a process then the External Examiner (EE) should discuss this with the Quality Nominee and Programme Leader, stressing the requirement for Assessment Boards by both Pearson and QAA, and that Assessment Board reports and minutes provide valuable evidence for QAA's Review of College Higher Education process.

## 6.4 Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Programme Leader should have an assessment plan. When producing a plan, the assessment team will wish to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carrying out of assessment, taking account of when students may complete external assessments and when quality assurance will take place
- the completion dates for different assignments
- who is acting as Internal Verifier (IV) for each assignment, and the date by which the assignment needs to be verified
- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of students
- how to manage the assessment and verification of students' work, so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Programme Leader will also maintain records of assessment undertaken. The key records are:

- Verification of assignment briefs
- Student authentication declarations
- Assessor decisions on assignments, with feedback given to students
- Verification of assessment decisions.

Examples of records and further information are available in the *Pearson Quality Assurance Handbook* available in the support section of our website (<http://qualifications.pearson.com>).

## 6.5 Calculation of the final qualification grade

### 6.5.1 Conditions for the award

#### Conditions for the award of the HND

To achieve a Pearson BTEC Level 5 Higher National Diploma qualification a student must have:

- completed units equivalent to 120 credits at level 5
- achieved at least a pass in 105 credits at level 5
- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

#### Conditions for the award of the HNC

To achieve a Pearson BTEC Level 4 Higher National Certificate qualification a student must have:

- completed units equivalent to 120 credits at level 4
- achieved at least a pass in 105 credits at level 4.

### 6.5.2 Compensation provisions

#### Compensation provisions for the HND

Students can still be awarded an HND if they have attempted but not achieved a Pass in one of the 15-credit units completed at level 4, and similarly if they have attempted but not achieved a Pass in one of the 15-credit units at level 5. However, they must complete and pass the remaining units for an HNC or HND as per the unit rules of combination of the required qualification.

#### Compensation provisions for the HNC

Students can still be awarded an HNC if they have attempted but not achieved a Pass in one of the 15-credit units completed, but have completed and passed the remaining units.

### 6.5.3 Calculation of the overall qualification grade

The calculation of the **overall qualification grade** is based on the student's performance in all units. Students are awarded a Pass, Merit or Distinction qualification grade, using the points gained through all 120 credits, at Level 4 for the HNC or Level 5 for the HND, based on unit achievement. The overall qualification grade is calculated in the same way for the HNC and for the HND.

All units in valid combination must have been attempted for each qualification. The conditions of award and the compensation provisions will apply as outlined above. All 120 credits count in calculating the grade (at each level, as applicable).

The overall qualification grade for the HND will be calculated based on student performance in Level 5 units only.

Units that have been attempted but not achieved, and subsequently granted compensation, will appear as 'Unclassified', i.e. a 'U' grade, on the student's Notification of Performance, that is issued with the student certificate.

#### Points per credit

Grade	Points
Pass	4
Merit	6
Distinction	8

#### Point boundaries

Grade	Point boundaries
Pass	420–599
Merit	600–839
Distinction	840 +

## 6.5.4 Modelled student outcomes

### Pearson BTEC Level 4 Higher National Certificate

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	4	P	60	P	60	P	60	D	120	D	120
Core 2	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 3	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 4	15	4	4	P	60	P	60	M	90	M	90	M	90
Core 5	15	4	6	M	90	P	60	M	90	M	90	M	90
Core 6	15	4	6	M	90	P	60	M	90	M	90	M	90
Opt 1	15	4	6	M	90	M	90	D	120	D	120	D	120
Opt 2	15	4	6	M	90	M	90	D	120	D	120	D	120
TOTAL	120				600		540		690		870		810
GRADE					M		P		M		D		M

### Pearson BTEC Level 5 Higher National Diploma

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	0	P	0	P	0	P	0	D	0	P	0
Core 2	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 3	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 4	15	4	0	P	0	P	0	M	0	M	0	M	0
Core 5	15	4	0	M	0	P	0	M	0	M	0	P	0
Core 6	15	4	0	M	0	P	0	M	0	D	0	U	0
Opt 1	15	4	0	M	0	P	0	D	0	D	0	D	0
Opt 2	15	4	0	M	0	P	0	D	0	D	0	D	0
Core 7	30	5	6	M	180	M	180	M	180	P	120	D	240
Core 8	15	5	6	M	90	M	90	M	90	P	60	D	120
Opt 3	15	5	6	M	90	M	90	D	120	P	60	D	120
Opt 4	15	5	6	M	90	P	60	D	120	P	60	D	120
Opt 5	15	5	6	M	90	P	60	D	120	M	90	M	90
Opt 6	15	5	6	M	90	P	60	M	90	M	90	P	60
Opt 7	15	5	6	M	90	P	60	M	90	M	90	M	90
TOTAL	240				720		600		810		570		840
GRADE					M		M		M		P		D



## 7 Quality assurance

Pearson's quality assurance system for all Pearson BTEC Higher National programmes is benchmarked to Level 4 and Level 5 on the UK Quality Assurance Agency's (QAA) Framework for Higher Education Qualifications (FHEQ). This will ensure that centres have effective quality assurance processes to review programme delivery. It will also ensure that the outcomes of assessment are to national standards.

The quality assurance process for centres offering Pearson BTEC Higher National programmes comprises five key components:

- 1 The approval process
- 2 Monitoring of internal centre systems
- 3 Independent assessment review
- 4 Annual programme monitoring report
- 5 Annual student survey

### 7.1 The approval process

Centres new to the delivery of Pearson programmes will be required to seek approval through the centre approval process that includes the programme approval process (refer to '*Becoming a centre*' section on our website <http://qualifications.pearson.com>).

Programme approval for centres new to Higher Nationals are only considered in one way:

- desk-based approval review
- review and approval visit to the centre.

Prior to approval being given, centres will be required to submit documentary evidence to demonstrate that they:

- have the human and physical resources required for effective delivery and assessment
- understand the implications for independent assessment and agree to abide by these
- have a robust internal assessment system supported by 'fit-for-purpose' assessment documentation
- have a system to internally verify assessment decisions, to ensure standardised assessment decisions are made across all assessors and sites.

Applications for approval must be supported by the head of the centre (Principal or Chief Executive, etc.) and include a declaration that the centre will operate the programmes strictly, as approved and in line with Pearson requirements.

Centres seeking to renew their programme approval upon expiry of their current approval period may be eligible for the automatic approval process (refer to *Pearson BTEC Higher National Approval Guidance 2019* available at <http://qualifications.pearson.com>), subject to the centre meeting the eligibility criteria set out by Pearson.

Regardless of the type of centre, Pearson reserves the right to withdraw either qualification or centre approval when it deems there is an irreversible breakdown in the centre's ability to quality assure either its programme delivery or its assessment standards.

## **7.2 Monitoring of internal centre systems**

Centres will be required to demonstrate ongoing fulfilment of the centre approval criteria over time and across all Higher National programmes. The review of these systems are either done through a Quality Management Review or and Academic Management Review (QMR or AMR) in the UK or by your External Examiner for international centres. Centres will be given the opportunity to present evidence of the ongoing suitability and deployment of their systems to carry out the required functions. This includes the consistent application of policies affecting student registrations, appeals, effective internal examination and standardisation processes. Where appropriate, centres may present evidence of their operation within a recognised code of practice, such as that of the '*UK Quality Assurance Agency for Higher Education quality code*' (refer to [www.qaa.ac.uk/quality-code](http://www.qaa.ac.uk/quality-code)) . Pearson reserves the right to confirm independently that these arrangements are operating to Pearson's standards.

Pearson will affirm, or not, the ongoing effectiveness of such systems. Where system failures are identified, sanctions (appropriate to the nature of the problem) will be applied, in order to assist the centre in correcting the problem.

## 7.2.1 External Examiners

External Examiners ensure that Centres are meeting appropriate standards. They are appointed by Pearson and are not members of the programme and assessment team. Their role is essentially that of a moderator, they do not mark work but moderate the decisions made by Internal Verifiers.

They have the right to attend Assessment Boards and are also able to act in an advisory capacity.

External Examination performs the same quality checks as other forms of standards verification. It also ensures that the processes and procedures you have in place are consistent and appropriate for qualifications at higher and professional levels.

Where appropriate, Pearson will seek to appoint External Examiners who have professional and/or academic experience within the subject area for which they will be examining. In addition, Pearson will prioritise the appointment of External Examiners who are members of the relevant professional bodies associated with their area of examination. This would typically mean:

Pathway	Professional Body Membership
Civil Engineering	Institution of Civil Engineers (ICE) Institution of Structure Engineers (iStructE) Chartered Institution of Highways and Transportation (CIHT) Institute of Highway Engineers (IHE)
Building Services Engineering	Chartered Institution of Building Services Engineers (CIBSE) Chartered Institute of Plumbing and Heating Engineering (CIPHE)
Art and Design Management	Chartered Institute of Buildings (CIOB)
Architectural Technology	Chartered Institute of Architectural Technologists (CIAT)
Surveying	Royal Institution of Chartered Surveyors (RICS)

### 7.3 Independent assessment review

The internal assessment outcomes reached for all Pearson BTEC Higher National programmes benchmarked to Level 4 and Level 5 of the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ) are subject to a visit from a Pearson-appointed External Examiner (known as Standards Verifiers for lower level BTEC programmes). The outcomes of this process will be:

- to confirm that internal assessment is to UK national standards and allow certification, **or**
- to make recommendations to improve the quality of assessment outcomes before certification is released, **or**
- to make recommendations about the centre's ability to continue to be approved for the Pearson BTEC Higher National qualifications in question.

### 7.4 Annual Programme Monitoring Report (APMR)

The APMR is a strategic overview of a centre's Higher National programmes which is writ that provides an opportunity for centres to analyse and reflect on the most recent teaching year. By working in collaboration with centres, the information can be used by Pearson to further enhance the quality assurance of the Pearson BTEC Higher National programmes. An overview report is produced to outline the findings of the APMR each year. This can be accessed on HigherNationals.com at <http://monitoring-report.highernationals.com>.

### 7.5 Annual student survey

Pearson will conduct an annual survey of Pearson BTEC Higher National students. The purpose of the survey is to enable Pearson to gain a snapshot of every Higher National student's experience as part of the quality assurance process, by engaging with students studying on these programmes. Each centre that has sufficient students engage with the survey will get their own bespoke report about their results. The report can be accessed on HN Global at <http://hnglobal.highernationals.com>

## 7.6 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 qualifications.

- 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 staff and students.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the individual unit descriptors to check for any specific resources required.

The result, we believe, is qualifications that will meet the needs and expectations of students worldwide.

## 7.7 Continuing quality assurance and standards verification

We produce annually the latest version of the Pearson Quality Assurance Handbook, available in the support section of our website (<http://qualifications.pearson.com>). 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 Pearson BTEC Higher National 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 the assessment checking service. This is intended to exemplify the processes required for effective assessment and provide 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 Pearson BTEC Higher Nationals 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 student work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality-assuring its BTEC 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 fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all Pearson BTEC Higher National qualifications.

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

## 8 Recognition of Prior Learning and attainment

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

Pearson encourages Centres to recognise students' previous achievements and experiences whether at work, home or at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning. RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be valid and reliable.

For full guidance on RPL please refer to the *Recognition of Prior Learning* policy document available in the support section of our website (<https://qualifications.pearson.com>).

QCF Pearson BTEC Level 4 Higher National Certificate in Art and Design unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Art and Design can be found in *Appendix 6* in this programme specification.

## 9 Equality and diversity

Equality and fairness are central to our work. The design of these qualifications embeds consideration of equality and diversity as set out in the qualification regulators' General Conditions of Recognition. Promoting equality and diversity involves treating everyone with equal dignity and worth, while also raising aspirations and supporting achievement for people with diverse requirements, entitlements and backgrounds. An inclusive environment for learning anticipates the varied requirements of students, and aims to ensure that all students have equal access to educational opportunities. Equality of opportunity involves enabling access for people who have differing individual requirements as well as eliminating arbitrary and unnecessary barriers to learning. In addition, students with and without disabilities are offered learning opportunities that are equally accessible to them, by means of inclusive qualification design.

Pearson's equality policy requires all students to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be designed and awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

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

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



Centres are required to recruit students to Higher National qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications, and that the qualification will meet their needs. Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the student within the centre during their programme of study and any specific support that might be necessary to allow the student to access the assessment for the qualification. Centres should consult our policy documents on students with particular requirements.

### **Access to qualifications for students with disabilities or specific needs**

Students taking a qualification may be assessed in a **recognised regional sign language**, where it is permitted for the purpose of reasonable adjustments. 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. Details on how to make adjustments for students with protected characteristics are given in the document Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units . See the support section of our website for both documents (<http://qualifications.pearson.com/>).

# 10 Pearson BTEC Higher Nationals in Art and Design Units

## Unit 1: Professional Development

<b>Unit code</b>	<b>L/615/3512</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The creative industries are always changing; in response to development in technology, social change and cultural conditions. These, in turn, have an effect on the professions and roles that are required within the industries. Through this unit, students will explore the development of the professions within the creative industries and the roles that make up those professions.

As creative practitioners it is important to schedule time, both to reflect and plan for personal development needs. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is for students to begin to define areas for personal professional development, in the context of a growing awareness of the broad scope of the creative industries.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore the creative industries professions, through research into historic and contemporary precedent
- 2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries
- 3 Define personal development plans; highlighting areas to support specific career goals and general skills
- 4 Critically reflect on the achievement of personal development goals and plan for the future.

## Essential Content

### LO1 **Explore the creative industries professions, through research into historic and contemporary precedent**

*Historic development of the creative industries*

*Contemporary creative industries*

*Creative industries professions*

### LO2 **Discuss personal career goals in relation to the range of roles and subjects in the creative industries**

*Careers in creative industries*

*Organisation structures of the creative Industries'*

### LO3 **Define personal a development plans; highlighting areas to support specific career goals and general skills**

*Defining career goals*

*Planning and Conducting a Skills Audit*

Employability skills and qualities

Subject specific skills

Transferrable Skills

*Type of professional development activities*

*SMART target setting*

### LO4 **Critically reflect on the achievement of personal development goals and plan for the future**

*The role of reflection for creative practitioners*

*Methods to record reflection*

Annotations, blogs, case studies, journals, photographs, planning, sketch books, skills audit, videos

Importance of updating professional development plans regularly

*How Reflective practise can assist lifelong learning.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore the creative industries professions through research into historic and contemporary precedent</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the changes in skills and knowledge required, for a chosen creative industry sector, through time.</p>
<p><b>P1</b> Examine the development of the creative industries</p> <p><b>P2</b> Discuss the creative industries through a review of the work of a chosen practitioner.</p>	<p><b>M1</b> Evaluate the historic development of the creative industries as they relate to chosen pathway.</p>	
<p><b>LO2</b> Discuss personal career goals in relation to the range of roles and subjects in the creative industries</p>		
<p><b>P3</b> Examine own knowledge and skills in relation to those required to work in a creative industry sector.</p> <p><b>P4</b> Explore the careers and roles within the creative industry, with specific emphasis on chosen pathway.</p>	<p><b>M2</b> Discuss the importance of skills and knowledge that are common between different creative industry sectors.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Define personal a development plans, highlighting areas to support specific career goals and general skills</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Analyse own future development plans in relation to achievement of goals.</p>
<p><b>P5</b> Define areas for personal professional development to support growth toward chosen career.</p> <p><b>P6</b> Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</p>	<p><b>M3</b> Compare the types of development that may be achieved in education versus those achieved in professional practice.</p>	
<p><b>L04</b> Critically reflect on the achievement of personal development goals and plan for the future.</p>		
<p><b>P7</b> Document personal professional development throughout the course of the unit.</p> <p><b>P8</b> Evaluate own development achieved in relation to goals and plan for the future.</p>	<p><b>M4</b> Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.</p>	

## Recommended Resources

### Textbooks

BARTON, G. (2016) *Don't Get a Job... Make a Job: How to make it as a creative graduate*. London: Laurence King.

CLEAVER, P. (2014) *What they didn't teach you in design school: What you actually need to know to make a success in the industry*. London: ILEX.

DEWEY, J. (1933) *How We Think*. New York: D.C. Heath & CO.

MOON, J. (1999) *Reflection in Learning and Professional Development: Theory and Practice*. Oxon: Routledge Farmer.

SCHON, D. (1984) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books INC.

### Links

This unit links to the following related units:

*3: Individual Project (Pearson-set)*

*32: Professional Practice*

*33: Applied Practice – Collaborative Project (Pearson-set)*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*



## Unit 2: Contextual Studies

<b>Unit code</b>	<b>R/615/3513</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Contextual Studies provides an historical, cultural and theoretical framework to allow us to make sense of art and design, as well as to consider how they may help us to understand the wider world.

This unit is designed to introduce students to key cultural developments, practices and movements related to the history of art, design, visual and popular culture since 1900. Emphasis will be placed upon developing a broad knowledge of art and design contexts, considering the technological, economic, social and aesthetic causes which have, and continue to, inform our understanding of art and design within the twentieth and twenty-first centuries.

Topics included in this unit are: semiotics, values and tastes, subcultures, advertising, modernism, postmodernism, hypermodernism, gender politics within art and design, materiality and immateriality.

Students will be introduced to the theoretical methods with which to research and analyse works of art and design, helping them to understand the importance of being able to contextualise their own practice, as well as enhancing their understanding of the wider art and design landscape. On successful completion of this unit students will have developed their contextual knowledge and their conceptual tool kit by undertaking a contextual investigation of their own, linked to their subject specialism.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the social, historical and cultural context of key art and design movements, theories and practices
- 2 Analyse a specific work of art or design related to own area of specialism
- 3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics
- 4 Present research findings, through written work, visually and orally.

## Essential Content

### LO1 **Discuss the social, historical and cultural context of some key art and design movements, theories and practices**

*Semiotics*

*Values and tastes*

*Subcultures*

*Advertising: the commercialisation of art and design and its power*

*Modernism*

*Postmodernism*

*Hypermodernism*

*Gender*

*Fluid identities*

*Feminism*

*Queer theory*

*Globalisation*

*Cultural difference*

*Politics*

*Materiality and immateriality*

### LO2 **Analyse a specific work of art or design related to own area of specialism**

*Visual analysis*

*Textual analysis*

*Inter-textual analysis*

*Discourse*

*Systems and signs*

**LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics**

*Primary research*

Exhibition review

Film review

Object/artefact analysis

Interviews

Questionnaires

Secondary research

Finding secondary research sources

Using and referencing secondary research sources

Exhibition review

*Ethics*

**LO4 Present research findings, through written work, visually and orally**

*Referencing and citations*

*Writing a bibliography and reference list*

*Referencing images, film and sound*

*Presenting*

*Peer review*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss the social, historical and cultural context of key art and design movements, theories and practices</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the way in which the work of an artist or designer is influenced by broader cultural and social contexts.</p>
<p><b>P1</b> Discuss how key social, historical and cultural contexts relate to art and design movements, theories and practices.</p>	<p><b>M1</b> Evaluate how social, historical and cultural contexts influence specific works of art and design.</p>	
<p><b>LO2</b> Analyse a specific work of art or design related to own area of specialism</p>		
<p><b>P2</b> Discuss the context of a work of art and design.</p> <p><b>P3</b> Explain how the work of an artist or designer may comment on issues in society.</p>	<p><b>M2</b> Compare the work of an artist or designer with others, in relation to society and culture.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.</p>
<p><b>P4</b> Identify an area of art or design practice for research.</p> <p><b>P5</b> Explain the importance of research ethics in art and design.</p> <p><b>P6</b> Explore an area of art and design practice through different forms of research.</p>	<p><b>M3</b> Assess different forms of research in relation to their potential value for art and design practice.</p>	
<p><b>L04</b> Present research findings, through written work, visually and orally.</p>		
<p><b>P7</b> Communicate research findings through different forms of output.</p> <p><b>P8</b> Use appropriate forms of citation and referencing.</p>	<p><b>M4</b> Justify research findings through the use of evidence and argument.</p>	

## Recommended Resources

### Textbooks

- BAUDRILLARD, J. (1994) *Simulation and Simulacra*. University of Michigan
- BAYLEY, S. (1991) *Taste: The Secret Meaning of Things*. Faber and Faber
- BUTLER, J. (1990) *Gender Trouble*. Routledge
- CONNOR, S. (2011) *Paraphernalia: The Curious Lives of Magical Things*. Profile Books: UK
- CORNELL, L. and HALTER, E. (2015) *Mass Effect: Art and the Internet in the Twenty First Century*. Massachusetts: Massachusetts Institute of Technology
- DUNNE, A. and RABY, F. (2014) *Speculative Everything: Design, Fiction and Social Dreaming*. MIT Press: New York
- EVANS, C. (2007) *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press
- HALL, S. (1997) 'The Spectacle of the "other"' in HALL, S. (Ed.) *Representation: Cultural Representations and Signifying Practices*. London: Sage
- HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Routledge
- MEIGH-ANDRES, C. (2013) *A history of video art*. London: Bloomsbury
- MESCH, C. (2013) *Art & Politics*. London: IB Tauris & Co Ltd
- MILLER, D. (2010) *The Comfort of Things*. Cambridge: Polity Press
- MILLER, D. (2011) *Tales from Facebook*. Cambridge: Polity Press
- STURKEN, M. and CARTWRIGHT, L. (2001) 'Commodity Culture and Commodity Fetishism' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

### Journals

- Art Monthly*
- A-N Magazine*
- Art Review*
- Beauty Papers*
- British Art Journal*
- British Journal of Photography*
- Creative Review*
- Design Week*
- Elephant*
- Fashion Theory Journal, Berg Oxford*

*Fashion Practice Journal, Berg Oxford*

*Flash Art*

*Frieze*

*Idea*

*Journal of Material Culture Sage*

*Journal of Design History Oxford University Press*

*The Burlington Magazine*

*The International Journal of Fashion Studies, Intellect*

*Source*

*View*

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*



## Unit 3: Individual Project (Pearson-set)

<b>Unit code</b>	<b>Y/615/3514</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Within the broad context of the creative industries there are many separate disciplines/specialisms. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice.

This unit is designed to develop the skills to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills, developed through other areas of their studies, to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform creative practice.

**Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Examine specialist area of creative practice within historical and contemporary contexts
- 2 Develop art and design solutions, through an iterative development process, in response to a given brief
- 3 Present an art and design solution, including a portfolio of development work, in response to a given brief
- 4 Evaluate work in relation to an identified area of specialism in the creative industries.

## Essential Content

### LO1 **Examine specialist area of creative practice within historical and contemporary contexts**

*Primary and secondary research*

*Thematic research (visual and contextual references)*

*Research ethics and working practices*

*Examples of opportunities within creative practice*

Visual, auditory and performance

*Interpretation and evaluation of contexts*

*Galleries and exhibitions*

*Competitions*

*Journals*

*Direct selling shows*

*Online and social media*

### LO2 **Develop art and design solutions, through an iterative development process, in response to a given brief**

*Project and time management plans*

*The elements and principles of art and design*

*Materials, techniques and processes*

2D, 3D and Time-based creative practice

*Suitability of selected materials, techniques and processes*

*Health, safety, and safe working practices*

*Design reports and project evaluations*

**LO3 Present an art and design solution, including a portfolio of development work, in response to a given brief**

*Examples of presentation formats*

*Understanding audiences*

*Industry standard presentation software*

*Hierarchy of text-based and visual information*

*Presentation timing, structure and delivery*

*Selection and editing of content*

*Presentation skills*

**LO4 Evaluate own work in relation to identified area of specialism in the creative industries**

*Creative, cultural, social, political, economic trends and contexts*

*Industry specific terminology*

*Reflective practice*

*Project diary/journal*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Examine specialist area of creative practice within historical and contemporary contexts</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce art and design solutions, that show a clear command of key specialist skills, and an awareness of historic and contemporary precedent.</p>
<p><b>P1</b> Examine creative practices through research into historical and contemporary contexts.</p> <p><b>P2</b> Analyse own area of specialism in relation to historic and contemporary practices.</p>	<p><b>M1</b> Evaluate the ways that contemporary practice sits within a tradition of creative practice.</p>	
<p><b>LO2</b> Develop art and design solutions, through an iterative development process, in response to a given brief</p>		
<p><b>P3</b> Evaluate a brief to identify areas for exploration.</p> <p><b>P4</b> Develop alternative solutions, through experimentation and testing.</p>	<p><b>M2</b> Assess alternative solutions in order to develop a final proposition, reflecting an ability to apply the key skills of a specialist area of art and design.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Present an art and design solution, including a portfolio of development work, in response to a given brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present art and design solutions, based on a given brief, that shows critical reflection of the application of skills and process, highlighting areas of good practice and those for improvement.</p>
<p><b>P5</b> Present a resolved project outcome to an audience.</p> <p><b>P6</b> Use industry standard presentation software.</p>	<p><b>M3</b> Justify art and design outcomes through discourse and debate.</p>	
<p><b>L04</b> Evaluate own work in relation to identified area of specialism in the creative industries.</p>		
<p><b>P7</b> Explore how own work relates to historical and contemporary precedents.</p>	<p><b>M4</b> Discuss the relationship between own techniques and processes and those of precedents.</p>	

## Recommended Resources

### Textbooks

ARDEN, P. (2006) *Whatever you think think the opposite*. London: Penguin.

BALDWIN, J. (2006) *Visual communication: from theory to practice*.  
Lausanne [Switzerland]: AVA.

BASSOT, B. (2013) *The Reflective Journal*. Palgrave Macmillan.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methods in Graphic Design*. Bloomsbury Publishing.

BAYLEY, S. and MAVITY, R. (2008) *Life's a Pitch: How to Sell Yourself and Your Brilliant Ideas*. Random House.

CLARK, H. and BRODY, D. (2009) *Design Studies: A Reader*. Berg Publishers.

CLARKE, M. (2008) *Verbalising the Visual: Translating Art and Design Into Words* (Advanced Level). AVA Publishing.

FELTON, E. (2012) *Design and ethics: reflections on practice*. Abingdon, Oxon: Routledge.

INGLEDEW, J. (2011) *An A-Z of Visual Ideas: How to Solve Any Creative Brief*.  
Laurence King Publishing.

SWALKER, S. (2014) *Designing Sustainability: Making radical changes in a material world*.  
1st ed. Routledge.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*



## Unit 4: Techniques & Processes

<b>Unit code</b>	<b>D/615/3515</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Although the creative industries are a very broad sector, including many different forms of art and design practice, there are many techniques and processes that are at the core of these diverse practices. The skills and techniques that underpin art and design practice are the key to developing a strong personal approach to the development of ideas and execution of work.

Through this unit students will explore the critical facets of art and design practice that will enable any project. Through the development of skills associated with brief analysis and writing, research, experimentation and testing, and presentation students will begin the process of establishing the grounding for future development of their own practice and further their study.

On successful completion of this unit students will have an awareness of a standard approach to the development and execution of work in the creative industries. In addition, they will have the basis upon which to develop their own approach to future projects.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research
- 2 Explore concepts, materials and processes through experimentation and testing
- 3 Present a body of work that includes evidence of development process, as well as final outcomes
- 4 Assess own process and outcomes, based on reflection and feedback of others.

## Essential Content

### LO1 **Evaluate a given brief to identify stakeholder requirements and areas for investigation and research**

*Reading a brief*

Stakeholder requirements

Stakeholder needs

Audience needs

Identifying context

Physical

Social

Cultural

Economic

Political

*Research*

Visual

Contextual

Historical

Material

Active

Drawing/sketching

Making

Conceptual

### LO2 **Explore concepts, materials and processes through experimentation and testing**

*Concept development*

*Experimentation*

Sketching

Materials

Processes

*Testing*

Material testing

Conceptual testing

User testing

**LO3 Present a body of work that includes evidence of development process, as well as final outcomes**

*Finished work*

Protocols

*Portfolio/Development work*

Design development

Creative cycle

Design iteration

Review

*Presentation formats*

Mounted/hung work

Display systems

Document presentations

Audio-visual presentation

Performance

**LO4 Assess own process and outcomes, based on reflection and feedback of others**

*Reflection*

Annotation

Critique

Journals and log

Structured reflection

*Feedback*

Peer feedback

Tutor feedback

Client feedback

User feedback

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Evaluate a given brief to identify stakeholder requirements and areas for investigation and research		<b>L01 and L02</b> <b>D1</b> Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context.
<b>P1</b> Evaluate a brief to identify stakeholder requirements. <b>P2</b> Discuss the role of context in an art and design brief.	<b>M1</b> Explore the way that the context of an art and design project informs the research that will be undertaken.	
<b>L02</b> Explore concepts, materials and processes through experimentation and testing		
<b>P3</b> Develop a conceptual position, based on the context of an art and design brief. <b>P4</b> Explore materials and processes through experimentation and testing.	<b>M2</b> Evaluate results of experiments and testing to improve work through an iterative process.	

Pass	Merit	Distinction
<p><b>L03</b> Present a body of work that includes evidence of development process, as well as final outcomes</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.</p>
<p><b>P5</b> Present finished work in response to an art and design brief.</p> <p><b>P6</b> Prepare a portfolio of development work in support of final proposals.</p>	<p><b>M3</b> Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.</p>	
<p><b>L04</b> Assess own process and outcomes, based on reflection and feedback of others.</p>		
<p><b>P7</b> Gather feedback from others to inform evaluation of own work.</p> <p><b>P8</b> Reflect on own process and outcomes.</p>	<p><b>M4</b> Evaluate own reflection, and the feedback of others, to identify areas for further development.</p>	

## Recommended Resources

### Textbooks

ABRAMS, M. (2014) *The Art of City Sketching: A Field Manual*. Abingdon: Routledge.

COLLINS, H. (2010) *Creative research: The theory and practice of research for the creative industries (required reading range)*. Lausanne: AVA Publishing.

DAVIES, R. (2013) *Introducing the creative industries*. Los Angeles: Sage Publications.

KARJALUOTO, E. (2013) *The Design Method: A Philosophy and Process for Functional Visual Communication*. London: Pearson Peachpit/New Riders.

LAUREL, B. (2004) *Design research: Methods and perspectives*. Cambridge, MA: MIT Press.

MBONU, E. (2014) *Fashion design research*. London: Laurence King.

MILTON, A. and RODGERS, P. (2013) *Research methods for product design (portfolio skills)*. London: Laurence King.

THOMPSON, R. (2007) *Manufacturing processes for design professionals*. London: Thames & Hudson.

### Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

## Unit 5: 3D Practices

<b>Unit code</b>	<b>H/615/3516</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

This unit aims to develop students' understanding of 3D practices, including the materials, techniques, technologies and processes associated with this specialist area.

The unit encourages students to adopt an exploratory and experimental approach to the production of a body of work. An active experimental approach will encourage students to broaden their understanding of the creative potential of 3D working practices. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context of the work they are producing.

Students will use their research skills to broaden their understanding of the design potential of materials, the underlying implications of the nature and source of materials, and how they are used. Students will also need to research and critically analyse the way others have used materials in 3D work. Through practical work students should develop competence in studio practice and observe relevant health and safety legislation in relation to their own and others' welfare.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore work of 3D practitioners through research into historic and contemporary contexts
- 2 Investigate 3D materials, techniques and processes to produce work; in response to a brief
- 3 Present 3D outcomes through display and interaction
- 4 Evaluate outcomes and working practices to inform future development.

## Essential Content

### LO1 **Explore work of 3D practitioners through research in historic and contemporary contexts**

*Research methodologies*

Primary research

Secondary Research

Visual Research

Action Research

*Art, design and craft practitioners*

Historical and contemporary

Commercial

Industrial

Domestic

Decorative

### LO2 **Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief**

*Materials research*

Quality of materials

Visual

Tactile

Efficacy

'Smart'

Functionality

Durability

Reliability

Serviceability

Suitability

Environmental/sustainability

Ethical

*Production*

Equipment

Availability

Cost of materials

Accessibility

Cost and duration of production processes

Scale of production: individual one-off, batch, large-scale production

Workshop processes and equipment

Computer-aided Design (CAD)

Digital fabrication

*Health and safety*

Reduction or elimination of risk

Working environment (workshop, studio)

Relevant COSHH guidance (materials, workshop practice)

*Enabling Technologies*

Computer Aided Design (CAD)

3D Modelling

**LO3 Present 3D outcomes through display and interaction**

*Display*

Table-top

Plinth

Retail display

*Interaction*

Digital models

Physical objects

Mock-ups, etc.

Simulation

Test audience

**LO4 Evaluate own work and working practices to inform future development**

*Feedback*

Peer

Client

Tutor

*Good practice and areas for improvement*

Skills development

Theoretical knowledge

Concept and principles awareness

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Explore work of 3D practitioners through research into historic and contemporary contexts</p>		
<p><b>P1</b> Identify practitioners with historic and contemporary relevance to areas of 3D design.</p> <p><b>P2</b> Research the materials, techniques, and processes in the work of others.</p>	<p><b>M1</b> Compare the work of different practitioners; with reference to the materials, techniques, and processes used.</p>	
<p><b>L02</b> Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief</p>		
<p><b>P3</b> Explore the properties and characteristics of materials used in the production of 3D work.</p> <p><b>P4</b> Produce drawings, models and prototypes to explore form, space, material and aesthetic in 3D practice.</p> <p><b>P5</b> Discuss the health and safety regulations applicable to materials and equipment used in 3D practices.</p>	<p><b>M2</b> Employ an iterative design process, in continuous evaluation, revision and refinement of design propositions.</p>	
		<p><b>D1</b> Discuss the way that other practitioners' work informs own creative development.</p>
		<p><b>D2</b> Produce 3D design propositions that show a professional approach to the production of drawings, models and prototypes.</p>

Pass	Merit	Distinction
<p><b>L03</b> Present 3D outcomes through display and interaction</p>		<p><b>D3</b> Present finished design outcomes that communicate a creative process in the production of 3D work, based on analysis of the relationship between design intention and presentation method.</p>
<p><b>P6</b> Use specialist techniques, technology and processes to produce work for display or interaction.</p> <p><b>P7</b> Select appropriate forms of presentation for specific 3D outcomes</p>	<p><b>M3</b> Produce final drawings, models and prototypes to communicate design intention, form, space and materiality in response to a brief.</p>	
<p><b>L04</b> Evaluate outcomes and working practices to inform future development.</p>		<p><b>D4</b> Critically evaluate own work in relation to the work of others to highlight areas of good practice.</p>
<p><b>P8</b> Evaluate the development of own work through feedback, analysis and review.</p> <p><b>P9</b> Discuss own work in relation to future plans.</p>	<p><b>M4</b> Assess own work; recognising areas of good practice and areas for improvement.</p>	

## Recommended Resources

### Textbooks

ELLEGOOD, A. (2009) *Vitamin 3-D new perspectives in sculpture and installation*. Phaidon.

FRAYLING, C. (2011) *On craftsmanship: towards a new Bauhaus*. London: Oberon Books.

HAMER, F. (2004) *The Potters Dictionary of Materials and Techniques*. OU Press.

MONGEON, B. (2015) *3D Technology in Fine Art and Craft: Exploring 3D Printing, Scanning, Sculpting and Milling*. Focal Press.

RISATTI, H. (2007) *A theory of craft: function and aesthetic expression*. North Carolina Press.

SHEEHAN, S. (1991) *The Artist's Handbook of Materials and Techniques*. Faber and Faber.

TANNER, A. (2010) *Batch: Craft, Design and Product*. A & C Black Publishers Ltd.

### Links

This unit links to the following related units:

*1: Professional Development*

*4: Techniques & Processes*

*6: Materials & Structures*

*7: Computer Aided Design (CAD)*

*12: Screen-based Practices*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*43: Digital Fabrication*

*46: Technical Drawing*

*50: Material Selection & Specification*

*56: Project Management*

*57: 3D Modelling & Rendering*

## Unit 6: Materials & Structures

<b>Unit code</b>	<b>K/615/3517</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The production of 3D objects and spaces; that are suitable for use and safe to inhabit, requires an awareness of the properties and capabilities of materials and their structural application. Whether in a small domestic object, a commercial interior or luxury goods, materials play a key role in both visual appearance and functional use.

Through this unit students will develop an understanding of the fundamental properties of common materials and their structure. Through evaluation and testing, students will develop strategies for identifying appropriate materials for a variety of applications.

Topics covered in this unit are materials and material properties, material testing, basic structural forces, and material specification.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore the use of materials and structure in specific art and design contexts
- 2 Evaluate material properties through research and testing
- 3 Select materials for a given art and design project, based on research and testing
- 4 Present a material strategy, in response to a brief, for a given art and design project.

## Essential Content

### LO1 **Explore the use of materials and structure in specific art and design contexts**

*Historic overview of materials*

*Structural Forces*

*Structural materials*

*Material sources*

*Material production and processing*

### LO2 **Evaluate material properties through research and testing**

*Material Properties*

Hardness

Porosity

Brittleness

Colouring

Elasticity

Aesthetic qualities

Sustainability

*Material Testing*

Non-destructive testing

Destructive testing

Structural Testing

### LO3 **Select materials for a given art and design project, based on research and testing**

*Material selection and brief*

*Material selection criteria*

*Material selection and evaluation*

Supply chain

Waste

**LO4 Present a material strategy, in response to a brief, for a given art and design project**

*Drawing materials*

Drawing conventions

Computer Aided Design (CAD)

*Modelling with materials*

*Physical models*

Digital modelling

Digital prototypes

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Explore the use of materials and structures in specific art and design contexts		<b>L01 and L02</b> <b>D1</b> Analyse materials in use for specific projects, based on their material properties
<b>P1</b> Identify the materials used in given contexts. <b>P2</b> Describe the properties of materials used in specific contexts. <b>P3</b> Evaluate how materials manage structural forces in specific contexts.	<b>M1</b> Discuss the relationship between materials and structural forces in given contexts.	
<b>L02</b> Evaluate material properties through research and testing		
<b>P4</b> Test materials through experiment and application in an art and design project. <b>P5</b> Analyse materials based on results of testing	<b>M2</b> Compare different materials, for a common application, based on the results of testing and analysis	
<b>L03</b> Select materials for a given art and design project, based on research and testing		<b>D2</b> Justify the selection of materials and structural solutions for a given project.
<b>P6</b> Define the material properties and performance required, based on a project brief. <b>P7</b> Select materials to meet performance requirements	<b>M3</b> Use examples, samples and prototypes to present material selections for a given project	

Pass	Merit	Distinction
<p><b>LO4</b> Present a material strategy, in response to a brief, for a given art and design project.</p>		
<p><b>P8</b> Present a strategy for the use of materials and structures, related to a given brief.</p> <p><b>P9</b> Discuss the choice of materials for a given project, based on properties and performance.</p>	<p><b>M4</b> Use the results of analysis, based on materials research and testing, to support the presentation of a material strategy.</p>	

## Recommended Resources

### Textbooks

BARRETT, E. (2007) *Practice as Research: Approaches to Creative Arts Inquiry*. IB Tauris & Co Ltd.

BROWN, W.C. (2000) *The Sculpting Techniques Bible: An Essential Illustrated Reference for Both Beginner and Experienced Sculptors*. Spi Edition. Chartwell Books.

MCCREIGHT, T. (1999) *Jewellery: Fundamentals Of Metalsmithing*. Hand Books.

O'DOHERTY, B. (2000) *Inside the White Cube*. University of California Press.

ROSE, G. (2006) *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. Sage Publications Ltd.

NORMAN, A.D. (2002) *The Design of Every Day Things*. Basic Books.

PANNAFINO, J. (2012) *Interdisciplinary Interaction Design: A Visual Guide to basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design and Digital Device Experience*. Assiduous Publishing.

SENTENCE, B. (2004) *Ceramics: A World Guide to Traditional Techniques*. Thames & Hudson.

## **Links**

This unit links to the following related units:

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*19: Packaging Design*

*20: Ceramic & Glass*

*25: Surveying & Measuring*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*50: Material Selection & Specification*

## Unit 7: Computer Aided Design (CAD)

<b>Unit code</b>	<b>H/615/3645</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Computer Aided Design (CAD) is the use of computer technology in the creative industries, enabling the exploration of design ideas, the visualising of concepts through photorealistic and other visual styles of rendering, and to simulate how a design will look and perform in the real world prior to production. The ability to analyse, modify and optimise a Computer Generated Image (CGI), object and/or 3D environment is an integral part of the design process in all areas of the creative industries.

This unit aims to provide students with opportunities to develop their understanding and knowledge of CAD software applications used in the creative industries, and the practical skills to utilise the technology within their own creative work.

On successful completion of this unit students will be able to understand the current and prospective uses of CAD technology within creative industries, and be able to produce CAD drawing, objects, 3D environments and visualisations.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice
- 2 Use 2D and 3D CAD software to produce visualisations and technical drawings
- 3 Present drawings and renderings, for a given project, produced using CAD software
- 4 Evaluate the way in which CAD software may integrate into production processes.

## Essential Content

### LO1 **Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice**

*CAD hardware*

*CAD software applications*

*Products produced using CAD*

*Computer data storage of CAD files*

*CAD as used in*

Product design

Interiors

Fashion & textiles

Others

*Computer Aided Manufacturing (CAM)*

*Computer Aided Engineering (CAE)*

*3D printing technology*

*Sustainability*

### LO2 **Use 2D and 3D CAD software to produce visualisations and technical drawings**

*Conventions*

Orthogonal Drawings

Isometric/Axonometric Drawings

Technical Drawings

Scale

Line thickness/line types

Annotation

*3D Modelling Conventions*

Solid modelling

Surface modelling

Materials/textures

Lighting

**LO3 Present drawings and renderings, for a given project, produced using CAD software**

*Drawing formatting*

Drawing sizes/sheet sizes

Visual representation

Accurate scaling

Title blocks

*Output formats*

File types

Printing methods

Rendering methods

Wireframe

Hidden line

Shaded

Photorealistic

**LO4 Evaluate the way in which CAD software may integrate into production processes**

*Digital and non-digital workflows*

Integrating with other software

*Digital Production*

*Digital Prototyping*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice</p>		
<p><b>P1</b> Analyse the use of Computer Aided Design (CAD) in different art and design contexts.</p> <p><b>P2</b> Compare traditional and CAD-enabled processes in art and design.</p>	<p><b>M1</b> Evaluate how the use of CAD may be beneficial, or problematic, in different art and design contexts.</p>	<p><b>D1</b> Assess recent developments in CAD/CAM techniques and practices and their use in industry.</p>
<p><b>L02</b> Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project</p>		
<p><b>P3</b> Produce 2D drawings, exploring the technical and physical parameters of an art and design project.</p> <p><b>P4</b> Develop 3D models and visualisations to experiment with form, material and texture.</p>	<p><b>M2</b> Use 2D and 3D CAD drawings and visualisations as part of an iterative art and design development process.</p>	<p><b>D2</b> Produce finished 2D and 3D CAD outputs; which are accurately scaled, providing key technical information and communicate form, material and texture.</p>

Pass	Merit	Distinction
<p><b>L03</b> Present drawings and visualisations, for a given project, produced using CAD software</p>		<p><b>L03 and L04</b></p> <p><b>D3</b> Present finished 2D and 3D CAD outputs; integrating the use of related software and traditional production techniques to develop outputs that communicate the technical and aesthetic properties of an art and design project.</p>
<p><b>P5</b> Prepare a set of CAD drawings for a given project.</p> <p><b>P6</b> Evaluate the ability of CAD to enhance a project workflow.</p>	<p><b>M3</b> Use industry standard conventions in the production and presentation of 2D and 3D CAD output.</p>	
<p><b>L04</b> Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.</p>		
<p><b>P7</b> Evaluate the integration of CAD/CAM into own design and development process.</p> <p><b>P8</b> Discuss how CAD may impact upon the design process.</p>	<p><b>M4</b> Compare traditional and CAD enabled production in relation to efficiency and accuracy.</p>	

## Recommended Resources

### Textbooks

- BIRN, J. (2013) *Digital lighting and rendering (voices that matter)*. New Riders.
- BRYDEN, D. (2014) *CAD and rapid Prototyping for product design (portfolio skills)*. Laurence King.
- BURKE, S. (2006) *Fashion computing: design techniques and CAD (fashion design series)*. Burke Publishing.
- FIORELLO, J.A. (2010) *CAD for interiors: Beyond the basics*. John Wiley.
- LIPSON, H. and KURMAN, M. (2013) *Fabricated: The new world of 3D printing*. John Wiley.
- VAUGHAN, W. (2011) *Digital modeling*. New Riders.

### Links

This unit links to the following related units:

- 5: *3D Practices*
- 8: *Pattern Cutting & Garment Making*
- 9: *Fashion & Textiles Practices*
- 16: *Material Practices*
- 17: *Art/Craft Production*
- 19: *Packaging Design*
- 25: *Surveying & Measuring*
- 29: *Workflows*
- 30: *Surface Design*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 43: *Digital Fabrication*
- 46: *Technical Drawing*
- 53: *Workflows & Management*
- 54: *Professional Modelmaking*
- 55: *Jewellery Design*
- 56: *Project Management*
- 57: *3D Modelling & Rendering*

## Unit 8: Pattern Cutting & Garment making

<b>Unit code</b>	<b>M/615/3518</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The fashion industry is very diverse, with roles ranging from design-related to technical and business-related areas. Patterns are a critical part of both the design and technical fields of fashion. A design cannot be produced, or manufactured, without patterns which are accurate and well-structured. The process of garment making, following from the pattern, relies on skills in the understanding of pattern, use of textile and skill in sewing and assembly. Without these skills, fashion designs would never become actual clothing.

The main purpose of this unit is to provide students with opportunities to develop skills in the production of contemporary fashion and innovative pattern cutting. Students will carry out fabric sourcing and use digital technologies in the development of structured and unstructured clothing. They will learn the skills of design research, design interpretation and three-dimensional realisation, presentation, fit alteration, pattern drafting and adaptation, construction and manufacture. They will also carry out fabric sourcing and develop an awareness of sustainability and ethical issues. Live briefs and assignments will encourage students to problem solve and understand form, function and fashion design principles.

Individuality and professionalism are vital in the fashion industry, and students will develop a professional portfolio through a series of projects and live client-led projects.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents
- 2 Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief
- 3 Create toiles and final garments; demonstrating the safe use of equipment and relevant health and safety regulations
- 4 Produce a finished garment, evaluate and carry out quality checks.



## Essential Content

### LO1 **Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents**

*Historic development*

*Contemporary context*

*Fibres & Yarns*

Natural and synthetic fibres

Types of yarns

Finishes/coatings on fabrics

Elasticity

*Choosing fabrics for specific garments*

function and purpose

*Fabric analysis methods.*

*Production techniques*

Pattern cutting

Adaptation

Creating toiles

Fittings

Final garment production.

Sewing

Overlocking

Ironing

Basting

Construction

*Details of garments*

Pockets

Collars

Sleeves

Belts

**LO2 Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief**

*Understanding of body shapes*

Measuring specific areas of the body

Amount of 'give' in fabric

*Pattern annotation*

Sign

Symbols

Markings

*Adaptation techniques*

Modification methods

**LO3 Create toiles and final garments; demonstrating the safe use of equipment and relevant health and safety regulations**

*Timeline, step-by-step, flow chart of garment production.*

*Photographs of various stages of garment production.*

*Feedback from model/client.*

*Environmental risks and hazards*

*Adherence to safe studio practice*

*Health and safety aspects of using equipment*

**LO4 Produce a finished garment, evaluate and carry out quality checks**

*Final fitting, adaptations made.*

*Full analysis of finished garment.*

*Quality checks to professional standards.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Research the properties and characteristics of fabrics and fibres, in the production of garments, through historic and contemporary precedents</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Evaluate bespoke patterns and associated cutting requirements in order to select fabrics and fibres.</p>
<p><b>P1</b> Explain the properties and characteristics of fabrics and fibres for different types of garment</p> <p><b>P2</b> Present the findings of tests carried out on a range of fabrics and fibres</p>	<p><b>M1</b> Justify choice of fabrics and fibres for a given garment type, with reference to contextual research.</p>	
<p><b>LO2</b> Create a pattern, based on body measurements, using industry standard signs and symbols, in response to a given brief</p>		
<p><b>P3</b> Carry-out measurements of a given body, to define parameters for a pattern.</p> <p><b>P4</b> Develop a pattern, based on body measurements.</p> <p><b>P5</b> Apply standard signs, symbols, and annotation to a pattern.</p>	<p><b>M2</b> Refine a bespoke pattern, in relation to a brief; clearly documenting and justifying modifications throughout the process.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Create toiles and final garments, demonstrating the safe use of equipment and relevant health and safety regulations</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Produce finished garments, based on pattern cutting and toile experiments, that communicates the integration of a creative process with an understanding of form, fabric and sewing processes.</p>
<p><b>P6</b> Use toiles and pattern cutting exploration to test design ideas, and develop final garments.</p> <p><b>P7</b> Operate cutting and sewing equipment safely, highlighting the health and safety regulations associated with their use.</p>	<p><b>M3</b> Produce toiles and finished garments that show proficiency in the use of pattern-making and cutting.</p>	
<p><b>L04</b> Produce a finished garment, evaluate and carry out quality checks.</p>		
<p><b>P8</b> Define quality control measures for final garments, based on a given brief</p> <p><b>P9</b> Present the outcomes and process of garment development</p>	<p><b>M4</b> Analyse finished garments in relation to defined quality checks.</p>	

## Recommended Resources

### Textbooks

CAMPBELL, F.J. (2016) *Simple Tailoring & Alterations: Hems: Waistbands: Seams: Sleeves: Pockets: Cuffs: Darts: Tucks: Fastenings: Necklines: Linings* Paperback.

CHUNMAN, L.D. (2011) *Pattern Cutting – Portfolio Skills*.

HOLMAN, G. (2013) *Pattern Cutting Made Easy – A Step-by Step Introduction*.

KIISEL, K. (2013) *Draping: The Complete Course*

MAYNARD, L. (2010) *Dressmaker's Handbook of Couture Sewing Techniques*.

MERCHANT and MILLS. (2012) *Sewing Book*.

NAKAMICHI, T. (2010) *Pattern Magic*.

SADEK, D. (2016) *Inside Haute Couture*.

WINIFRED, A. (2008) *Metric Pattern Cutting for Men's and Women's Wear*.

ZAMAN, Z. (2014) *Fashion Pattern Cutting – Line, Shape and Volume*.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*6: Materials & Structures*

*7: Computer Aided Design (CAD)*

*9: Fashion & Textiles Practices*

*16: Material Practices*

*17: Art/Craft Production*

*21: Accessories*

*23: Fashion Collection*

*24: Visual Merchandising*

*27: Textile Technology*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*42: Styling*

*46: Technical Drawing*

*47: Branding & Identity*

*50: Material Selection & Specification*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

*62: Trend Forecasting*

## Unit 9: Fashion & Textiles Practices

<b>Unit code</b>	<b>T/615/3519</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The ever-changing global fashion and textile industry requires professionals who are aware of design and technical developments within the industry. Whether involved in the technical production, marketing and promotion, or design, an awareness of materials, processes and techniques is fundamental.

The aim of this unit is to provide students with the opportunity to develop a range of skills required in the fashion and textiles industry. Students will engage with fashion and textiles through experimentation with material, surface, form and function. They will apply creative thinking to the development of 2D and 3D textiles. Through a range of projects, students will develop as designers and makers. This will assist in enabling them to progress toward working in the fashion or textile industry.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore specialist areas of fashion and textiles practice; through historical and contemporary precedent research
- 2 Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief
- 3 Develop a range of fashion and textiles outcomes in response to a given brief
- 4 Evaluate a fashion & textile range in relation to a marketing strategy.



## Essential Content

### LO1 Explore specialist areas of fashion & textiles practice; through historical and contemporary precedent research

*Complete visual and written evidence of knowledge of several historical and contemporary periods or movements within Fashion and Textiles.*

*Creative, cultural, social, political, economic trends and contexts.*

*Specific materials, techniques and processes.*

*Fabric, paper, stitch, plastic, mixed media etc*

*Equipment and machinery.*

### LO2 Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief

*Experimentation and sampling.*

*Exploration of material, surface, form and function.*

*Design development.*

*Production of 2D and 3D samples.*

*Documentation of processes.*

### LO3 Develop a range of fashion and textiles outcomes in response to a given brief

*Analysing a brief.*

*Design development.*

*Production planning*

*Material Selection*

**LO4 Evaluate a fashion & textile range in relation to a marketing strategy**

*Evaluate a marketing strategy*

Fitness for purpose

Consumer needs

Contextual influence.

*Reflective practice*

Own development

Design process

*Presentation techniques*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Explore specialist areas of fashion &amp; textiles practice; through historical and contemporary precedent research</p>		
<p><b>P1</b> Discuss the historical development of fashion and textiles through precedents.</p> <p><b>P2</b> Investigate contemporary fashion and textiles practice through the work of a chosen designer.</p>	<p><b>M1</b> Evaluate specialist areas of Fashion and Textiles Practices, within historical and contemporary contexts.</p>	<p><b>D1</b> Analyse changes in Fashion and Textiles Practices through history, supported by precedent research.</p>
<p><b>L02</b> Produce a collection of two- and three-dimensional samples using different fabrics, materials and processes in response to a brief</p>		
<p><b>P3</b> Develop samples using different materials, fabrics and processes.</p> <p><b>P4</b> Assemble a collection of samples, suitable for a fashion &amp; textile collection, based on a given brief.</p>	<p><b>M2</b> Justify the samples included in a collection; based on colour, pattern, drape and suitability to meet the requirements of a given brief.</p>	<p><b>D2</b> Develop two- and three-dimensional samples that reflect a fluency in the use of different materials and processes, resulting in a collection based on critical evaluation of technical and aesthetic properties.</p>

Pass	Merit	Distinction
<p><b>LO3</b> Develop a range of fashion and textiles outcomes, in response to a given brief</p>		<p><b>LO3 and LO4</b></p> <p><b>D3</b> Present a collection of finished fashion &amp; textiles outcomes and development material; that communicate design intention, fabric/fibre selection and production quality to a given audience.</p>
<p><b>P5</b> Develop designs; using drawings, samples, and models, in response to a given brief.</p> <p><b>P6</b> Present design development material, in response to a brief, to gather feedback.</p>	<p><b>M3</b> Produce finished fashion &amp; textiles outcomes, based on evaluation of testing results, aesthetic quality and meeting the needs of the brief.</p>	
<p><b>LO4</b> Evaluate a fashion &amp; textile range in relation to a marketing strategy.</p>		
<p><b>P7</b> Prepare finished drawings, samples and models for a fashion and textile collection.</p> <p><b>P8</b> Present a fashion and textile collection to a given audience.</p>	<p><b>M4</b> Justify a final fashion and textile collection, in terms of how it addresses a given brief.</p>	

## Recommended Resources

### Textbooks

BRYANT W.M. (2016) *Fashion Drawing: Illustration techniques for fashion designers.*

DOMOR, C. (2016) *Philosophy of Textile: Between Practice and Theory.*

DRAPER, J. (2013) *Stitch and Structure: Design and Technique in two and three-dimensional textiles.*

FUKAI, A., SUOH, T., IWAGAMI, M., KOGA, R. and NII, R. (2016) *Fashion: A History from the 18th to the 20th Century.*

HOLMES, C. (2015) *Stitch Stories: Personal Places, Spaces and Traces in Textile Art.*

KELLY, A. (2016) *Textile Nature: Textile Techniques and Inspiration from the Natural World.*

MUIR, R. (2016) *Vogue 100: A Century of Style.*

SCHOESER, M. (2012) *Textiles: The Art of Mankind.*

THITTICHAJ, K. (2014) *Reclaimed Textiles Techniques for paper, stitch, plastic and mixed media.*

UDALE, J. (2014) *Textiles and Fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear.*

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 21: Accessories*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 25: Surveying & Measuring*
- 27: Textile Technology*
- 28: Visual Communications*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 43: Digital Fabrication*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 49: Art Direction*
- 50: Material Selection & Specification*
- 55: Jewellery Design*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

## Unit 10: Lighting for Photography

<b>Unit code</b>	<b>K/615/3520</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Lighting is a key factor in creating a successful photographic image, and determines the brightness, tone, mood and atmosphere of a picture. Therefore, it is necessary to control and manipulate light correctly in order to get the best texture, vibrancy of colour and luminosity on your subjects. This can be demonstrated and learnt by considering the distribution of the shadows and highlights accurately in a photograph so that you can create stylised professional looking photographs.

Lighting is used and considered for both studio and location shoots, where set techniques and equipment are used to help create shadow and tone. The position of light will develop consideration of the light direction, so that the light can be used or set in a particular direction to enhance a photograph. Light can be shaped and diffused to reduce glare and harsh shadows. There are also artificial light sources which will soften the strength of the light to create more natural looking result.

By the end of this unit students will be able to plan and consider set lighting techniques needed either in the studio or on location for multiple genres. They will show evidence of planning set photography shoots, with proof of both technical and creative factors considered. This plan will also demonstrate their reasons for the choice of lighting, its strength and their selection of accessories. They will work through the process of shooting, by critically selecting and evaluating their outcomes so that they are appropriate for the client needs, their creative intentions and the techniques employed.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedent in lighting for photography
- 2 Illustrate lighting requirements, for a given context, in response to a brief
- 3 Produce photographic images, utilising lighting equipment and techniques
- 4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.



## Essential Content

### LO1 **Explore historical and contemporary precedent in lighting for photography**

#### *Understanding lighting*

Language and properties of light

Science of light

Circle of confusion

Lighting for your target audience

Position of Light

Lighting types to harness and improve your photography

#### *Contextual research*

Contemporary photographers that specialise in studio or location

Historical photographers that use lighting, exposure and tone.

*Professional practice areas to cover that relate to organising either a studio or location shoot*

Team communication

Times of the day when on location

Organizational skills when booking subjects

Identifying equipment

Budgets

Shooting list

### LO2 **Illustrate lighting requirements, for a given context, in response to a brief**

*Writing and responding to client briefs*

*Develop professional practice in organizational skills*

Setting up backdrops, locations and space to use for a photography shoot

Rules and permission of proprietor

Positioning of models and props.

*Flash Photography, Speedlight's, strobe lighting and Lighting Gear*

*Exposure on location*

Light ratio metering

Law of reflection

Understanding histograms

Natural light & light modifiers

TTL meter on location

*Colour Temperatures*

*Reception lighting swot analysis*

*Using unique textures, locations & backgrounds*

*Indoor lighting*

Reflective surfaces

Shooting against a window

Adding a reference point and ambience

Shooting into a mirror and creating separation

### **LO3 Produce photographic images, utilising lighting equipment and techniques**

*Health and safety for location photography*

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

*Health and safety for studio photography*

equipment on location

weather conditions

risk assessments

safety procedures

model release forms issued.

COSHH regulations  
environmental practices  
PAT testing  
public liability  
insurance

*Lighting techniques:*

One, two, three light and high/low-Key Setup  
TTL Meter within studio.  
Edge lighting for fashion, product photography or cinematography  
Rembrandt, loop and butterfly lighting for fashion photography  
Silhouette on White Seamless  
Sideways Clamshell Lighting  
Bare Bulbs and V-Flats  
Snoots and Gels  
Dynamic Range & Dramatic Portrait Lighting  
Sideways Clamshell Lighting  
*Model direction and positioning dependant on gender, age and styling.*  
*Cinematography*  
*Backdrops and props in the studio*

**LO4 Demonstrate the use of lighting for photography through the presentation of a collection of photographic images**

*Critical and evaluation strategies*

client needs  
creative intentions  
techniques employed in final images.

*Portfolio organisational skills*

*Photoshop, sizing and printing.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore historical and contemporary precedent in lighting for photography		<b>D1</b> Critically analyse the differences between lighting for studio and location, based on historic and contemporary precedents.
<p><b>P1</b> Explore the process and practice of studio and location photographers.</p> <p><b>P2</b> Discuss the development of studio and location photography through precedent research</p>	<p><b>M1</b> Evaluate the use of lighting by different photographers, in different contexts.</p>	
<b>LO2</b> Illustrate lighting requirements, for a given context, in response to a brief		<b>D2</b> Critically evaluate the potential of different applications of lighting techniques for a given context, to justify an approach for a final shoot.
<p><b>P3</b> Evaluate a given brief to identify lighting requirements for a given context.</p> <p><b>P4</b> Discuss the health and safety risks associated with lighting for studio and location photography.</p>	<p><b>M2</b> Experiment with different lighting arrangements, to develop a strategy for photographic lighting, in relation to a given context.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Produce photographic images, utilising lighting equipment and techniques</p>		<p><b>L03 and L04</b></p> <p><b>D3</b> Present a collection of finished photographic images that communicate a creative approach to light, shadow, contrast and colour through the use of lighting equipment and techniques, in response to a given brief.</p>
<p><b>P5</b> Setup equipment, in support of a lighting strategy, to enable final photo shoot.</p> <p><b>P6</b> Produce photographic images, using lighting and camera equipment.</p>	<p><b>M3</b> Refine photographic images, through testing and reshoot, following adjustment to lighting and camera equipment.</p>	
<p><b>L04</b> Demonstrate the use of lighting for photography through the presentation of a collection of photographic images.</p>		
<p><b>P7</b> Present a collection of photographs, from location and studio, in response to a given brief.</p> <p><b>P8</b> Communicate the relationship between lighting strategies and the creative intention of photographs</p>	<p><b>M4</b> Compare similar photographs, with different lighting conditions, to justify the selection of a final image.</p>	

## Recommended Resources

### Textbooks

BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.

GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes: 40 Flash Workshops: Rocky Nook*.

GOCKEL, T. (2015) *One flash! great photography with just one light*. California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.

MOWBRAY, M. (2015) *The Speedlight Studio. US: Amherst Media*.

KELBY, S. (2011) *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image. US: Pearson Education, New Riders Publishing*.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*11: Photographic Practices*

*12: Screen-based Practices*

*19: Packaging Design*

*24: Visual Merchandising*

*28: Communication in Art and Design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*38: Advanced Photography Studies*

*42: Styling*

*47: Branding & Identity*

*48: Conceptual Practice*

*49: Art Direction*

*52: Moving Image*

*53: Workflows & Management*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

## Unit 11: Photographic Practices

<b>Unit code</b>	<b>M/615/3521</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The photographic profession is one which has both a long history and is rapidly evolving. The development of new technologies, in digital photography and digital image manipulation has changed the way that we take and process images. However, there remain constants within the practice of photography that underpin all aspects the profession.

This unit introduces students to the use of a range of photographic equipment, techniques and processes to underpin the creation of photographic meaning. Consideration is given to how photographic meaning is constructed and students will develop and awareness of the technical and visual codes, as well as exploring ways in which to challenge these conventions. This exploration will allow students to enhance their visual language and realise their creative potential, and will encourage the development of transferable skills across photographic genres.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Apply research and planning techniques, to develop a photographic strategy, in response to a given brief
- 2 Evaluate equipment, techniques and processes in order to realise a photographic product
- 3 Analyse the characteristics of photographic images in meeting a brief
- 4 Critically evaluate the selection and presentation of photographic images.

## Essential Content

### LO1 **Apply research and planning techniques, to develop a photographic strategy, in response to a given brief**

*Research techniques (primary, secondary)*

Source material

Other photographer

Analysis

Observation

Testing

Inspiration boards

Empathy

Audience awareness

*Planning*

Organisation

Communication

Contingency

Resources

Time planning

Shot lists

Location scouting

Logistics

Tracking the creative journey

### LO2 **Evaluate equipment, techniques and processes in order to realise a photographic product**

*Range and use of equipment*

Cameras

Lenses

Accessories

Props

Equipment checks.

*The shoot*

Managing others

Health and Safety.

Control

Technical codes

Problem solving

Manipulation of light

Light supplementing

Flash

Exposure triangle

*Post Production*

Editing software

Image correction

Manipulation

Special effects.

*Film and digital equipment and processes*

*Use of technical language*

**LO3 Analyse the characteristics of photographic images in meeting a brief**

Visual codes:

Composition

Balance

Movement

Depth of field

Focal Point

Cohesion

Contrast

*Technical Codes:*

Lighting

Camera controls

Sequencing, relationship and narrative

Post production

*Fit for purpose:*

Specialisation

Genre

Client expectations

Audience

Communication intentions

**LO4 Critically evaluate the selection and presentation of photographic images**

*Critical selection*

Importance of editing

Contact sheets

Notating contacts

Objectivity/subjectivity

Value of critique

*Technical editing*

*First edit*

*Second edit*

*Final edit*

*Presentation techniques*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Apply research and planning techniques, to develop a photographic strategy, in relation to a given brief</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce photographic products, that reflect a creative approach to using combinations of equipment, techniques and processes, in response to a given brief.</p>
<p><b>P1</b> Evaluate a photography brief to identify areas for research and testing.</p> <p><b>P2</b> Use research to develop a strategy for the production of photographic work in response to a brief.</p>	<p><b>M1</b> Develop a photographic strategy that recognises the resources, equipment, location information, and documentation to support a photographic shoot.</p>	
<p><b>LO2</b> Evaluate equipment, techniques and processes in order to realise a photographic product</p>		
<p><b>P3</b> Discuss the equipment, techniques and processes of photographic production.</p> <p><b>P4</b> Demonstrate the use of photographic equipment, techniques and processes in response to a given brief.</p>	<p><b>M2</b> Produce photographic experiments, utilising different lenses, cameras, lighting and processes, to evaluate their influence on outcome and quality.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Analyse the characteristics of photographic images in meeting a brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a collection of photographic products, selected to meet the needs of a given brief, reflecting an ability to precisely manage equipment, processes, and techniques in different contexts.</p>
<p><b>P5</b> Discuss the visual and compositional characteristics of photographic products and how these meet the needs of a given brief.</p> <p><b>P6</b> Analyse the techniques and processes used to produce given photographic products.</p>	<p><b>M3</b> Evaluate the relationship between creative intention of photographic products, image characteristics and the requirements of a given brief.</p>	
<p><b>L04</b> Critically evaluate the selection and presentation of photographic images.</p>		
<p><b>P7</b> Evaluate photographic products in order to select for presentation, in relation to a given brief.</p> <p><b>P8</b> Present a selection of photographic products in response to a given brief.</p>	<p><b>M4</b> Justify the selection of photographic images for presentation, with reference to context, technique and characteristics.</p>	

## Recommended Resources

### Textbooks

ANG, T. (2000) *Picture editing. 2nd ed.* Oxford: Focal Press.

ANGIER, R. (2015) *Train your gaze: a practical and theoretical introduction to portrait photography.* 2nd ed. London: Bloomsbury.

ATHERTON, N. (2007) *The illustrated digital camera handbook: the ultimate guide to making great shots.* London: Flame tree.

BALDWIN, G. and JURGEN, M. (2009) *Looking at photographs: a guide to technical terms.* 2nd ed. Los Angeles: J Paul Getty Museum.

BAVISTER, S. (2007) *Lighting for portrait photography.* Mies: Rotovision.

EDWARDS, G. (2006) *100 ways to take better landscape photographs.* Cincinnati: David and Charles Ltd.

FANCHER, N. (2015) *Studio anywhere: a photographer's guide to shooting in unconventional locations.* London: Peachpit Press.

FREEMAN, J. (2007) *The photographer's manual: how to get the best picture every time, with any kind of camera.* London: Hermes House.

FROST, L. (2006) *Creative photography handbook.* Newton Abbot: David and Charles Ltd.

GEORGES, G. (2005) *Digital photography: top 100 simplified tips and tricks.* 2nd ed. New Jersey: Wiley Publishing. (Visual technology book)

GOCKEL, T. (2015) *One flash! great photography with just one light.* California: Rocky Nook.

GREY, C. (2010) *Studio lighting: techniques for photography.* Buffalo: Amherst media.

HALES-DUTTON, V. (ed.) (2007) *Collins complete photography manual: everything you need to know about photography, both digital and film.* London: Collins.

HEDGECOE, J. (2009) *The art of digital photography.* London: Dorling Kindersley.

HICKS, R. and SCHULTZ, F. (1994) *The lens book: choosing and using lenses for your SLR.* Newton Abbot: David & Charles.

HUNTER, F. (2007) *Light-science and magic: an introduction to photographic lighting.* 3rd ed. Oxford: Focal Press.

LAWRENCE, J. (2012) *Photographing shadow and light.* New York: Amphoto

MALPAS, P. (2007) *Capturing colour.* Lausanne: AVA Publishing. (Basics photography)

PRAKEL, D. (2009) *Working in black and white.* Lausanne: AVA Publishing. (Basics photography)

VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light*. New York: Amherst Media.

WESTON, C. (2006) *Exposure*. Lausanne: AVA. (Photography FAQs)

ZUROMSKIS, C. (2013) *Snapshot photography: the lives of images*. London: MIT Press Ltd.

## **Journals**

*British Journal of Photography*

*PDN (Photo District News)*

## **Links**

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

10: *Lighting for Photography*

12: *Screen-based Practices*

24: *Visual Merchandising*

26: *Darkroom Techniques*

28: *Communication in Art & Design*

29: *Workflows*

31: *Visual Narratives*

32: *Professional Practice*

33: *Applied Practice: Collaborative Project (Pearson-set)*

38: *Advanced Photography Studies*

42: *Styling*

47: *Branding & Identity*

48: *Conceptual Practice*

49: *Art Direction*

56: *Project Management*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*



## Unit 12: Screen-based Practices

<b>Unit code</b>	<b>T/615/3522</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The creative industries offer a stimulating and competitive jobs market for practitioners who possess a high level of technical and practical know-how in manipulating and developing artwork using screen-based practices. However, many employers in the industry suggest that they have difficulty in recruiting applicants due to lack of skills in this area.

This unit is designed to provide students with the opportunity to explore and develop the technical skills required to create artwork using screen-based practices.

On successful completion of this unit students will be able to use screen-based practices to develop artwork for a range of purposes. They will be able to source, create and develop artwork on screen and will be aware of the considerations that need to be made in outputting their artwork for use in a range of contexts. Within this they will also explore the process of digitising and refining physical products using screen-based practices.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate the use of software/systems in the production of screen-based work
- 2 Explore the techniques of screen-based production through experimentation
- 3 Use industry standard software and hardware in the production of final screen-based work, in response to a given context
- 4 Discuss the use of screen-based techniques, highlighting best practice in the production of work.

## Essential Content

### LO1 Evaluate the use of software/systems in the production of screen-based work

*Types of Assets*

Original Production

Stock Assets

*Application Software*

Raster based applications

Vector based applications

Alternative Media Editors

*Hardware Peripherals*

Input

Output

Storage

Asset Management

### LO2 Explore the techniques of screen-based production through experimentation

*Workspace layouts*

Palettes

Windows/tabs

*Tools, tool options*

*Manipulation of assets*

*Layers Shortcuts and automation*

*Software integration*

### LO3 Use industry standard software and hardware in the production of final screen-based work, in response to a given brief

*Project inception*

Establish and develop ideas.

Source assets (original, stock, commission)

Testing concepts

*Produce artwork*

Select appropriate formats.

Apply tools and features to develop original artwork.

Test and troubleshoot developments.

Export and output

Professional protocols

*Legal and ethical considerations*

Copyright

Property rights

Confidentiality

Ethics

Accessibility

**LO4 Discuss the use of screen-based techniques, highlighting best practice in the production of work**

*Reflect on finished artwork*

*Sources of information*

*Client feedback*

*Audience feedback*

*Peer feedback*

*Surveys*

*Interviews*

*Focus groups.*

*Automated testing*

*Technical and aesthetic qualities.*

Safe areas

Colour reproduction

Rendering

Cross platform compatibility

*Compare with initial intentions and client requirements*

*Areas for future development.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Evaluate the use of software/systems in the production of screen-based work</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Use software and hardware peripherals to develop exploratory screen-based work that reflects an ability to achieve outputs, using assets from different sources.</p>
<p><b>P1</b> Describe the types of assets that can be used in the development of artwork in screen-based practices.</p> <p><b>P2</b> Explain the application software used to develop artwork in screen-based practices.</p> <p><b>P3</b> Discuss the hardware and peripherals used to develop artwork in screen-based practices.</p>	<p><b>M1</b> Examine how software and hardware peripherals are combined to process, develop and produce screen-based artwork.</p>	
<p><b>LO2</b> Explore the techniques of screen-based production through experimentation</p>		
<p><b>P4</b> Explore the techniques used to create artwork using screen-based practices.</p> <p><b>P5</b> Develop screen-based artwork through experimentation and iteration.</p>	<p><b>M2</b> Compare different techniques, and their results, to select an approach to screen-based artwork production.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Use industry standard software and hardware in the production of final screen-based work, in response to a given brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a body of screen-based work, including development and final work that communicates the integration of software techniques, hardware, asset management and manipulation, in response to a given brief.</p>
<p><b>P6</b> Identify assets, software and hardware necessary to produce work for a given brief.</p> <p><b>P7</b> Apply screen-based practices to produce work, in response to a given brief.</p> <p><b>P8</b> Evaluate the ethical and legal issues associated with the use of different assets.</p>	<p><b>M3</b> Produce final screen-based work that reflects an ability to coordinate the use of software and hardware to manage and manipulate assets.</p>	
<p><b>L04</b> Present the outcomes of a screen-based development process and final work, to a defined audience.</p>		
<p><b>P9</b> Assess the application of screen-based practices to develop final work for presentation.</p> <p><b>P10</b> Present development and final screen-based work, in response to a brief.</p>	<p><b>M4</b> Evaluate screen-based work for inclusion in a presentation, to communicate development techniques and processes used to achieve finished outcomes.</p>	

## Recommended Resources

### Websites

<a href="http://creativenerds.co.uk/">http://creativenerds.co.uk/</a>	Creative Nerds (Tutorials/Reference)
<a href="http://www.designbolts.com/">http://www.designbolts.com/</a>	Design Bolts (Tutorials/Reference)
<a href="https://vectorcove.com/">https://vectorcove.com/</a>	Vector Cove (Tutorials/Reference)
<a href="http://www.digitalartsonline.co.uk/">http://www.digitalartsonline.co.uk/</a>	Digital Arts Magazine (Tutorials/Reference)
<a href="http://www.creativebloq.com/">http://www.creativebloq.com/</a>	Creative Bloq (Tutorials/Reference)

### Links

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*7: Computer Aided Design (CAD)*

*8: Pattern Cutting & Garment Making*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*13: Typography*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*19: Packaging Design*

*23: Fashion Collection*

*24: Visual Merchandising*

29: *Workflows*  
32: *Professional Practice*  
33: *Applied Practice: Collaborative Project (Pearson-set)*  
34: *Advanced Interior Design Studies*  
35: *Advanced Product Design Studies*  
36: *Advanced Fashion Studies*  
37: *Advanced Textiles Studies*  
38: *Advanced Photography Studies*  
39: *Advanced Graphic Design Studies*  
40: *Advanced Art Practice Studies*  
41: *Advanced Digital Design Studies*  
42: *Styling*  
43: *Digital Fabrication*  
45: *Web Design*  
46: *Technical Drawing*  
47: *Branding & Identity*  
52: *Moving Image*  
53: *Workflows & Management*  
57: *3D Modelling & Rendering*  
58: *Creative Industries Placement*  
60: *Digital Animation*  
61: *Creative Entrepreneurship*



## Unit 13: Typography

<b>Unit code</b>	<b>F/615/3524</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Typography has a long history that can be traced through the Middle East and East Asia; the development of letter punches, the use of stone, clay, wood and then cast metal type in the fifteenth century Rhine valley. With the introduction of photo-typesetting and then; in recent years, digital type, typography has moved from a skilled niche activity to one that is accessible to anyone with a computer.

Typography includes the processes of making type legible (judged by the ability of the viewer to recognise different characters, or letters), readable (the viewer's ability to take in the meaning of sentences and paragraphs, by factors such as the distinction between different letters, line length, margins and the spaces between letters and between lines) and of communicating ideas or feelings (by factors such as the weight of letter, variety of width, height and curve in elements such as the stem). Taken together, these processes aim to order text that is fit for its intended purpose, communicates an appropriate message and is of itself interesting to look at.

The aim of this unit is to raise awareness of techniques and processes of typography in both print and digital forms, to understand the current terminology and to creatively explore skills within graphic design, which are then applied within a typography brief.

On successful completion of this unit students will appreciate some of the subtleties in creating and applying typography successfully and will have experienced and developed knowledge of fundamental skills necessary to progress to higher level study and commercial practice.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the application of typographic practice in print and digital workflows
- 2 Explore typographic technologies and processes in specific contexts
- 3 Apply typographic principles and processes in meeting a brief
- 4 Present finished typographic outputs, for print and digital workflows.

## Essential Content

### LO1 Investigate the application of typographic practice in print and digital workflows

#### *Current practice*

Terminology

Trends

New technologies

Cultural conventions

Contemporary and historical context

Sustainability

Visual impairment

Typeface creation

Typeface application

Typographical principles, conventions

Page grids

Categories, structures

Typesetting software

Font editing

Purpose within graphic design

Use of traditional processes

#### *Print workflows*

Printer specifications

Colour space

Font availability

Resolution

Dimensions

Line screen

Trim

Bleed

Trapping

Proofing

Sign off

*Screen workflows*

Development environment

Font availability

Coding

Editing

Collaborative deployment

Browser compatibility

Screen size

Use in moving images

Testing

**LO2 Explore typographic technologies and processes in a specific contexts**

*Identifying client needs*

Timescale

Scope of brief

Design constraints

Contexts

Advertising

Books

Magazines

Websites

Mobile devices

Information graphics

Logotype

Packaging

Gaming

Creative

Scientific

Technical

*Techniques and processes*

Initial planning

Selection of typeface and font

Legibility

Readability

Visual communication

Style

Line height

Kerning

Justification

Headings

Use of white space

Text blocks

*Health and Safety*

Health and safety in the workshop

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH).

**LO3 Apply typographic principles and processes in meeting a brief**

Output formats

Typeface and font development

Layout, grids

*Testing, user feedback*

*Editing*

*Presentation*

*Workflow management*

**LO4 Present finished typographic outputs, for print and digital workflows**

*Finishing*

*Documentation*

*Collaboration*

*Contextual understanding*

*Creative development of brief*

*Reflective practice*

*Project journal/blog*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate the application of typographic practice in print and digital workflows</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically evaluate research and experiments, in the use of typographic techniques and processes, to develop initial concepts/proposals.</p>
<p><b>P1</b> Investigate the development of typographic practices through research into historical and contemporary contexts.</p> <p><b>P2</b> Discuss how typographic techniques and processes are used in print and screen workflows.</p>	<p><b>M1</b> Evaluate the use of typographic techniques and processes within a given art and design context.</p>	
<p><b>LO2</b> Explore typographic technologies and processes in specific contexts</p>		
<p><b>P3</b> Assess a brief to define the context and constraints of a project.</p> <p><b>P4</b> Explore typographic technologies and processes in specific contexts.</p> <p><b>P5</b> Discuss the health and safety issues associated with typographic practices.</p>	<p><b>M2</b> Analyse initial/ conceptual proposals in relation to client needs and design constraints.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Apply typographic principles and processes in meeting a brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present finished outputs and development work that shows control of the typographic techniques and processes necessary to enable a creative process for specific contexts.</p>
<p><b>P6</b> Produce final proposals, for a given context, in response to a brief.</p> <p><b>P7</b> Justify the use of typographic techniques and processes in meeting client needs and design constraints.</p>	<p><b>M3</b> Evaluate user feedback in support of developing final proposals.</p>	
<p><b>L04</b> Present finished typographic outputs, for print and digital workflows.</p>		
<p><b>P8</b> Present finished outputs, and development work, for a given context; in response to a brief.</p> <p><b>P9</b> Justify the use of typographic principles and processes.</p>	<p><b>M4</b> Produce outputs in a format that is suitable to the specific context, using the conventions of typography</p>	



## Recommended Resources

### Textbooks

BAINES, P. and HASLAM, A. (2005) *Type and Typography*. 2nd ed. New York: Watson-Gupthill/Random House.

BRINGHURST, R. (2013) *The Elements of Typographic Style: Version 4.0: 20th Anniversary Edition*. Dublin: Hartley and Marks.

GARFIELD, S. (2010) *Just My Type: A Book About Fonts*. London: Profile Books.

HOLLIS, R. (2006) *Swiss Graphic Design: The Origins and Growth of an International Style, 1920–1965*. New Haven CT: Yale University Press.

SPIEKERMANN, E. et al. (2006) *Fontbook*. London: FSI FontShop International.

SPIEKERMANN, E. (2013) *Stop Stealing Sheep & Find Out How Type Works*. 3rd ed. (Graphic Design & Visual Communication Courses). London: Adobe Press/Peachpit/Pearson.

STRIZVER, I. (2010) *Type Rules! The Designer's Guide to Professional Typography*. Chichester: Wiley.

### Websites

designmuseum.org	The Design Museum, London (Research)
www.ilovetype.co.uk	London-based typographic designers (Research)
ilovetypography.com	I Love Typography (Research)
typographica.org	Typographica – Type review, books, commentary (Research)
typography.guru	Typography.guru (Reference)

### Journals & Magazines:

*Eye Magazine*

*Design Week*

*Smashing Magazine*

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*12: Screen-based Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*18: Digital Design Practices*

*19: Packaging Design*

*24: Visual Merchandising*

*28: Communication in Art & Design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*39: Advanced Graphic Design Studies*

*41: Advanced Digital Design Studies*

*45: Web Design*

*53: Workflows & Management*

*60: Digital Animation*

## Unit 14: Graphic Design Practices

<b>Unit code</b>	<b>J/615/3525</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Graphic design has come to embody a broad spectrum of practices, including illustration, corporate identity, motion graphics, packaging, print, interface and screen based practices and alternative methods of communicating information. The growth of this area is facilitated with new platforms and a demand for innovative communication. The graphic designer is required to work within very specific creative and technical constraints, applying standards, ethical approaches and positive organisation and communication skills to meet these.

The aim of this unit is to develop students' confidence in managing a graphic design project through the full spectrum of the design cycle. At each of these stages, students will apply graphic design practices associated with the industry in order to create a coherent graphic communication product in a specialist area.

Topics included in this unit are the contextual awareness of graphic design practices, appreciation and exploitation of design constraints, working with a broad spectrum of materials and technology, applying reflection and testing within the development stage, efficient graphic design practices and delivering a graphic solution to a client.

On successful completion of this unit students will recognise and practice the individual steps required to efficiently produce a graphic design outcome. They will do this by applying systematic research techniques, formulating and implementing a brief with awareness of context, applying design iteration and reflection and quality control measures, and delivering a proficient product.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Apply research techniques to establish an awareness of context, related to a graphic design problem
- 2 Develop a graphic design brief, to meet client needs in a given context
- 3 Explore alternative solutions to a graphic design brief
- 4 Present a final graphic design solution to a client.

## Essential Content

### LO1 **Apply research techniques to establish an awareness of context, related to a design problem**

*Information gathering for graphic design research*

Historic

Contemporary

Material properties

Processes

Platforms

*Function of research for scenarios*

Business decisions

Product growth

Audience scaling

Changing behaviour

Positioning

Quantitative and qualitative analysis

Psychographics and demographics

*Product constraints of print and screen based production*

Scale

Platforms

Device

Equipment

Cost

## LO2 **Develop a graphic design brief, to meet client needs in a given context**

*Client needs and graphic communication strategies*

Informing

Subversion

Persuasion

Comparison

Demonstration

Narrative

Experiential

*Project specifications*

Timescales

Scale of operation

Standards

Ethics

Sustainability

Quality assurance

Business data

Resources

Deliverables

Milestones

Context

Budget

*Legislation*

Copyright

Licensing

Creative Commons

Consumer protection

Equal opportunities

Disability Discrimination Act

Privacy

Trademarks

*Costing*

Price comparison

Suppliers

Printers

Distributors

Stakeholders

**LO3 Explore alternative solutions to a graphic design brief**

*Testing & Refinement*

Materials and properties

Physical tools

Digital tools

Image manipulation

Layout

Information organization

*Synthesis*

Analysis

Quality assurance

Reflection

Risk assessment

Risk management

Communication strategies

Imagery

Typography

Photography

Illustration

Signs

Symbols

Ideograms

Pictograms

Icons

Pattern

Motion

Screens

Tactile

Material properties

*Efficiency tools*

Automation

Communication

Collaboration

Standardisation

Organisation

File management

Testing

Optimisation



## LO4 **Present a final graphic design solution to a client**

### *Output*

Colour system

Formats

Printing processes

Marks, bleed and slug

Compression

Embed

Error resolving

Package

Codec

Master files

Swatches

Print and screen readiness

Optimisation

### *Presentation*

Fitness for purpose

Development narrative

Milestones

Issue resolving

Innovation

Relationship to core values

Testing feedback

Specifications

Efficiency

Cost

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Apply research techniques to establish an awareness of context, related to a graphic design problem</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically evaluate the relationship between client need and communication strategy in the development of a project brief.</p>
<p><b>P1</b> Discuss the role of graphic design within a given context.</p> <p><b>P2</b> Explore a graphic design problem through historic and contemporary precedent.</p>	<p><b>M1</b> Analyse a graphic design problem in relation to broader social and cultural issues.</p>	
<p><b>LO2</b> Develop a graphic design brief, to meet client needs in a given context</p>		
<p><b>P3</b> Evaluate client needs to define a communication strategy and project specifications.</p> <p><b>P4</b> Define a project brief through research and analysis of client needs, in relation to a communication strategy.</p> <p><b>P5</b> Discuss the role of legislation in graphic design practice.</p>	<p><b>M2</b> Assess a brief to ensure that it provides indication of strategic approaches to communication, cost, and legislation.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Explore alternative solutions to a graphic design brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present the process and outcomes of graphic design practice, showing synthesis of client needs, creative intention and the integration of tools, techniques and processes.</p>
<p><b>P6</b> Develop graphic design proposals, utilising industry standard materials, tools and techniques.</p> <p><b>P7</b> Refine a graphic design proposal, based on analysis of feedback, through an iterative process.</p>	<p><b>M3</b> Evaluate multiple graphic design proposals to identify the solution that best meets client needs and creative intentions.</p>	
<p><b>L04</b> Present a final graphic design solution to a client.</p>		
<p><b>P8</b> Produce final graphic design products, in relation to a communication strategy, to meet client needs.</p> <p><b>P9</b> Present a graphic proposal to a client, communicating both process and outcomes.</p>	<p><b>M4</b> Justify final design outcomes, based on response to feedback and suitability to context.</p>	

## Recommended Resources

### Textbooks

AMBROSE, G. and HARRIS, P. (2016) *The Production Manual: A Graphic Design Handbook*. United Kingdom: Bloomsbury Academic.

AMBROSE, G. (2015) *Design Thinking for Visual Communication*. 2nd ed. London: Bloomsbury Academic.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methodologies in Graphic Design*. 3rd ed. London: Bloomsbury Academic.

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. London: Thames & Hudson.

DABNER, D., STEWART, S. and ZEMPOL, E. (2014) *Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media*. 5th ed. London: Thames & Hudson.

FINE, P.C. (2016) *Sustainable Graphic Design: Principles and Practices*. Oxford: Berg Publishers.

HELLER, S. and TALARICO, L. (2010) *Graphic: Inside the Sketchbooks of the World's Great Graphic Designers*. London: Thames & Hudson.

LUPTON, E. (2010) *Thinking with Type*. 2nd ed. New York: Princeton Architectural Press.

MUNARI, B. and CREAGH, P. (2008) *Design as Art*. London: Penguin.

VIT, A. and GOMEZ-PALACIO, B. (2011) *Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design*. London: Rockport Publishers.

### Journals and Magazines:

*Eye Magazine*

*How Design*

*Layers*

*Print*

*Communication Design, Interdisciplinary and Graphic Design Research*

*Design Week*

*Design Issues*

*Journal of Design History*

*Communication + Place*

*Smashing Magazine*

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*12: Screen-based Practices*

*13: Typography*

*18: Digital Design Practices*

*19: Packaging Design*

*24: Visual Merchandising*

*28: Communication in Art & Design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*39: Advanced Graphic Design Studies*

*41: Advanced Digital Design Studies*

*45: Web Design*

*47: Branding & Identity*

*52: Moving Image*

*53: Workflows & Management*

*56: Project Management*

*58: Creative Industries Placement*

*60: Digital Animation*

*61: Creative Entrepreneurship*

## Unit 15: Media Practices

<b>Unit code</b>	<b>L/615/3526</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Contemporary art and design practice has moved beyond the traditional media of pencil, paint, clay, etc. Today's practices may engage with a more modern definition of 'media' which includes moving image (film/video), sound, digital forms, and much more. As the practices of art and design have embraced diverse forms of media, there has been a convergence of different forms of practice. Contemporary practitioners, working in media, will regularly combine different methods, techniques and processes.

This unit requires students to select appropriate media practices to utilise alongside or within their chosen discipline. Whether this be the selection of audio/visual materials to enhance a graphic design piece or webpage, or the use of audio within an art installation or fashion show, this unit will allow students to apply research, planning and application of a chosen media practice. In order to correctly utilise and apply media practices, students will need to consider the purpose and outcomes of the medium they have selected and be able to apply these practices appropriately to their work.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate the equipment, techniques and processes of media production through contextual research
- 2 Develop a media production proposal through research and experimentation, in response to a brief
- 3 Apply media practice tools and techniques in the execution of a final outcome
- 4 Present the outcomes of a media practice design process to an identified audience.

## Essential Content

### LO1 Evaluate the equipment, techniques and processes of media production, through contextual research

*Historical and contemporary precedent*

Developments in technology

Emerging technologies

Niche media

Relationship of media to genre and subgenre

Evolution of genre

*Equipment*

Cameras

Sound recording

Lighting

Editing

*Techniques & processes*

Set up

Film/Video

Camera angles

Focus

Capturing footage

technical codes

Sound recording

Dubbing

Voice-over

Editing

*Health and Safety.*

*Post Production*

Editing software

Image/audio correction

Special effects.



**LO2 Develop a media production proposal through research and experimentation, in response to a brief**

*Brief*

Client needs

Audience

Demographics

Psychographics

Codes and conventions

Similar and existing

Time constraints

Concept

Budget

Quality control

*Preparing pre-production paperwork:*

Shot lists

'recce' (reconnoiter)/location scouting

Storyboard

Moodboard

Script

Contingency

Call sheet

Treatment

*Testing and exploration of media*

**LO3 Apply media practice tools and techniques in the execution of a final outcome**

*Health and safety*

*Project Management*

Managing people

Managing equipment/resources

Asset management

Storing assets

File protocols

Audio

Video

*Time planning*

Re-shooting

Acquiring additional assets

Stock assets

Libraries/services

*Quality Control*

Daily 'rushes'

Critique

Editing

**LO4 Present the outcomes of a media practice design process to an identified audience**

*Final production*

*Audience*

Audience expectations

Audience response

Audience testing

*Presentation method*

Private screening

Public screening

Video presentation

Audio presentation

Moderated presentation

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Evaluate the equipment, techniques and processes of media production through contextual research</p>		
<p><b>P1</b> Describe the equipment used for different types of media practice.</p> <p><b>P2</b> Discuss the techniques and processes used in specific media practice contexts.</p>	<p><b>M1</b> Compare different techniques and processes that may be used in similar media practice outputs.</p>	<p><b>LO1 and LO2</b></p> <p><b>D1</b> Manage the development of a media production proposal, based on critical analysis of a brief, that combines materials, tools and techniques to support a creative process.</p>
<p><b>LO2</b> Develop a media production proposal through research and experimentation, in response to a brief</p>		
<p><b>P3</b> Analyse a brief to establish media production aims.</p> <p><b>P4</b> Produce media practice proposals through experimentation and testing with different materials, tools and techniques.</p>	<p><b>M2</b> Evaluate media practice proposals, through testing and feedback, to develop towards a final proposal.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Apply media practice tools and techniques in the execution of a final outcome</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present media practice development work and final outcomes, based on critical evaluation of client need, audience and brief, showing the ability to integrate tools, techniques and processes in media production.</p>
<p><b>P5</b> Use asset management and media editing tools to refine a media product.</p> <p><b>P6</b> Apply media production workflows to ensure a managed development.</p>	<p><b>M3</b> Evaluate the relationship between media production workflows, asset management and project schedule.</p>	
<p><b>L04</b> Present the outcomes of a media practice design process to an identified audience.</p>		
<p><b>P7</b> Evaluate audience for a media production outcome to define presentation method.</p> <p><b>P8</b> Present a finished media product to an identified audience.</p>	<p><b>M4</b> Justify the selection of presentation method based on media product and brief.</p>	

## Recommended Resources

### Textbooks

BRINDLE, M. (2013) *The Digital Filmmaking Handbook*. Quercus.

DOWSETT, P. (2015) *Audio Production Tips: Getting the Sound Right at the Source*. Focal Press.

GRAY, C. (2013) *How to Podcast: The Equipment, Strategy & Podcasting Skills You Need to Reach Your Audience: The book to guide you from Novice Podcaster to Confident Broadcaster*. 1st ed. Wild Trails Media.

HOCKROW, R. (2014) *Out of Order: Storytelling Techniques for Video and Cinema Editors (Digital Video & Audio Editing Courses)*. 1st ed. Peachpit Press.

LANGFORD, S. (2013) *Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One*. Focal Press.

OWENS, J. (2011) *Video Production Handbook*. 5th ed. Focal Press.

PITTMAN, S. (2013) *Editing Audio Using Audacity*. CreateSpace Independent Publishing Platform.

SAULS, S.J. and STARK C.A. (2016) *Audio Production Worktext: Concepts, Techniques, and Equipment*. 8th ed. Focal Press.

THURLOW, C. and THURLOW, M. (2013) *Making Short Films: The Complete Guide from Script to Screen*. 3rd ed. Bloomsbury Academic.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 44: Scriptwriting for Design*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

## Unit 16: Material Practices

<b>Unit code</b>	<b>R/615/3527</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

This unit aims to introduce students to wide range of creative disciplines associated with material exploration.

Twenty-first century art and design incorporates new technologies, new materials and processes as well as encapsulating traditional methods and crafts. The way in which materials are used in the conceptual development, through experimentation and in the production of finished work, may be both a method and a means. In this context, an understanding of material properties and their potential to drive different forms of production is critical to the development of coherent practice.

This unit encourages students to explore materials and form with a view to developing individual approaches to material practice. There is an emphasis on the development of a clear process and testing, through experimentation, to identify potential for future development.

Throughout this unit an interdisciplinary approach will give students the opportunity to explore different areas of the creative industries and to identify the role of material practice in their own, developing, awareness of practice.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedents in material practices
- 2 Develop an approach to material practice through experimentation and testing
- 3 Create a finished work, articulating a material practice for a selected context
- 4 Present a body of work that reflects both process and final outcome.

## Essential Content

### LO1 Explore historical and contemporary precedents in material practices

*Materials in practice*

*Processes*

*Processes*

Machining

Fabricating

Moulding

Forming

Joining

Appropriation

Digital fabrication

### LO2 Develop an approach to material practice through experimentation and testing

*Iterative development processes*

Idea/Concept testing

Material testing

Testing criteria

Commercial testing

*Health and safety in workshops*

**LO3 Create a finished work, articulating a material practice for a selected work in context**

*Material finishing*

Intrinsic finishes

Sanding

Polishing

Applied finishes

Paint

Varnish/Lacquer/Shellac

Process finishes

Glazing

Plating

Sandblasting

**LO4 Present a body of work that reflects both process and final outcome**

*Presenting materials*

*Presenting material processes*

*Recognising Audiences*

*Presenting finished work*

Mounting

Display

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore historical and contemporary precedents in material practices</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Use an iterative design process to develop material practice proposal that reflects historic and contemporary research, in response to a brief.</p>
<p><b>P1</b> Describe material properties and applications through contextual research.</p> <p><b>P2</b> Discuss the use of materials in different historic and contemporary contexts.</p>	<p><b>M1</b> Compare historic and contemporary material practices through the work of different practitioners.</p>	
<p><b>LO2</b> Develop an approach to material practice through experimentation and testing</p>		
<p><b>P3</b> Identify material properties through experimentation and testing.</p> <p><b>P4</b> Explore material use through the iterative development of art and design outcomes.</p> <p><b>P5</b> Discuss the health and safety regulations that apply to material practice equipment and processes.</p>	<p><b>M2</b> Refine a proposal through iterative evaluation and processes and outcomes.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Create a finished work, articulating a material practice for a selected work in context</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present finished material practice outcomes and development work that communicate creative intention and show an ability to control manufacturing and finishing process in the production of final outcomes.</p>
<p><b>P6</b> Produce final outcomes, utilising standard equipment and processes.</p> <p><b>P7</b> Use material finishing equipment, materials and processes to produce final outcomes for a selected proposal.</p>	<p><b>M3</b> Evaluate manufacturing and finish quality, to justify the outcomes of a material practice development process.</p>	
<p><b>L04</b> Present a body of work that reflects both process and final outcome.</p>		
<p><b>P8</b> Prepare a portfolio of work, showing development and outcome.</p> <p><b>P9</b> Present a body of work to a defined audience.</p>	<p><b>M4</b> Discuss the relationship between material practice, technical processes and final outcomes.</p>	

## Recommended Resources

### Textbooks

ANDREWS, O. (1988) *Living Materials: A Sculptures Handbook*.

University of California Press.

BRADDOCK-CLARKE, S.E. (2007) *Techno Textiles: Bk. 2: Revolutionary Fabrics for Fashion and Design*. Thames & Hudson.

BOURGEOIS, L. (2008) *Louise Bourgeois*. Rizzoli.

CELANT, G. (2008) *Vertigo: A Century of Multimedia Art from Futurism to the Web*. Skira Editore.

D'ARCY HUGHES, A. and VERNON-MORRIS, H. (2008) *Printmaking: Traditional & Contemporary Techniques*. Sussex: Rotovision.

FOSTER, H. (2004) *Art since 1900: Modernism, Antimodernism and Postmodernism*. Thames & Hudson.

HARTHILL, B. and CLARKE, R. (2005) *Collographs and Mixed Media Printmaking*. A&C Black Publishers Ltd.

LEFTERI, C. (2006) *Materials for Inspirational Design*. RotoVision.

KALLENBURG, L. (2000) *Modelling in Wax for Jewellery and Sculpture*. Krause Publications.

ROSSOL, M. (2001) *The Artists Complete Health and Safety Guide*. Allworth Press, US.

WEINTRAUB, L. (2003) *Making Contemporary Art: How Today's Artists Think and Work*. Thames & Hudson.

### Journals

*Creative Review*

*Arts Monthly*

*Crafts Magazine*

## Websites

<a href="http://www.art-review.com">www.art-review.com</a>	Art Review Magazine (Reference)
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Tate Museums (Reference)
<a href="http://www.furniturelinkca.com">www.furniturelinkca.com</a>	Furniture Link 'Material Science for Furniture Designers' (Reference)
<a href="http://www.materials.ac.uk">www.materials.ac.uk</a>	Engineering and Materials Education Research Group (Reference)
<a href="http://materio.com">materio.com</a>	materiO' (Reference)

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 40: Advanced Art Practice Studies*
- 48: Conceptual Practice*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 55: Jewellery Design*

## Unit 17: Art/Craft Production

<b>Unit code</b>	<b>Y/615/3528</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Art and craft have historically presented divergent pathways within art and design. The notion of 'art for art's sake' put forward an idea of art that had no function beyond referring to other art, whereas craft could be seen as useful; for example, pottery made for the practical needs of others. Craft also refers to skilled making, whereas art may relate more to concepts. The interface between art and craft is not fixed, and therefore for the purpose of this unit, aspects of art or craft may be seen in any activity students engage in, and which may also include elements of design. The production of art and craft can take many forms, and generally refers to more involved processes in creating a substantial work or collection of works for example, a glazed ceramic collection, a print edition, an in-depth portrait from life or a site-specific environmental piece.

The aim of this unit is to give students an overview of many aspects of art and craft production processes, to raise awareness of the essential factors in successful production, the issues that may arise and how they may be solved through practical exploration and realisation.

Students will research into methods of art and craft production, technical and collaborative problem-solving in the production process, applying this research in a brief, means of gaining feedback, and acting upon it to achieve the best outcomes.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the rationale for art and craft production in different contexts
- 2 Explore processes and practices of art and craft through the production of tests and samples
- 3 Develop an art or craft outcome through an iterative process in response to a brief
- 4 Present a finished art or craft outcome to an audience, responding to feedback.

## Essential Content

### LO1 Investigate the rationale for art and craft production in different contexts

*Art production contexts*

*Craft production contexts*

*Historical contexts*

*Ethnic and alternative contexts*

*Ethical and lifestyle demands*

### LO2 Explore processes and practices of art and craft through the production of tests and samples

*Drivers for production*

public commission, commercial need, concept, theme, selling point, focus, target audience

*Technical*

physical production, simulation, test production, solving technical issues, proof of concept, production sign off, quality control, health and safety

*Collaborative production*

technical expertise, management, sales, agent, publicity

*Production process*

planning, collaboration, permissions, health and safety, logistics, premises, equipment, materials, working conditions, utilities, storage, display

### LO3 Develop an art or craft outcome through an iterative process in response to a brief

*Process*

Visualisation

Materials exploration

Production processes

Testing

Review

*Brief for an art or craft production*

client brief, community brief, interior furnishings, thematic exhibition, site-specific commission, print edition, performance-based work

**LO4 Present a finished art or craft outcome to an audience, responding to feedback**

*Presentation*

Exhibition

Trade fair

Performance

Audience

Community

Client venue

*Gain feedback*

Client

Commissioners

Community

Peers

Tutors

Technicians

Industry

*Respond*

Adapt presentation

Clarify aims

Methods

Formats

Reinforce message

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate the rationale for art and craft production in different contexts</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Develop initial art or craft propositions, showing a clear command of the processes and techniques necessary to support an iterative process of testing and refinement.</p>
<p><b>P1</b> Describe how art and craft production processes are used in a specific context.</p> <p><b>P2</b> Discuss the differences between art and craft production in a given context.</p>	<p><b>M1</b> Explain how art and craft production processes may be integrated in a specific context.</p>	
<p><b>LO2</b> Explore processes and practices of art and craft through the production of tests and samples</p>		
<p><b>P3</b> Evaluate a given brief to determine technical and contextual drivers for an art or craft development process.</p> <p><b>P4</b> Discuss the health and safety requirements associated with art or craft production.</p> <p><b>P5</b> Produce initial art or craft propositions using sketches, tests and samples.</p>	<p><b>M2</b> Evaluate art or craft production processes, in relation to the quality of potential outcomes to meet creative intentions.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop a finished art or craft outcome through an iterative process, in response to a brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present finished art or craft outcomes, that reflect a critical analysis of audience and context, and the ability to integrate materials, processes and techniques in the development of creative work.</p>
<p><b>P6</b> Identify the materials and processes necessary for art or craft production in a given context.</p> <p><b>P7</b> Apply the use of selected materials and processes necessary to produce a finished art or craft outcome, based on initial propositions.</p>	<p><b>M3</b> Assess iterative outcomes to arrive at final proposals, through selection and refinement.</p>	
<p><b>L04</b> Present a finished art or craft outcome to an audience, responding to feedback.</p>		
<p><b>P8</b> Select a method of presentation or display of an art or craft outcome, to meet the needs of an identified audience.</p> <p><b>P9</b> Present a rationale for the development of a finished art or craft outcome.</p>	<p><b>M4</b> Justify art or craft production, materials and processes in response to audience feedback.</p>	

## Recommended Resources

### Textbooks

AIHONG, L. (2016) *Contemporary Installation Art*. Shenzhen: ArtPower International.

FICK, B. and GRABOWSKI, B (2015) *Printmaking: A Complete Guide to Materials and Processes*. 2nd Ed. London: Laurence King.

HOOVER, S. (2013) *Film Production: Theory and Practice*. USA: Stephen Hoover.

KATRIB, R. and CERUTI, M. (2013) *Where is Production?: Inquiries into Contemporary Sculpture*. London: Black Dog Publishing.

NEILSON, K. (2007) *Interior Textiles: Fabrics, Application, and Historic Style*. Hoboken: Wiley.

SCOTT, M. (2006) *Potter's Bible: An Essential Illustrated Reference for both Beginner and Advanced Potters*. New York: Chartwell Books.

### Links

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*6: Materials & Structures*

*16: Material Practices*

*20: Ceramic & Glass*

*21: Accessories*

*28: Communication in Art & Design*

*30: Surface Design*

*40: Advanced Art Practice Studies*

*48: Conceptual Practice*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

## Unit 18: Digital Design Practices

<b>Unit code</b>	<b>J/615/3590</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The experience of using digital interfaces within our day-to-day lives has become commonplace. Whether they are online or part of smartphone or computer applications, the experience for the user needs to be intuitive. The codes, conventions and gestures used to help us access, send and organise information are becoming a part of our everyday experience. Whether we use interfaces for entertainment, learning, informing or recording, there is clear need to make them feel like second nature.

This unit introduces the key concepts behind the visual, aesthetic and experiential elements with digital design practice. Through practical production, students will be exposed to the underpinning theory and practice of interface design across a range of platforms.

Topics included in this unit are usability and experience principles, integrating interface design and user experience, visual elements of interface design, interface production and critical testing of interfaces.

On successful completion of this unit students will be able to research digital design principles, develop their own usability strategies, apply visual techniques through practical software production, and evaluate personal methods.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the use of digital design principles in the production of user experiences, through research and analysis
- 2 Develop a usability strategy, integrating interface design and user experience, in response to a brief
- 3 Produce a digital design product, based on a usability strategy, in response to a brief
- 4 Present a digital design interface for user-testing and evaluation.



## Essential Content

### LO1 Investigate the use of digital design principles in the production of user experience, through research and analysis

#### *Design Principles and purposes*

Informative

Recording

Broadcasting

Entertainment

Social

Codes and conventions

#### *Research methods*

Test Screening

Questionnaire

Survey methods

Comparison

Similar and existing

Hits and views

Reports

Context

Demographics and psychographics

#### *Platforms*

Web

Mobile

App

#### *Constraints*

Compatibility

Regulators

Accessibility

**LO2 Develop a usability strategy, integrating interface design and user experience, in response to a brief**

*Usability and experience*

*Narrative*

*Continuity*

*Accessibility*

Navigational structure

Responsiveness

*Audience expectations*

Experience

Feedback

Contribution

*Interaction*

*Visual*

*Audio*

*Tactile/Haptic*

*Inertia*

*Sensors*

*Visual elements of interface*

Placement

Ergonomics and anthropometrics

Typography

Identity

Structure

Hierarchy of information

Transitions and animation

**LO3 Produce a digital design product, based on a usability strategy, in response to a brief**

*Prototyping design iteration and development*

Prototyping applications

*Wire-framing*

Flowmap

Revision

Consultation

*Management*

*Efficiency*

*Automation*

*Collaboration*

*Organisation*

*Assets*

*Quality control*

*Production methods*

*Image production*

*Manipulation*

Compatibility

WISYWIG

Cloud based

Templates

Themes

Content Management System

*Release*

Optimisation

Export

Visuals

Assets

Directories

Delivery

## LO4 Present a digital design interface for user-testing and evaluation

*Testing and review*

Emulation

Device

Backwards compatibility

Usability

Alpha and beta groups

Design development stages

*Application marketplace*

System guidelines

*Marketplace policies*

*Project evaluation*

Relationship to competition

Production processes

Fitness for purpose

Target market

Relationship to brief

Initial proposal

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate the use of digital design principles in the production of user experience, through research and analysis</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Create a usability strategy, integrating a critical evaluation of constraints and opportunities in relation to an aesthetic character aligned with client needs.</p>
<p><b>P1</b> Explore digital design principles.</p> <p><b>P2</b> Assess the role of user-experience within digital design.</p>	<p><b>M1</b> Evaluate interface designs and user-experience in relation to accessibility and usability.</p>	
<p><b>LO2</b> Develop a usability strategy, integrating interface design and user experience, in response to a brief</p>		
<p><b>P3</b> Identify client and user needs, through research and testing.</p> <p><b>P4</b> Develop a usability strategy, for a digital design product, based on client and user needs.</p>	<p><b>M2</b> Produce static visuals, to explain a usability strategy, highlighting key features of user-experience in relation to client profile.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Produce a digital design product, based on a usability strategy, in response to a brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a final digital design product; that coordinates aesthetic direction with usability and accessibility, based on critical analysis of systematic testing.</p>
<p><b>P5</b> Use wire-framing and prototyping to test interface designs.</p> <p><b>P6</b> Design a functional interface in response to a brief.</p>	<p><b>M3</b> Develop a digital design product, through the application of quality control measures, usability testing and revision.</p>	
<p><b>L04</b> Present a digital design interface for testing and evaluation.</p>		
<p><b>P7</b> Present a functional digital design interface, in a format that allows for user-testing.</p> <p><b>P8</b> Evaluate user-testing results; highlighting examples of good practice and areas for improvement.</p>	<p><b>M4</b> Apply systematic and market relevant testing measures to an interface.</p>	

## Recommended Resources

### Textbooks

ANDERSON, S.P. (2011) *Seductive interaction design: Creating playful, fun, and effective user experiences*. Berkeley, CA: New Riders Publishing.

BANAG, C. and WEINHOLD, J. (2014) *Essential mobile interaction design: Perfecting interface design in mobile apps*. United States: Addison-Wesley Educational Publishers.

GREEVER, T. (2015) *Articulating design decisions: Communicate with Stakeholders, keep your sanity, and deliver the best user experience*. United States: O'Reilly Media, Inc.

KRISHNA, G. (2015) *The best interface is no interface: The simple path to brilliant technology*. Upper Saddle River, NJ, United States: New Riders Publishing.

LEVY, J. (2015) *UX strategy: How to devise innovative digital products that people want*. Sudbury, MA, United States: O'Reilly Media, Inc.

LAL, R. (2013) *Digital design essentials: 100 ways to design better desktop, web, and mobile interfaces*. Gloucester, MA: Rockport Publishers.

NAHAI, N. (2012) *Webs of influence: The psychology of online persuasion*. Harlow, England: Pearson Education.

NEIL, T. (2014) *Mobile design pattern gallery: Ui patterns for mobile applications. 2nd ed.* United States: O'Reilly Media, Inc.

PATTON, J., COOPER, A. and CAGAN, M. (2014) *User story mapping: Building better products using agile software design*. Bloomington, IN, United States: O'Reilly Media, Inc.

SENDPOINTS (ed.) (2015) *GUI: Graphical user interface design*. United States: Gingko Press.

YAYICI, E. (2014) *UX design and usability mentor book: With best practice business analysis and user interface design tips and techniques*. United States: Emrah Yayici.

### Websites

Uxapprentice.com	UK Apprentice (Training)
UXmastery	UX Mastery (Training/Reference)
Springboard.com	Springboard (Reference)
Smashingmagazine.com	Smashing Magazine (Reference)
Creativebloq.com	Creative Bloq (Reference)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*12: Screen-based Practices*

*13: Typography*

*24: Visual Merchandising*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*39: Advanced Graphic Design Studies*

*41: Advanced Digital Design Studies*

*45: Web Design*

*47: Branding & Identity*

*48: Conceptual Practice*

*49: Art Direction*

*52: Moving Image*

*53: Workflows & Management*

*56: Project Management*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

*59: User-testing for Design*

*60: Digital Animation*

*61: Creative Entrepreneurship*



## Unit 19: Packaging Design

<b>Unit code</b>	<b>D/615/3529</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Packaging is a key element in the marketing and distribution of products. It has a rich history interwoven into the developments of trade and culture, from early forms, where leaves were used to transport goods, to the range of contemporary forms that have become part of the advertising and promotion of goods. A packaging designer responds to innovations, in both materials and forms not only to find ways to entice the customer, but also to better protect the product. The designer also has an ethical responsibility to consider the environmental impact and sustainability issues surrounding the packaging.

The aim of this unit is to provide students with a greater appreciation for the function of packaging; to advertise the product, to protect the product and to facilitate use of the product. Students will examine both historical and contemporary ways that packaging has fulfilled these functions.

Students will then design a packaging prototype considering the impact of; function, audience and context of the product on the design solution.

The knowledge, understanding and skills gained in this unit will help students gain transferable skills that could be applied to other projects in the future.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent
- 2 Evaluate the requirements for packaging in response to a brief
- 3 Develop packaging prototypes in support of a given product
- 4 Present a product packaging strategy for a given product.

## Essential Content

### LO1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent

#### *Product Protection*

Product Containment

Transport/Packing

Stacking, combining and connection

#### *Communication*

Product Advertising

Graphic presentation

Retail Display

Audience attention

Competition

Trends

Legal requirements

Codes and conventions

#### *Ethics*

Sustainability

Materials

Accessibility

Durability

Re-usability

### LO2 Evaluate the requirements for packaging in response to a brief

#### *Context considerations*

Historical, traditional, contemporary, packaging in nature, technological developments, consumer needs, product characteristics; solid, liquid, perishable

#### *Function considerations*

Containment, protection, information, storage, display, transportation, production, environmental, health and safety, point of sale, presentation, enhancement, visual argument, enticement, appeal, visual/tactile communication, target consumer/user

### *Category considerations*

Beauty and health, beverage, books & media, clothing & fashion, food, home and garden, office & art supply, pet, promotional, technology, toy and game

### *Form considerations*

Construction; function; life-cycle; disposal; materials; natural, manufactured, sustainable, recycled, bio-degradable, renewable, properties and characteristics; costs

### *Substrate considerations*

Aluminium, bag and film, fabric, glass bottle, jar, paper & carton, plastic bottle, plastic & pvc packaging, pouch, specialty, sustainable, tin, metal, foil, tube, wood.

### *Manufacturing considerations*

Processes: manufacture eg Cutting, folding, joining, filling, closing, labelling, handling, health and safety considerations

Technology: tooling: shrink-wrapping, foil packaging, injection, moulding, printing, laser cutting, milling

## **LO3 Develop packaging prototypes in support of a given product**

### *Design development*

Product dimensions

Maquettes

CAD drawings

### *Material selection*

### *Sustainability*

### *Production*

### *Distribution*

### *Display context*

### *Export protocols*

### *Distribution to producer*

**LO4 Present a product packaging strategy for a given product**

*Advertise the product*

Packaging as advertising at point of sale

To protect the product

*Product characteristics, substrate considerations*

*Facilitate use of the product*

Instructional surface graphics

Ergonomics

Transportation of goods

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent</p>		
<p><b>P1</b> Discuss the development of packaging design through historic and contemporary contextual research.</p> <p><b>P2</b> Explain how packaging is used to advertise, protect and facilitate the use of products.</p>	<p><b>M1</b> Analyse specific examples of packaging, in relation to aspects of promotion, function and design.</p>	

Pass	Merit	Distinction
<p><b>LO2</b> Evaluate the requirements for packaging in response to a brief</p>		<p><b>LO2, LO3 and LO4</b></p> <p><b>D2</b> Produce packaging design solutions, including manufacturing and technical data, that reflects critical awareness of product and client needs, and the coordination of material, form and graphics.</p>
<p><b>P3</b> Evaluate the physical requirements for packaging of a given product.</p> <p><b>P4</b> Analyse the packaging of competing products, and the use of packaging in their promotion.</p> <p><b>P5</b> Identify the audience for a given product, through client and market research.</p>	<p><b>M2</b> Examine the relationship between audience, product and marketing strategy in determining packaging parameters.</p>	
<p><b>LO3</b> Develop packaging prototypes in support of a given product</p>		
<p><b>P6</b> Use drawing, models and a range of materials to experiment with packaging form factors.</p> <p><b>P7</b> Explore surface graphics options for the packaging of a given product.</p>	<p><b>M3</b> Assess prototypes in order to define a strategy for a finished packaging design proposal.</p>	
<p><b>LO4</b> Present a product packaging strategy for a given product.</p>		
<p><b>P8</b> Prepare final graphics, prototypes and mock-ups for a packaging strategy.</p> <p><b>P9</b> Present a packaging strategy to a specified audience.</p>	<p><b>M4</b> Discuss how a packaging strategy responds to a marketing strategy and competition.</p>	

## Recommended Resources

### Textbooks

BOKU, S. (2008) *Package Form and Design: Encyclopedia of Paper-Folding Design*. 3rd ed. Tokyo: PIE Books.

DUPUIS, S. and SILVA, J. (2011) *Package Design Workbook*. Beverly: Rockport Publishers.

GRIP (2013) *Best Practices for Graphic Designers, Packaging*. Beverly: Rockport Publishers.

JACKSON, P (2012) *Structural Packaging: Design Your Own Boxes and 3D Forms*. London: Laurence King.

KLIMCHUK, M. and KRASOVEC, S. (2012) *Packaging Design: Successful Product Branding From Concept to Shelf*. 2nd ed. Hoboken: John Wiley & Sons Inc.

STEWART, B. (2007) *Packaging Design*. London: Laurence King.

### Website

[www.thedieline.com](http://www.thedieline.com)

The Dieline – Branding & Packaging Design  
(General Reference)



## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 54: Professional Modelmaking*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

## Unit 20: Ceramic & Glass

<b>Unit code</b>	<b>R/615/3530</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The aim of this unit is to develop an awareness of the potential of ceramics and glass as a materials approach to design that reflects the unique character of these materials.

Many craft processes in the workshop may be translated into a volume and batch production context, but it is vital to understand the material behaviour of ceramics and glass to be able to design effectively. These processes, in themselves, will also offer a creative response to design problems.

Topics included within this unit are the moulding of ceramic & glass, including, casting, pressing, plastic forming processes and decorative techniques.

On successful completion of this unit students will be able to identify a wide range of forming processes in ceramic & glass, and they will be able to demonstrate the knowledge and conventions of the industry. In addition, students will have the fundamental knowledge and skills needed to progress to higher levels of study or the profession.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate contemporary and historic precedents through contextual research into ceramic & glass
- 2 Explore materials, processes and conventions through the production of ceramic & glass samples
- 3 Develop a design proposal for ceramic & glass artefacts, based on research and experimentation, in response to a brief
- 4 Present a collection of finished ceramic & glass artefacts, in response to a brief.

## Essential Content

### LO1 Evaluate contemporary and historic precedents through contextual research into ceramic & glass

*History of glass*

Material development

Process/technology development

*History of ceramics*

Material development

Process/technology development

*Contemporary practitioners in ceramic & glass*

Commercial

Artisan

International

Product

Artefact

*Uses and functions*

Domestic

Commercial

Arts & crafts

Industrial

### LO2 Explore materials, processes and conventions through the production of ceramic & glass samples

*Health and Safety in the workshop*

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH)

Testing and recording conventions in Ceramics and Glass.

*Production*

Preparation of materials

Forming and moulding processes

Use of colour

Kiln Firing processes

Finishing Techniques.

**LO3 Develop a design proposal for ceramic & glass artefacts, through research and experimentation, in response to a brief**

*Design development*

Maquettes, models and prototypes.

Pattern and surface qualities

Integral surface and colour

Applied surface and colour

*Developing a range*

Design range

Arts range

**LO4 Present a collection of finished ceramic & glass artefacts, in response to a brief**

*Presenting ceramic & glass*

Display and presentation techniques

Installation techniques

*Understanding Audiences*

Technical and visual relationship between ceramic & glass artefacts

Audience Expectations.

Client

Public

Wholesale/Retail

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Evaluate contemporary and historic precedents through contextual research into ceramic &amp; glass</p>		<p><b>D1</b> Assess the relationship between the development of technologies/processes and the types of ceramic/glass produced.</p>
<p><b>P1</b> Discuss the historic development of ceramic &amp; glass.</p> <p><b>P2</b> Investigate contemporary precedents, in ceramic &amp; glass, to explore the use of materials and processes.</p>	<p><b>M1</b> Compare historical and contemporary precedents in ceramic &amp; glass, identifying changes in materials and processes.</p>	
<p><b>L02</b> Explore materials, processes and conventions through the production of ceramic &amp; glass samples</p>		<p><b>D2</b> Produce ceramic &amp; glass samples that illustrate the relationship between material and process, reflecting an iterative process of design development.</p>
<p><b>P3</b> Produce a selection of glass and ceramic samples exploring different material and processes.</p> <p><b>P4</b> Discuss the health and safety regulations applicable to workshop activities and handling of materials</p>	<p><b>M2</b> Evaluate materials and processes to determine consistency of effect and outcome.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop a design proposal for ceramic &amp; glass artefacts, through research and experimentation, in response to a brief</p>		<p><b>L03 and L04</b></p> <p><b>D3</b> Present finished ceramic or glass artefacts, demonstrating the synthesis of creative process, with a critical evaluation of context, client and audience needs.</p>
<p><b>P5</b> Produce maquettes and models to show design development in ceramic &amp; glass.</p> <p><b>P6</b> Apply an iterative design process, to refine proposals toward final outcomes.</p>	<p><b>M3</b> Produce initial proposals, in ceramic &amp; glass, that reflect an integration of material, process, form and colour.</p>	
<p><b>L04</b> Present a collection of finished ceramic &amp; glass artefacts, in response to a brief.</p>		
<p><b>P7</b> Develop a display strategy for presenting a collection of ceramic or glass artefacts.</p> <p><b>P8</b> Present a collection of ceramic or glass artefacts, and development work, that communicate design intention and process.</p>	<p><b>M4</b> Justify the selection of artefacts for display and presentation, based on analysis of context and audience.</p>	

## Recommended Resources

### Textbooks

- BEVERIDGE, P., DOMENECH, I. and PASUAL, I. (2008) *Warm Glass*. US Imports.
- BURKE, E. (2005) *Glassblowing: A Technical Manual*. The Crowood Press Ltd.
- COOPER, E. (2009) *Contemporary Ceramics*. Thames & Hudson.
- CUMMINGS, K. (2009) *Contemporary Kiln Formed Glass*. A & C Black Publishers Ltd.
- CUTLER, V. (2012) *New Technologies in Glass*. Bloomsbury Publishing.
- GRIFFITH, B. (2014) *Kiln-Formed Glass: Beyond the Basics*. Lark.
- HATCH, M. (2015) *New Ceramic Surface Design*. Quarry Books.
- HOOSON, D. and QUINN, A. (2012) *The Workshop Guide to Ceramics*. Thames & Hudson.
- LEFTERI, C. (2004) *Ceramics: Materials for inspirational design*. Rotovision.
- LEFTERI, C. (2004) *Glass: Materials for inspirational design*. Rotovision.
- LODER, C. (2013) *Sculpting and Handbuilding*. A & C Black Publishers Ltd.
- QUINN, A. (2007) *The Ceramic Design Course: Principles, Practice, and Techniques*. Thames & Hudson.
- TANNER, A. (2010) *Batch: Craft, Design and Product*. Bloomsbury Publishing.
- THWAITES, A. (2011) *Mouldmaking for Glass*. A & C Black Publishers Ltd.
- WARDELL, S. (1997) *Slipcasting*. A & C Black Publishers Ltd.



## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*6: Materials & Structures*

*16: Material Practices*

*17: Art/Craft Production*

*19: Packaging Design*

*24: Visual Merchandising*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*40: Advanced Art Practice Studies*

*50: Material Selection & Specification*

*51: Ceramic Design*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

*62: Trend Forecasting*

## Unit 21: Accessories

<b>Unit code</b>	<b>Y/615/3531</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Accessories are used to contribute to and/or complement an outfit, and can be loosely categorised into two general areas: those that are carried and those that are worn.

Accessories are just as much a part of fashion history as specific types of apparel. For example, in the 1800s fans, parasols and gloves held significance for how women experienced gender, race and class. Today, however, accessories are not just seen as a part of the fashion industry. Increasingly, we make use of accessories in relation to technology (mobile phones, wearables, etc.) as a way of making a personal statement.

The aim of this unit is to provide students with the opportunity to develop an awareness of accessory design in the fashion industry and beyond. A strong emphasis will be placed on the use of research, conceptual, creative and technical skills, along with the development of essential skills, such as pattern-cutting and visualisation. Students will investigate and propose new designs for fashion forward, luxury and high-street markets. They will be encouraged to develop a social and cultural awareness when considering the environment and their own design decisions.

Students will explore the design and manufacture of a diverse range of products, materials, processes and technologies. Experimenting in leather, wood, metal, resin, digital print, plastics, recyclable and 3D resistant materials will provide students with the opportunity to translate design ideas into prototypes and finished accessories.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore contemporary and historical precedents related to accessories, through contextual research
- 2 Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes
- 3 Design a collection of accessories based on research and development
- 4 Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.

## Essential Content

### LO1 **Explore contemporary and historical precedents related to accessories, through contextual research**

*Types of accessories*

Worn

Carried

Technology-related

Function

Purpose

Aesthetic

*Historical Development*

Industrial developments

### LO2 **Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes**

*Testing of materials.*

*Experimentation and sampling*

*Design development-*

*Design ethics*

*Production of prototypes.*

*Documentation of processes.*

*Evaluation of potential and limitations of materials, techniques and processes.*

**LO3 Design a collection of accessories based on research and development**

*Designs for fashion forward, luxury and high-street markets.*

*Final design development.*

*Modelling, Pattern-cutting and Visualisation.*

*Outcome production.*

*Quality check.*

**LO4 Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability**

*Evaluate suitability for market, use of materials and sustainability.*

*Critically evaluate and reflect upon own ideas, development, concepts, planning and production.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore contemporary and historical precedents related to accessories, through contextual research		<b>LO1 and LO2</b> <b>D1</b> Develop design prototypes for an accessory collection, refined through experimentation and testing, based on a critical analysis of materials and processes.
<b>P1</b> Identify contemporary and historical precedents in accessory design. <b>P2</b> Discuss contemporary trends in accessories in relation to historic development.	<b>M1</b> Evaluate the relationship between accessory design and broader trends in design.	
<b>LO2</b> Evaluate materials and processes through experimentation and testing, to produce initial accessory design prototypes		
<b>P3</b> Evaluate the properties of materials used in the production of accessories. <b>P4</b> Develop accessory prototypes through experimentation and testing of different materials and processes.	<b>M2</b> Create design prototypes that illustrate a detailed analysis of material and process.	

Pass	Merit	Distinction
<p><b>L03</b> Design a collection of accessories based on research and development</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present final designs that illustrate the ability to originate and develop an accessory collection that combines analysis of market and design thinking.</p>
<p><b>P5</b> Use sketches, models and prototypes to develop final designs for an accessory collection.</p> <p><b>P6</b> Produce final design prototypes for an accessory collection.</p>	<p><b>M3</b> Specify the materials and manufacturing processes required to produce pieces in an accessory collection.</p>	
<p><b>L04</b> Present designs for an accessory collection, reflecting suitability for market, use of materials, and sustainability.</p>		
<p><b>P7</b> Prepare drawings, models and prototypes that communicate the design aims, form and market placement of an accessory collection.</p> <p><b>P8</b> Present development work and final outcomes to explain the use of materials and processes in the production of an accessory collection, highlighting sustainability.</p>	<p><b>M4</b> Justify the design of an accessory collection, based on analysis of similar collections in the market.</p>	

## Recommended Resources

### Textbooks

BLUMENTHAL, E. (2011) *Handbag Designer 101: Everything You Need to Know About Designing, Making, and Marketing Handbags.*

DAVIES, K. (2013) *Phillip Treacey.*

HARDING, L. (2013) *Knitting Little Luxuries: Beautiful Accessories to Knit*

JOHNSTON, L. and WOOLLEY, L. (2015) *Shoes – A brief history.*

MALLALIEU, N. (2014) *The Better Bag Maker: An Illustrated Handbook of Handbag Design.*

PERSSON, H. (2015) *Shoes – Pleasure & Pain.*

SCHNEIDER, A. (2014) *Hats by Madame Paulette: Paris Milliner Extraordinaire.*



## Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson Set)*

4: *Techniques & Processes*

6: *Materials & Structures*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

19: *Packaging Design*

20: *Ceramic & Glass*

23: *Fashion Collection*

24: *Visual Merchandising*

31: *Visual Narratives*

32: *Professional Practice*

33: *Applied Practice - Collaborative Project (Pearson-set)*

35: *Advanced Product Design Studies*

36: *Advanced Fashion Studies*

37: *Advanced Textiles Studies*

40: *Advanced Art Practice Studies*

42: *Styling*

47: *Branding and Identity*

48: *Conceptual Practice*

49: *Art Direction*

50: *Material Selection & Specification*

51: *Ceramic Design*

55: *Jewellery Design*

57: *3D Modelling & Rendering*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*

62: *Trend Forecasting*

## Unit 22: Printmaking

<b>Unit code</b>	<b>D/615/3532</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Since its development in China, around the start of the second century, printmaking has remained a vibrant form of art and communication. Whether through small run woodcut prints or mass-produced etchings, the range of techniques available in printmaking has meant that it retains a unique position within the creative industries.

This unit will allow students to explore a wide range of processes and practices in printmaking, as well as applying these practices to realise personal outcomes through an experimental approach.

On successful completion of this unit students will be able to understand the historical and contemporary practices associated with printmaking, and through contextualised visits to professional studios and commercial workshops, be able to apply printmaking processes to their specific area of study.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the development of printmaking technologies and practices through historic and contemporary precedent research
- 2 Evaluate printmaking processes and techniques through experimentation using different materials and technologies
- 3 Develop propositions towards a final outcome through an iterative design process
- 4 Present a body of printmaking work that communicates both development process and final outcomes.

## Essential Content

### LO1 Explore the development of printmaking technologies and practices through historic and contemporary precedent research

#### *Traditional techniques;*

Woodcuts

Engraving

Etching

Lithography

Photo screenprints

Photocopying

Collagraph

transfers

digital

Darkroom

Screen

Mono

Intaglio

Lino

#### *Historical Contexts*

Commercial

Arts and crafts

Industrial

Media

Literature

Technology

**LO2 Evaluate printmaking processes and techniques through experimentation using different materials and technologies**

*Traditional materials;*

oil-based ink

acrylic water-based inks

paper

hand-made

machine made

fabrics

card

acrylic sheet.

*Non-traditional materials;*

Found materials

Polythene

Plastics

Packaging.

*Health and safety*

Materials

Processes

Equipment

Disposal

Legislation/Regulation

**LO3 Develop propositions towards a final outcome through an iterative design process**

*Design development*

Sketching

Test printing

Colour testing

Material testing

Synthesis

Pre-production

Revision

Quality control

**LO4 Present a body of printmaking work that communicates both development process and final outcomes**

*Identifying audience*

*Presentation formats*

Gallery

Framed prints

Horizontal display

Display cases

Book

Binding

Covers

Portfolio

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore the development of printmaking technologies and practices through historic and contemporary precedent research</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically analyse the outcomes of complex printmaking processes, to identify techniques for application to creative practice.</p>
<p><b>P1</b> Discuss the historic development of printmaking.</p> <p><b>P2</b> Explore the development of printmaking in the context of different cultures.</p>	<p><b>M1</b> Evaluate contemporary printmaking through the work of different practitioners.</p>	
<p><b>LO2</b> Evaluate printmaking processes and techniques through experimentation using different materials and technologies</p>		
<p><b>P3</b> Develop sample prints using different processes and materials.</p> <p><b>P4</b> Discuss the correct handling of materials and use of equipment, in printmaking, to ensure health and safety.</p>	<p><b>M2</b> Create complex printmaking outcomes, through the combination of different techniques and processes.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop propositions towards a final outcome through an iterative design process</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Create a body of finished printmaking work that shows the ability to manage multiple technologies and processes in the production of complex outcomes that communicate the relationship between creative process and outcome.</p>
<p><b>P5</b> Use sketching, testing prints and other processes to develop printmaking proposals.</p> <p><b>P6</b> Evaluate tests and experiments to select final materials and processes for use.</p>	<p><b>M3</b> Justify the selection of materials and processes for use in producing final work.</p>	
<p><b>L04</b> Present a body of printmaking work that communicates both development process and final outcomes.</p>		
<p><b>P7</b> Select a presentation format in support of final printmaking outcomes.</p> <p><b>P8</b> Present final work, and development process, to a given audience.</p>	<p><b>M4</b> Assess the success of a final printmaking presentation in relation to a given audience.</p>	



## Recommended Resources

### Textbooks

BARRATT, M. (ed.) (2008) *Intaglio Printmaking*. A & C Black Publishers Ltd.

CHESTERMAN, M. and NELSON, R. (2015) *Making Woodblock Prints*. Ramsbury: The Crowood Press.

GRAVER, M. (2011) *Non-Toxic Printmaking*. 1st ed. A & C Black Publishers Ltd.

HOWARD, K., KIEKEBEN, F. and REED, D.J. (2003) *The Contemporary Printmaker: Intaglio-Type & Acrylic Resist Etching*. Write-Cross Press.

MORLEY, N. (2016) *Linocut for artists and designers*. Ramsbury: The Crowood Press.

SCHMIDT, C. (2011) *Print Workshop*. New York: Potter Craft.

WILLIAMSON, C. (2011) *Little Book of Screenprinting*. San Francisco: Chronicle Books.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 9: Fashion & Textiles Practices*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 47: Branding & Identity*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

## Unit 23: Fashion Collection

<b>Unit code</b>	<b>H/615/3533</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

A fashion collection is a response to a range of creative and economic factors. The designer has to understand the market in which they are designing and ensure that they respond to current trends which are relevant to that market in order to produce a commercially successful outcome. The industry is constantly evolving and it is vital that the designer creatively responds to these changes in order to create appealing designs for the targeted customer/market/client.

The aim of this unit is to provide students with the skills and knowledge required to develop their first cohesive fashion collection from the starting point of initial client brief through to final presentation of design work.

Topics included in this unit are research for design, trend forecasting, creating concept boards, devising customer profiles, ideas generation, design development, and traditional and contemporary media illustration techniques.

On successful completion of the unit students will be prepared to enter industry in support of a senior designer in developing a fashion collection or to progress to further education.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate trends, through contextual research, to inform the strategy for a fashion collection
- 2 Communicate a fashion collection strategy, based on research and experimentation
- 3 Develop a cohesive fashion collection, in response to a brief
- 4 Present a fashion collection, identifying areas for further development and best practice.

## Essential Content

### LO1 Investigate trends, through contextual research, to inform the strategy for a fashion collection

*Market trends and forecasting*

Using agencies

Databases

*Customer research*

Surveys

Focus groups

Buying habits

Research agencies

Demographics and psychographics

### LO2 Communicate a fashion collection strategy, based on research and experimentation

*Material selection*

Colour

Fabric

Pattern

*Client/customer/market*

Demographics

Trends

Price

*Design development*

Sketching

Modelmaking

Toiles

Cad/cgi

**LO3 Develop a cohesive fashion collection, in response to a brief**

*Reflecting suitability for market*

Market research

Market testing

*Presentation*

Portfolio

Digital presentation

Fashion show/catwalk

*Quality measures*

Fitness for purpose

Price and market relationship

Durability

Communication intentions

**LO4 Present a fashion collection, identifying areas for further development and best practice**

*Client feedback*

*Customer feedback*

*Focus groups*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate trends, through contextual research, to inform the strategy for a fashion collection</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Present a fashion collection strategy that integrates contextual research with the results of experimentation, defining design direction, material use, pattern and colour.</p>
<p><b>P1</b> Undertake contextual research to inform development of a fashion collection strategy.</p> <p><b>P2</b> Describe the influences of designers, fashion houses and trend agencies on the retail design sector.</p>	<p><b>M1</b> Evaluate research outcomes, in the context of the market, to inform a strategy</p>	
<p><b>LO2</b> Communicate a fashion collection strategy, based on research and experimentation</p>		
<p><b>P3</b> Identify colour palettes, fabrics, styles and patterns based on market/trend research.</p> <p><b>P4</b> Explain how a fashion strategy meets the needs of a given brand.</p> <p><b>P5</b> Use sketches, mood-boards and samples to present a fashion collection strategy.</p>	<p><b>M2</b> Assess a fashion collection strategy in relation to competing collections/brands in the market.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Develop a cohesive fashion collection, in response to a brief</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Create a fashion collection that demonstrates a synthesis of brand identity, market awareness and customer expectation with a creative process and iterative development.</p>
<p><b>P6</b> Develop a fashion collection to align with a brand ethos.</p> <p><b>P7</b> Apply quality control, review and testing to the development of a fashion collection.</p>	<p><b>M3</b> Analyse the way in which a fashion collection integrates trend awareness and forecasting.</p>	
<p><b>LO4</b> Present a fashion collection, identifying areas for further development and best practice.</p>		
<p><b>P8</b> Present a fashion collection that responds to brand and customers.</p> <p><b>P9</b> Identify areas of good practice and areas for improvement in a fashion collection strategy.</p>	<p><b>M4</b> Evaluate areas for improvement, in a fashion collection, in order to enhance future developments.</p>	



## Recommended Resources

### Textbooks

ATKINSON, M. (2012) *How to Create Your Final Collection: A Fashion Student's Handbook* (Portfolio Skills). London: Laurence King.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

KIPER, A. (2014) *Fashion Portfolio: Design and Presentation*. London: Batsford.

LEACH, R. (2012) *The Fashion Resource Book: Research for Design*. London: Thames and Hudson.

RENFREW, E. (2016) *Developing a Fashion Collection* (Basics Fashion Design). AVA Publishing. New York.

SEIVEWRIGHT, S. (2012) *Basics Fashion Design 01: Research and Design*. AVA Publishing. New York.

### Websites

<a href="http://www.vogue.com">www.vogue.com</a>	Vogue Magazine (Reference)
<a href="http://www.mintel.com">www.mintel.com</a>	Mintel (Reference/Database)
<a href="http://www.peclersparis.com">www.peclersparis.com</a>	PeclersParis (Reference)
<a href="http://www.premierevision.com">www.premierevision.com</a>	PremièreVision Paris (Reference)
<a href="http://www.trendhunter.com">www.trendhunter.com</a>	Trend Hunter (Reference)
<a href="http://www.wgsn.com">www.wgsn.com</a>	WGSN Trend Forecasting (Reference)

## **Links**

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson Set)*

4: *Techniques & Processes*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

21: *Accessories*

22: *Printmaking*

24: *Visual Merchandising*

27: *Textile Technology*

30: *Surface Design*

31: *Visual Narratives*

32: *Professional Practice*

33: *Applied Practice - Collaborative Project (Pearson-set)*

36: *Advanced Fashion Studies*

37: *Advanced Textiles Studies*

42: *Styling*

46: *Technical Drawing*

47: *Branding & Identity*

49: *Art Direction*

50: *Material Selection & Specification*

55: *Jewellery Design*

56: *Project Management*

58: *Creative Industries Placement*

61: *Creative Entrepreneurship*

62: *Trend Forecasting*

## Unit 24: Visual Merchandising

<b>Unit code</b>	<b>K/615/3534</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Visual merchandising is critical to the retail sector as it is the primary means by which we inspire shoppers, encouraging them to buy and increase sales. Visual merchandising may play different roles. For the producer of goods, it provides a means by which we may seek to make merchandise desirable, explain new products and highlight the features of products. For a retailer, visual merchandising may promote the image of the store/outlet, show the range on offer, encourage customers into the store or help consumers to locate goods within the store.

Through this unit, students will explore this variety of roles and the techniques used to support visual merchandising. Students will be introduced to historical and contemporary movements and examine the ways in which the time, place and conditions of production influence and shape visual merchandising.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss visual merchandising through historic and contemporary precedents
- 2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy
- 3 Develop a visual merchandising strategy based on market research
- 4 Present a visual merchandising strategy for a given product/brand.

## Essential Content

### LO1 **Discuss visual merchandising through historic and contemporary precedents**

*Historical and contemporary brands*

Visual merchandising campaigns

Promotional designs

*Promotional material and advertising used in either fashion or graphics*

*Environment issues*

*Visual merchandising and ethics*

*Exhibition design*

### LO2 **Evaluate an identified brand or product to determine the context for a visual merchandising strategy**

*Critical and evaluation strategies*

Market research

Client feedback

Focus groups

In-store testing

*Client needs*

Increased sales

Shifting profile

New product awareness

*Consumer desire/aspiration*

*Strategy*

Aims

Planning and time management

*Concept designs, scale models and prototypes*

**LO3 Develop a visual merchandising strategy based on market research**

*Project Management*

Working with feedback

Managing finances

Commissioning creatives

*Concept designs, scale models and prototypes*

*Feedback*

Client

Customer

**LO4 Present a visual merchandising strategy for a given product/brand**

*Proposal Presentation*

Written

Visual

*Window display*

Setting up backdrops, locations and space

Health and safety

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss visual merchandising through historic and contemporary precedents</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.</p>
<p><b>P1</b> Explore visual merchandising through a review of promotional material and advertising.</p> <p><b>P2</b> Examine the way that visual merchandising may respond to broader environmental and social issues.</p>	<p><b>M1</b> Evaluate the relationship between visual merchandising, advertising and promotion.</p>	
<p><b>LO2</b> Evaluate an identified brand or product to determine the context for a visual merchandising strategy</p>		
<p><b>P3</b> Carry-out market research for given product/brand.</p> <p><b>P4</b> Discuss the key features of a given brand/product that define its position in the market.</p>	<p><b>M2</b> Compare a given brand/product, and its position in the market, with that of its competition.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop a visual merchandising strategy based on market research</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.</p>
<p><b>P5</b> Develop visual material, in support of a visual merchandising strategy.</p> <p><b>P6</b> Present a visual merchandising strategy to a range of users/customers, to gain market feedback.</p>	<p><b>M3</b> Iteratively revise and test a visual merchandising strategy based on market feedback.</p>	
<p><b>L04</b> Present a visual merchandising strategy for a given product/brand.</p>		
<p><b>P7</b> Prepare finished material for a visual merchandising strategy.</p> <p><b>P8</b> Present a visual merchandising strategy to a defined audience.</p>	<p><b>M4</b> Evaluate how a visual merchandising strategy relates to product/brand identity.</p>	



## Recommended Resources

### Textbooks

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Thames & Hudson Ltd.

CROW, D. (2010) *Visible Signs: An Introduction to Semiotics in the Visual Arts*. 2nd ed. Bloomsbury Publishing. AVA Publishing, SA.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

GOWEREK, H. and MCGOLDRICK, P.J. (2015) *Retail Marketing Management: Principles and Practice*. Harlow: Pearson Education Limited.

HOLLIS, R. (2001) *Graphic Design: A Concise History*. 2nd ed. Thames & Hudson.

MAUREEN, M. (2012) *Interior Design Visual Presentation A Guide to Graphics, Models and Presentation Techniques*. John Wiley & Sons.

MOORE, G. (2012) *Basics Fashion Management 02: Fashion Promotion: Building a Brand Through Marketing and Communication*. Bloomsbury Publishing, AVA Publishing, SA.

MORGAN, T. (2014) *Visual Merchandising*. 2nd ed. Laurence King Publishing.

MORGAN, T. (2015) *Visual Merchandising: Windows and In-store Displays for Retail*. 3rd ed. Laurence King Publishing.

PRICKEN, P. (2008) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. 2nd ed. Thames & Hudson.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

- 14: *Graphic Design Practices*
- 15: *Media Practices*
- 16: *Material Practices*
- 17: *Art/Craft Production*
- 18: *Digital Design Practices*
- 19: *Packaging Design*
- 20: *Ceramic & Glass*
- 21: *Accessories*
- 22: *Printmaking*
- 23: *Fashion Collection*
- 28: *Communication in Art & Design*
- 30: *Surface Design*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 47: *Branding & Identity*
- 55: *Jewellery Design*
- 58: *Creative Industries Placement*
- 61: *Creative Entrepreneurship*
- 62: *Trend Forecasting*

## Unit 25: Surveying & Measuring

<b>Unit code</b>	<b>M/615/3535</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Whether designing an interior, packaging for a new product, a new range of clothing, or a sculpture for a public park, the creative industries rely on accurate information. The ability to measure and record the physical parameters that will inform a creative process is of paramount importance. In many cases, the accuracy of the information will have direct impact on the materials, processes and costs that contribute.

This unit explores the techniques used to carry out and record accurate measurements in different contexts. Based on their specific pathway of study, students will develop a detailed understanding of the tools and techniques used to measure existing physical conditions. In addition, students will gain an understanding of the way that measurement informs other areas of the creative process.

On successful completion of this unit students will be able to carry out accurate measuring using a variety of tools and techniques. In addition, students will understand the role and importance of measurement in relation to the broader context of design and manufacturing.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of surveying and measuring in the context of a specific creative industry
- 2 Evaluate the tools and technologies available for use in measuring within a given art and design context
- 3 Illustrate the process of taking an accurate set of measurements, within a given art and design context
- 4 Record a series of measurements, in a given art and design context, and check for accuracy.

## Essential Content

### LO1 **Discuss the role of surveying and measuring in the context of a specific creative industry**

#### *Surveying*

Site surveys

Building/interior surveys

Topographic surveys

#### *Measuring*

Anthropometrics and ergonomics

Measuring objects

Material properties

Hardness

Elasticity

Porosity

Environmental properties

Heat

Humidity

Light

### LO2 **Evaluate the tools and technologies available for use in measuring, within a given art and design context**

#### *Surveying equipment*

Tape measures

Theodolites

Laser tapes/laser range finder

Ultrasonic distance meter

3d scanning & point clouds

#### *Measuring equipment*

Sewing tape/tape measure

Measuring rules

Micrometers

Calipers

Body scanners  
3D scanners  
Hardness meters  
Thermometers  
Barometers  
Light meters

**LO3 Explain the process of taking an accurate set of measurements, within a given art and design context**

*Surveying Processes*

Site surveys  
Building/interior surveys  
Topographic surveys  
Photographic surveys  
Recording

*Measuring Processes*

Body measuring  
3D object measuring  
Measuring material properties  
Measuring environmental conditions

**LO4 Record a series of measurements, in a given art and design context, and check for accuracy**

*Recording measurement*

Dimensional recording  
Logging dimensions  
Drawings

*Accuracy checks*

'measure twice, cut once'  
Triangulation  
Tool calibration  
Allowable tolerance

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss the role of surveying and measuring in the context of a specific creative industry</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the relationship between traditional and technology-based measurement in a given art and design context.</p>
<p><b>P1</b> For a given creative industry, explain the type of surveying/ measurement that is used.</p> <p><b>P2</b> Evaluate the role that measuring/surveying plays for a given creative industry.</p>	<p><b>M1</b> Compare different types of measurement, for a given creative industry, and how they may inform different aspects of a project.</p>	
<p><b>LO2</b> Evaluate the tools and technologies available for use in measuring within a given art and design context</p>		
<p><b>P3</b> Identify the tools used in measuring, for a given art and design context.</p> <p><b>P4</b> Discuss the types of measurement that are carried out using different tools.</p>	<p><b>M2</b> Evaluate the way that technology has provided new ways of carrying out measurements.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Illustrate the process of taking an accurate set of measurements, within a given art and design context</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Prepare accurate survey/measurement information, using drawings and specifications, in support of a specific art and design project.</p>
<p><b>P5</b> Identify the key stages in undertaking a survey or measurement process.</p> <p><b>P6</b> Examine potential causes for error in a survey or measurement process.</p>	<p><b>M3</b> Evaluate how the use of multiple types of measurement may increase or decrease potential errors.</p>	
<p><b>L04</b> Record a series of measurements, in a given art and design context, and check for accuracy.</p>		
<p><b>P7</b> Record measurements for a given art and design context, using standard tools and techniques.</p> <p><b>P8</b> Evaluate recorded measurements to confirm accuracy.</p>	<p><b>M4</b> Compare recorded measurements, from different processes and techniques, to ascertain overall accuracy.</p>	



## Recommended Resources

### Textbooks

BEAZLEY, A. and BOND, T. (2003) *Computer-aided pattern design & product development*. Oxford: Wiley-Blackwell.

IRVINE, W. and MACLENNAN, F. (2005) *Surveying for Construction*. 5th ed. London: McGraw-Hill.

KARANA, E., PEDGLEY, O. and ROGNOLI, V. (2013) *Materials experience: Fundamentals of materials and design*. Amsterdam: Butterworth-Heinemann.

MONGEAN, B. (2015) *3D technology in Fine Art and Craft: Exploring 3D Printing, Scanning, Sculpting and Milling*. Focal Press.

SADGROVE, B.M. (2007) *Setting Out Procedures for the Modern Built Environment*. London: Ciria.

SCHOFIELD, W. and BREACH, M. (2007) *Engineering Surveying*. 6th ed. Oxford: Elsevier.

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 23: Fashion Collection*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 40: Advanced Art Practice Studies*
- 43: Digital Fabrication*
- 46: Technical Drawing*
- 54: Professional Modelmaking*
- 57: 3D Modelling & Rendering*

## Unit 26: Darkroom Techniques

<b>Unit code</b>	<b>T/615/3536</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

In the digital age where notions of 'fast', 'convenient', and 'automatic' are promoted, the importance and influence of fundamental techniques in photography is often overlooked. Indeed, Photoshop emerged out of traditional methods of image control in the darkroom, where 'wet photography' techniques enable photographers to create and manipulate images through the control of processes and materials.

This unit aims to equip students with skills, knowledge and understanding to create and manipulate analogue black and white images in the darkroom. It offers students the opportunity to recognise and achieve professional standards in technical application and in the quality of final print outcomes.

Topics included in this unit are: film stock and formats, including 120 and 5X4 (and through the development of projects, students will gain opportunities to explore and apply such media in relation to studio and location techniques); key black and white darkroom practices, such as film processing, printing concepts of burning and dodging, contrast control (through the manipulation of printing/paper 'grades'), print density, as well as techniques such as toning, retouching and presentation. Other techniques such as cyanotypes, salt printing, collodion wet plate process and camera-less photography may also be explored for their potential contemporary applications.

On successful completion of this unit, students will have knowledge of traditional analogue skills and darkroom techniques, and will have produced a portfolio of prints within a wet lab environment.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore the development of darkroom techniques and their application within the creative industries
- 2 Process and print photographic images using darkroom processes; applying safe practices and procedures
- 3 Modify and finish photographic images in response to a brief
- 4 Present photographic prints, and development work, to identified audiences.

## Essential Content

### LO1 Explore the development of darkroom techniques and their application within the creative industries

*Historic development of processes & techniques*

*Photography in the creative industries*

*Bespoke processes and outcomes*

*Darkroom process as craft*

### LO2 Process and print photographic images using darkroom processes; applying safe practices and procedures

*Using an enlarger*

*Producing contact sheets*

*Scaling*

*Cropping*

*Exposure (aperture and timing)*

*Test strips*

*Health and Safety:*

Legislation and codes of practice

Protective equipment and measures

Risk assessment and management

*Safe darkroom practices and processes:*

Manual film processing using tanks

Black and white film negatives, print papers

Wet processing

### **LO3 Modify and finish photographic images in response to a brief**

*Film speed manipulation:*

Push and pull processing

*Image manipulation techniques:*

Use of filters to control contrast, dodging, burning, double exposure, solarisation

*Finishing:*

Toning, bleaching, retouching, hand tinting, portfolio presentation methods (image selection, structure and sequencing, context and presentation)

### **LO4 Present photographic prints, and development work, to identified audiences**

*Documentation methods: Recorded observations (photographing, sketching, note-taking)*

*Visual analysis*

*Presentation techniques*

*Contemporary darkroom practices and art-based applications*

*Research and contextualisation relevant to assignment brief and individual approaches*

*Evaluation of own work within the wider context of historical and contemporary practice*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore the development of darkroom techniques and their application within the creative industries</p>		<p><b>LO1 LO2</b></p> <p><b>D1</b> Produce photographic images, using darkroom processes, that explore the relationship between techniques and bespoke outputs.</p>
<p><b>P1</b> Discuss the historic development of darkroom practices.</p> <p><b>P2</b> Illustrate the ways that darkroom techniques are used in contemporary art and design contexts.</p>	<p><b>M1</b> Analyse the ways that darkroom techniques, in contemporary practice, may challenge traditions of photographic output.</p>	
<p><b>LO2</b> Process and print photographic images using darkroom processes; applying safe practices and procedures</p>		
<p><b>P3</b> Process film to obtain photographic negatives.</p> <p><b>P4</b> Produce photographic contact sheets and prints on different papers from negatives.</p> <p><b>P5</b> Explain the requirements for safe operation of equipment and handling of materials.</p>	<p><b>M2</b> Justify the selection of techniques and processes to produce print outputs.</p>	
<p><b>P6</b> Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.</p> <p><b>P7</b> Create final photographic outputs through different finishing techniques, testing and review.</p>	<p><b>M3</b> Refine photographic outputs, based on modifications through process and technique, to determine best results.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Modify and finish photographic images in response to a brief</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present finished outputs, showing the ability to combine multiple darkroom techniques and processes, that communicate concepts through composition, contrast, colour, light/shadow and finishing.</p>
<p><b>P6</b> Evaluate photographic outputs to identify further darkroom techniques required to produce finished outputs.</p> <p><b>P7</b> Create final photographic outputs through different finishing techniques, testing and review.</p>	<p><b>M3</b> Refine photographic outputs, based on modifications through process and technique, to determine best results.</p>	
<p><b>L04</b> Present photographic prints, and development work, to identified audiences.</p>		
<p><b>P8</b> Illustrate concept development of photographic outputs.</p> <p><b>P9</b> Present finished photographic prints to an audience.</p>	<p><b>M4</b> Justify the use of darkroom techniques in communicating concepts to an audience.</p>	



## Recommended Resources

### Textbooks

ADAMS, A. (1995) *The Negative*. New York: Little, Brown and Company.

BARNBAUM, B. (2010) *The Art of Photography: An Approach to Personal Expression* (Photographic Arts Editions). San Rafael: Rocky Nook.

BARNES, M. (2012) *Shadow Catchers: Camera-less Photography*. London: Merrell.

BENDANDI, L. (2015) *Experimental Photography: A Handbook of Techniques*. London: Thames & Hudson.

COOTE, J.H. (1996) *Ilford Monochrome Darkroom Practice: A Manual of Black and White Processing*. Oxford: Focal Press.

HECKERT, V. (2015) *Lights, Paper, Process: Reinventing Photography*. New Haven and London: Yale University Press.

HICKS, R. and SCHULTZ, F. (2003) *Darkroom Basics*. London: Collins and Brown.

REXER, L. (2013) *The Edge of Vision: The Rise of Abstraction in Photography*. New York: Aperture.

STONE, J. (2016) *Darkroom Dynamics: A Guide to Creative Darkroom Techniques* (35th Anniversary Annotated Reissue). Oxford: Focal Press.

WOROBIEC, T. (2008) *Black & White Photography in a Digital Age: Creative Camera, Darkroom and Printing Techniques for the Modern Photographer*. Newton Abbot: David & Charles.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 48: Conceptual Practice*
- 49: Art Direction*

## Unit 27: Textile Technology

<b>Unit code</b>	<b>A/615/3537</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Textiles form the fabric of our lives; from the clothes we wear to furnishing our homes and workplaces, they are the materials with which we surround ourselves. In addition, textiles are critical to many other industries, including construction, healthcare and defence. This unit will introduce students to the fundamental technologies that underpin the textile industry and provide insight into both traditional manufacturing processes and new developments within the industry.

On successful completion of this unit students will gain a broad understanding of a wide range of textile technologies, including the manufacture of fibres, yarns and fabrics. Each part of the textile industry, from fibres to finishing, is critical to the final product. By studying this unit students will understand how textile technologies interact to form part of a larger, interdependent system. The unit will also introduce students to current issues within the industry, including the impact of new technologies and environmental concerns.

This unit will be of particular relevance to students who wish to continue into the textiles or fashion industries, or those who want to undertake further study within textiles and fashion.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles
- 2 Evaluate fibre composition, yarn type, and fabric structure across a range of textiles
- 3 Produce a detailed fabric specification for a given context
- 4 Produce textile samples using a range of technologies for manufacture and finishing.

## Essential Content

### LO1 Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles

*Textile Terms and definitions.*

*Fibres*

natural and synthetic fibres

production and properties.

*Yarns*

Spinning processes

yarn technology.

*Weaving technology*

preparatory weaving processes

weaving as a fabric formation process

weaving operations.

*Knitting technology*

fabric production methods

knitting machines

knitting actions.

*Non-woven technology*

fabric forming techniques

manufacture of composite fabrics.

*Environmental issues surrounding materials and processes.*

*Health and safety*

### LO2 Evaluate fibre composition, yarn type, and fabric structure across a range of textiles

*Natural and synthetic fibres*

*Types of yarns*

*Knitted fabric structures: plain knit, rib, tuck, miss.*

*Woven fabric structures: plain weaves, twills, satins and sateens.*

*Textile testing*

*Fabric analysis methods*

**LO3 Produce a detailed fabric specification for a given context**

*Properties and performance of fibres and yarns.*

*Knitted fabric properties*

*Woven fabric properties*

*Non-woven fabric properties.*

*Functionality of textiles; comfort, appearance, special properties*

*Requirements for textile for fashion, interiors, and other applications*

*Fabric specification*

**LO4 Produce textile samples using a range of technologies for manufacture and finishing**

*Colouration processes*

*Dyeing and printing techniques.*

*Classification of dyes and the dyeing process.*

*Print technologies including screen printing, transfer printing, digital printing.*

*Colouration and colour fastness*

*The selection and application of finishing processes.*

*Chemical finishes*

*Environmental issues surrounding materials and processes.*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explain the processes and equipment required for the manufacture of woven, knitted and non-woven textiles</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Evaluate a given range of textile products to determine the equipment and processes used in their production, referring to yarn, composition and structure.</p>
<p><b>P1</b> Explain the manufacturing processes required for the production of knitted, woven and non-woven fabrics.</p> <p><b>P2</b> Assess the operation and function of different textile manufacturing equipment</p> <p><b>P3</b> Discuss the health and safety issues associated with textile technology and processes.</p>	<p><b>M1</b> Compare the different processes required to produce woven, knitted and non-woven textiles; highlighting both the common and different processes and equipment.</p>	
<p><b>LO2</b> Evaluate fibre composition, yarn type, and fabric structure across a range of textiles</p>		
<p><b>P4</b> Describe the fibre composition, and yarn type of a range of knitted and woven fabrics.</p> <p><b>P5</b> Discuss the fabric structure of a range of knitted and woven fabrics.</p>	<p><b>M2</b> Analyse the relationship between fibre composition, yarn type and fabric structure.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Produce a detailed fabric specification for a given context</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Create a range of fabric samples, for a given context, that show a command of manufacturing and finishing processes.</p>
<p><b>P6</b> Describe the functional qualities of fabrics used in different contexts.</p> <p><b>P7</b> Evaluate the relationship between functional and aesthetic qualities in different fabrics.</p> <p><b>P8</b> Develop a fabric specification for a given context</p>	<p><b>M3</b> Define the functional and aesthetic qualities of fabrics for fashion, interiors and other applications.</p>	
<p><b>L04</b> Produce textile samples using a range of technologies for manufacture and finishing.</p>		
<p><b>P9</b> Develop a range of fabric samples, using different manufacturing and finishing technologies.</p> <p><b>P10</b> Present a range of fabric samples in relation to a given context.</p>	<p><b>M4</b> Analyse the suitability of fabrics for different contexts, with reference to their properties.</p>	



## Recommended Resources

### Textbooks

BOWLES, M. and ISAAC, C. (2012) *Digital Textile Design*. Laurence King.

BRIGGES-GOODE. (2013) *Printed Textile Design*. Laurence King.

CORBMAN, B. (1983) *Textiles: fibre to fabric*. McGraw Hill.

SHENTON, J. (2014). *Woven Textile Design*. Laurence King.

SPENCER, D.J. (2001) *Knitting Technology*. Woodhead Publishing.

THOMPSON, R. and THOMPSON, A. (2014) *Manufacturing Processes for Textiles and Fashion Design*. London: Thames and Hudson.

WYNNE, A. (1997) *Textiles* (The Motivate Series). Oxford: Macmillan.

## Links

This unit links to the following related units:

- 1: *Professional Development*
- 2: *Contextual Studies*
- 3: *Individual Project (Pearson-set)*
- 4: *Techniques & Processes*
- 6: *Materials & Structures*
- 7: *Computer Aided Design (CAD)*
- 8: *Pattern Cutting & Garment Making*
- 9: *Fashion & Textiles Practices*
- 21: *Accessories*
- 22: *Printmaking*
- 23: *Fashion Collection*
- 24: *Visual Merchandising*
- 28: *Communication in Art & Design*
- 30: *Surface Design*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 42: *Styling*
- 47: *Branding & Identity*
- 50: *Material Selection & Specification*
- 58: *Creative Industries Placement*
- 61: *Creative Entrepreneurship*
- 62: *Trend Forecasting*

## Unit 28: Communication in Art & Design

<b>Unit code</b>	<b>F/615/3538</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Everything in our environment communicates to us, in some way. Those things that are man-made often seek to communicate highly specific things. These may be functional, as in visual information to help us find our way, or they may be abstract, seeking to make us feel something. Whether it is a photograph or an icon on a smartphone screen, the ability to communicate information, intention or ideas through visual methods is considered within the field of 'communications' and it can inform every aspect of the creative industries.

This unit aims to support students in exploring communications techniques and methodologies relevant to a specific field of study. The ability to communicate visually is a fundamental skill for all specialist fields within the creative industries. Potential audiences, clients and customers are looking for increasingly sophisticated visual stimuli and creative industry practitioners are continually challenged to come up with innovative ways to communicate their creative intentions.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss communication, in the creative industries, through historical and contemporary precedent research
- 2 Analyse a brief to define the context of a communication strategy
- 3 Develop a communication strategy, through experimentation, in response to a given brief
- 4 Present a communication strategy and finished work in relation to a given brief.

## Essential Content

### LO1 **Discuss communication, in the creative industries, through historical and contemporary precedent research**

#### *Modes of communication*

Image, type, narrative, juxtaposition, senses, experience, texture, interaction

Documentary, entertainment, information, demonstration, propaganda, revolution, counter-culture

#### *Communication contexts and technologies*

media, film, arts, literature, advertising, dance, performance, internet, experimental, information, language, semiotics, reproduction

#### *Characteristics*

Formal elements

Proximity

Hierarchy

Grouping

Sequencing

Communication technique

Metaphor

Association

Symbolism

Concept

Subversion

Absence

Representation

Abstraction

Controversy

Appropriation

Translation

## LO2 **Analyse a brief to define the context of a communication strategy**

### *Audience Testing*

Test Screening

Questionnaire

Survey methods

Pitch

Poll

Critique

Client feedback

### *Analytics*

Comparison

Similar and existing analysis

Hits and views

Reports

### *Platform*

Context

Readership and audience

Exposure

## LO3 **Develop a communication strategy, through experimentation, in response to a given brief**

### *Responding to a brief*

Interpreting a brief

Gathering information in response to the brief

Demonstrating the ability to integrate research into creative design solutions

*Selecting appropriate materials, techniques and processes to effectively communicate intention.*

*Creatively exploring materials, techniques and processes.*

**LO4 Present a communication strategy and finished work in relation to a given brief**

*Communication techniques used.*

*Use of materials techniques and processes.*

*Creative intentions.*

*Response to the brief*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Discuss the role of communication, in the creative industries, through historical and contemporary precedent research</p>		
<p><b>P1</b> Research communication techniques relevant to an area of specialist study.</p> <p><b>P2</b> Discuss the use of communication techniques in the work of others, through contemporary and historic precedent.</p>	<p><b>M1</b> Compare the use of communication techniques used by a range of practitioners within a specialist field.</p>	<p><b>D1</b> Critically analyse the communication work of a contemporary practitioner, highlighting the context in which the work is situated and how this is evident through the work.</p>



Pass	Merit	Distinction
<p><b>L02</b> Analyse a brief to define the context of a communication strategy</p>		<p><b>L02 and L03</b></p> <p><b>D2</b> Create final communication outputs that reflect the ability to apply analytic and creative thinking in the development of design solutions.</p>
<p><b>P3</b> Review a given brief to identify the context for a communication strategy.</p> <p><b>P4</b> Use research and testing to identify users and audience for a communication strategy.</p>	<p><b>M2</b> Use communication analytics to evaluate and refine a communication strategy.</p>	
<p><b>L03</b> Develop a communication strategy, through experimentation, in response to a given brief</p>		
<p><b>P5</b> Test different modes of communication to determine applicability for an identified audience and message.</p> <p><b>P6</b> Develop final communication outputs for presentation/ distribution to an identified audience.</p>	<p><b>M3</b> Evaluate combinations of different materials and processes, for producing communication outputs, in order to refine the message.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Present a communication strategy and finished work in relation to a given brief.</p>		<p><b>D3</b> Present finished communication outputs and strategy to an identified audience, illustrating the relationship between context, audience and message.</p>
<p><b>P7</b> Present a communication strategy and finished work to an identified audience.</p> <p><b>P8</b> Assess the relationship between strategy and finished work.</p>	<p><b>M4</b> Evaluate the use of communication techniques, taking into account audience feedback.</p>	

## Recommended Resources

### Textbooks

BERGER, J. (2008) *Ways of Seeing*. London: Penguin Classics.

COHEN, D.H.J. and ANDERSON, S. (2006) *A Visual Language: Elements of Design*. A & C Black Publishers Ltd.

CROW, D. (2003) *Visible Signs An Introduction To Semiotics for Art And Design Students*. Righton Press.

DE BONO, E. (1990) *Lateral Thinking: A textbook for creativity*. Harper & Row.

GREGORY, R.L. (1998) *Eye and Brain; The Psychology of Seeing*. 5th ed. Oxford: Oxford University Press.

INGLEDEW, J. (2011) *A-Z of visual ideas: how to solve any creative brief*. London: Laurence King.

### Links

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*12: Screen-based Practices*

*13: Typography*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*19: Packaging Design*

*23: Fashion Collection*

*24: Visual Merchandising*

- 30: *Surface Design*
- 31: *Visual Narratives*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 44: *Scriptwriting for Design*
- 45: *Web Design*
- 46: *Technical Drawing*
- 47: *Branding & Identity*
- 48: *Conceptual Practice*
- 49: *Art Direction*
- 58: *Creative Industries Placement*
- 59: *User-testing for Design*
- 60: *Digital Animation*
- 61: *Creative Entrepreneurship*

## Unit 29: Workflows

<b>Unit code</b>	<b>J/615/3539</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

In working on complex creative projects; that may involve many different people, a variety of different assets, diverse software systems, and responding to different stakeholders, there is an increasing demand for creative practitioners to be able to manage the processes of production, collaboration and distribution of information more effectively. Thus, knowledge of workflows is fundamentally important in creating and managing art and design projects.

The organisation and implementation of workflows necessitates knowledge of a range of occupational areas within the creative industries, identification and allocation of relevant skillsets, technological knowledge, and an awareness of budgetary issues and constraints.

This unit is designed to give students an overview of workflows within a creative industries context. Students will consider workflow options within a creative project lifecycle and demonstrate their ability to oversee the project, efficiently exploiting available resources (both human and technological) to streamline the project and produce a successful outcome.

On successful completion of this unit students will describe how to implement a workflow, list the workflow options of a creative project, explain their suitability and how they enhance the project delivery.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Identify the skills and technologies required to manage an art and design project lifecycle
- 2 Define a project workflow system to utilise available technologies, resources and skills
- 3 Apply a workflow system to an art and design project in response to a brief
- 4 Examine the implementation of a workflow system and how it has affected the overall project.

## Essential Content

### LO1 Identify the skills and technologies required to manage an art and design project lifecycle

*Software and hardware requirements*

compatibility of software versions

codecs

platforms

*Workflow model as a project lifecycle optimisation tool.*

*Skills and attributes*

Working with others

Leadership

Communication

Negotiation

*Technologies*

File sharing

Standardisation

Review and monitoring

Scheduling

Remote access

Databases

Alerts

Updates

Automation

Communication

*Efficiency and economy*

Templates

Duplicates

Standards

Clear plans

Visuals

Pitching

Protocols

Agreements

Milestones

Quality control

**LO2 Define a project workflow system to utilise available technologies, resources and skills**

*Existing Workflow Systems*

Manual systems

Digital systems

Cloud-based systems

*Producing a Workflow timeline.*

Sourcing and securing available skill sets and technologies

Estimating the duration of each phase of the timeline.

*Budgetary constraints for each phase.*

Reducing the budget without affecting quality.

*Workflow areas of concern.*

Estimating their potential threat to project success.



**LO3 Apply a workflow system to an art and design project in response to a brief**

*Implementing the Workflow.*

Timeline

Targets

Status

Progression

Minutes

Schedules

Contacts

Contingency

Budgeting

Logistics

Resourcing

Managing others

Negotiated briefs

Systems

Paper based

Online

Back-up

Storage

Automation

Scheduling

Alerts

Efficiency

*Budgetary constraints for each phase.*

Reducing budget without affecting quality.

Negotiation

**LO4 Examine the implementation of a workflow system and how it has affected the overall project**

*Evaluate the workflow. How could it be improved?*

*Critically evaluate their own contribution in terms of communication, clarity, knowledge, research.*

*What is needed to better prepare for future Workflow implementation?*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Identify the skills and technologies required to manage an art and design project lifecycle		<b>LO1 and LO2</b> <b>D1</b> Develop a project workflow system, illustrating ways in which efficiency is gained through a clear process and management of diverse assets.
<b>P1</b> Describe the skills and processes required for a given art and design practice. <b>P2</b> Explore the technologies required for a given art and design project.	<b>M1</b> Discuss the relationship between skills, technologies and time in relation to an art and design project.	
<b>LO2</b> Define a project workflow system timeline to utilise available technologies, resources and skills		
<b>P3</b> Evaluate skills, technologies and resources, in relation to a given art and design project, to define a timeline. <b>P4</b> Prepare a workflow mapping to show the relationship between activities, resources and time.	<b>M2</b> Demonstrate the increase in efficiency through the application of a proposed project workflow.	

Pass	Merit	Distinction
<p><b>L03</b> Apply a workflow system to an art and design project in response to a brief</p>		
<p><b>P5</b> Manage the processes and resources of an art and design project, using a defined workflow.</p> <p><b>P6</b> Assess the progress of an art and design project by tracking issues and solutions within a defined workflow.</p>	<p><b>M3</b> Evaluate the workflow for an art and design project, based on responses to issues and the effect on the overall timeline.</p>	<p><b>L03 and L04</b></p> <p><b>D2</b> Apply a workflow system, that responds to critical analysis of an art and design project brief, to enable creative practice and achieve improved processes and outcomes.</p>
<p><b>L04</b> Examine the implementation of a workflow system and how it has affected the overall project.</p>		
<p><b>P7</b> Evaluate the effectiveness of a workflow in relation to an art and design project.</p> <p><b>P8</b> Identify instances of good practice and areas for improvement in a workflow, based on project outcomes.</p>	<p><b>M4</b> Illustrate the impact of a clear workflow on the quality and efficiency of an art and design project process and outcome.</p>	

## Recommended Resources

### Textbooks

ANDREWS, P. (2006) *Raw workflow from capture to archives: a complete digital photographer's guide to raw imaging*. Oxford: Focal.

ARMSTRONG, H. (2009) *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural.

COOPER, A. (2007) *About Face 3: The Essentials of Interaction Design*. Wiley.

DOLIN, P. (2005) *Exploring Digital Workflow (Design Exploration)*. US: Delmar Cengage Learning.

HAY, S. (2013) *Responsive Design Workflow*. US. New Riders.

KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. US: New Riders.

MCCLEAN, S. (2008) *Digital storytelling: the narrative power of visual effects in film*. Cambridge, Mass: London MIT.

ROCHE, K. (2011) *Kevin Roche: architecture as environment*. New Haven, Conn.: Yale University Press.

WIGAN, M. (2006) *Thinking Visually*. London: Thames & Hudson.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

7: *Computer Aided Design (CAD)*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

13: *Typography*

*14: Graphic Design Practices*  
*15: Media Practices*  
*16: Material Practices*  
*17: Art/Craft Production*  
*18: Digital Design Practices*  
*19: Packaging Design*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*40: Advanced Art Practice Studies*  
*41: Advanced Digital Design Studies*  
*43: Digital Fabrication*  
*53: Workflows & Management*  
*54: Professional Modelmaking*  
*56: Project Management*  
*57: 3D Modelling & Rendering*  
*58: Creative Industries Placement*  
*60: Digital Animation*

## Unit 30: Surface Design

<b>Unit code</b>	<b>A/615/3540</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Surface design is an important aspect of many different areas within the creative industries, where the appearance and utility may be defined through the choice of surface materials and processes, such as printing or dyeing and the use of colour, texture and pattern.

The aim of this unit is to give students opportunities to consider a surface design approach in different disciplines, and to explore the potential of surface design solutions to practical and theoretical issues that may arise.

Topics included in this unit are the use of surface design in different contexts, technical applications of surface design, the potential for visual communication, application to specific problems, specialist issues, originating and testing designs, production of one-offs and planning for dissemination, bespoke production by others, and mass manufacture.

On successful completion of this unit students will understand how surface design has been used by others in contrasting contexts. They will have explored and experimented with techniques and processes associated with surface design, and will have undertaken a surface design brief and presented designs for work in a finished format.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the application of surface design in different art and design contexts
- 2 Develop and test surface designs in response to a brief
- 3 Create a surface design strategy and specifications for production
- 4 Present a surface design proposal, for a given context, in response to a brief.



## Essential Content

### LO1 Investigate the application of surface design in different art and design contexts

*Investigate through visual research into work by others*

*Surface design in:*

Textiles, fashion

Interior design

3d design

Graphic design

Digital design

Art practice

Jewellery

Packaging

Furnishing

Ceramic ware

*Technical application:*

Drawing

Printing

Embroidery

Weaving

Pattern cutting

Photographic transfer

Digital processes

Data visualisation

On different surfaces (horizontal, vertical, regular, uneven, moving) health and safety

*Visual communication of ideas and feelings*

Patterning

Texture

Colour

Material

Joining

Manipulation

## **LO2 Develop and test surface designs in response to a brief**

*Applying techniques and processes to a problem*

Physical and virtual materials

Pattern

Textures

*Specialist aspects*

Decorative and functional characteristics

Scales of production (bespoke, one-off, mass manufacture)

Material qualities and specifications

Trend forecasting

*Technical conventions*

*Technical issues*

Heat

Cold

Stresses

Material strength

Weight

Wearability

Environmental impact

*Practical issues*

Cost

Efficiency

Effectiveness

*Use of CAD and rendering software*

### LO3 Create a surface design strategy and specifications for production

#### *Information*

Drawings

Technical marks and symbols

Digital files

#### *Specifications*

Industry protocols

Delivery to client

Appropriate formats

#### *Strategic Issues*

Business

Manufacturers

bespoke

batch production

mass production

flow production

Market focus

National

International

Export

Retail

Wholesale

mail order

haute couture

contract

**LO4 Present a surface design proposal, for a given context, in response to a brief**

*Presentation methods*

Portfolio presentation

Digital presentation

Report

Verbal presentation

*Presentation context/audience*

Professional/Business

Manufacturing

Retail/Commercial

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate the application of surface design in different art and design contexts</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce surface design proposals, in response to a brief, illustrating creative use of techniques and materials, as part of an iterative design process.</p>
<p><b>P1</b> Describe how surface design is used in different art and design contexts.</p> <p><b>P2</b> Evaluate how surface design can meet a variety of needs within an art and design context.</p>	<p><b>M1</b> Explore the scope for surface design application within an art and design context.</p>	
<p><b>LO2</b> Develop and test surface designs in response to a brief</p>		
<p><b>P3</b> Experiment with surface design techniques and processes in order to establish design directions.</p> <p><b>P4</b> Devise surface designs, based on experimentation, in response to a brief.</p>	<p><b>M2</b> Evaluate surface designs in response to testing and feedback, identifying necessary revisions.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Create a surface design strategy and specifications for production</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present a surface design strategy and samples, which reflect the use of pattern, texture and material to create a resolved surface design solution for a specific context.</p>
<p><b>P5</b> Prepare drawings, samples and specifications required for surface design production and installation.</p> <p><b>P6</b> Define the production processes necessary for the manufacture of a surface design.</p>	<p><b>M3</b> Use complex patterns, textures and materials, to develop a surface design strategy, in response to a brief.</p>	
<p><b>LO4</b> Present a surface design proposal, for a given context, in response to a brief.</p>		
<p><b>P7</b> Present final drawings, samples, specifications and mock-ups for a surface design proposal.</p> <p><b>P8</b> Explain how a surface design proposal meets the needs of clients or consumers.</p>	<p><b>M4</b> Justify the relationship between brief, strategy and proposal.</p>	

## Recommended Resources

### Textbooks

BIRN, J. (2013) *Digital Lighting and Rendering. 3rd Ed.* London: Pearson Peachpit/New Riders.

BRIGGS-GOODE, A. (2013) *Printed Textile Design* London: Laurence King.

COLE, D. (2007) *Patterns: New Surface Design.* Abingdon: London: Laurence King.

DE SOTO, D. (2014) *Know Your Onions: Graphic Design: How to Think Like a Creative, Act Like a Businessman and Design Like a God.* Amsterdam: Bis Publishers.

DUNNEWOLD, J (2010) *Art Cloth: A Guide to Surface Design for Fabric.* Fort Collins, Colorado: Interweave

KIRK, A. (2016) *Data Visualisation.* London: Sage Publications Ltd.

PLANCHARD, D. (2015) *SolidWorks 2016 Reference Guide* Mission, Kansas: SDC Publications.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 23: Fashion Collection*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 62: Trend Forecasting*



## Unit 31: Visual Narratives

<b>Unit code</b>	<b>F/615/3541</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

This unit aims to develop students' understanding of how visual narratives are employed in a wide variety of contexts, including examining diverse media such as children's books, graphic novels, instructional diagrams, storyboarding and animation. Students will consider elements of effective communication and information dissemination in its broadest sense, from simple juxtapositions, through to the manipulation of texts and images, to develop an ability to be understood as a visual communicator and storyteller.

Through practical experimentation students will explore pictorial storytelling, and the use of words and images to create a narrative, including ideas of voice, point of view, pace and balance between word/image, to developing an understanding of the underlying concepts and conventions related to narrative storytelling. Students will be expected to recognise the importance of style and genre in visual imagery and to examine the roles of time and sequence in visual communication.

On successful completion of this unit students will be able to produce visual narratives across a range of different contexts. Through effective application of the codes and conventions of visual storytelling, students will be able to communicate clear messages and adapt style and content to suit a variety of audiences.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Analyse how visual narratives are used across a range of media to tell stories
- 2 Explore the codes and conventions relevant to visual narratives
- 3 Present a visual narrative to an identified audience
- 4 Evaluate the effectiveness of storytelling in a visual narrative.

## Essential Content

### LO1 Analyse how visual narratives are used across a range of formats to tell stories

*The nature and purpose of visual narratives*

Informative

Entertainment

Commercial needs

Safety

Subversive

Operational

*Types of visual narratives:*

Children's books

Graphic novels

Instructional diagrams

Narrative paintings

Photojournalism

Storyboarding

Animation

Packaging

Literature

Advertising

Film/Video

## LO2 **Explore the codes and conventions relevant to visual narratives**

### *Types of narrative*

Linear; univocity, sequential

Non-linear; interruption, circular and unfinished references, chronological anarchy.

### *Conventions of visual narratives*

Ideas of voice

Point of view

Pace

Genre

Hybrid

Representation

Balance between word/image

Creative writing/scripting exercises

Relationship with the reader/viewer

Balance between illustration, textual information and clarity of narrative

### *Codes of visual narratives*

Perceptive codes

Codes of recognition

Codes of transmission

Tonal codes

Iconic codes

Iconographic codes

Codes of taste and sensibility

Rhetorical codes

Stylistic codes

Codes of the unconscious

### **LO3 Present a visual narrative to an identified audience**

*Medium of presentation*

Books

'Story' book

Graphic novel

Maps

Diagrammes

Photos

Animation

Film/Video

Textual

Experiential

Interactive

*Audience relationship to medium*

### **LO4 Evaluate the effectiveness of storytelling in a visual narrative**

*Dealing with feedback*

Audience expectation

*Use of narrative conventions and codes*

*Use of materials techniques and processes*

*Communication of intentions*

*Narrative planning*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Analyse how visual narratives are used across a range of media to tell stories		<b>L01 and L02</b> <b>D1</b> Evaluate the way that changes in the use of codes and conventions in visual narratives change the understanding of a story.
<b>P1</b> Discuss the qualities of visual narratives in the work of others. <b>P2</b> Analyse the effectiveness of visual narratives to communicate to specific audiences.	<b>M1</b> Compare visual narratives, in different formats, in relation to how they meet the needs of an audience.	
<b>L02</b> Explore the codes and conventions relevant to visual narratives		
<b>P3</b> Analyse the use of visual narrative conventions and codes in the work of others. <b>P4</b> Experiment with visual narrative codes and conventions, in different formats.	<b>M2</b> Illustrate how own visual narratives relate to those of others, in terms of the use of codes and conventions.	
<b>L03</b> Present a visual narrative to an identified audience		<b>D2</b> Present a visual narrative; to an identified audience, that creatively applies codes and conventions to communicate a story.
<b>P5</b> Produce work, in a selected format, to communicate a story in response to a brief. <b>P6</b> Develop a presentation style to support the communication of a visual narrative to an identified audience.	<b>M3</b> Justify the selection of format and presentation style, in supporting a visual narrative.	

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate the effectiveness of storytelling in a visual narrative.</p>		<p><b>D3</b> Critically assess responses to a visual narrative in order to improve future creative practice.</p>
<p><b>P7</b> Gather feedback from audiences.</p> <p><b>P8</b> Analyse own work in conveying a narrative to an identified audience through feedback and review.</p>	<p><b>M4</b> Evaluate own visual narrative work; identifying areas of good practice and for improvement.</p>	

## Recommended Resources

### Textbooks

BRUNETTI, I. (2011). *Cartooning: Philosophy and Practice*. Connecticut: Yale University Press.

EISNER, W. (2008) *Graphic Storytelling and Visual Narrative* (Will Eisner Instructional Books). NY: WW Norton.

EISNER, W. (2008) *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist* (Will Eisner Instructional Books). NY: WW Norton.

GRAVETT, P. (2014) *Comics Art*. London: Tate Publishing

MADDEN, M. (2006) *99 Ways to tell a Story: Exercises in Style*. London: Jonathan Cape.

MCCLOUD, S. (1994) *Understanding Comics: The Invisible Art*. HarperCollins.

PRAMAGGIORE, M. (2011) *Film: A Critical Introduction*. 3rd ed. London: Laurence King.

SALISBURY, M. (2012) *Children's Picturebooks: The Art of Visual Storytelling*. London: Laurence King.

WIGAN, M. (2007) *Sequential Images*. Lausanne: AVA Academia.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-Set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

13: *Typography*

14: *Graphic Design Practices*

15: *Media Practices*



- 16: *Material Practices*
- 17: *Art/Craft Production*
- 18: *Digital Design Practices*
- 19: *Packaging Design*
- 23: *Fashion Collection*
- 24: *Visual Merchandising*
- 28: *Communication in Art and Design*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 44: *Scriptwriting for Design*
- 45: *Web Design*
- 47: *Branding & Identity*
- 49: *Art Direction*

## Unit 32: Professional Practice

<b>Unit code</b>	<b>J/615/3542</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

An essential aspect of good professional practice is the in-depth analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (*Unit 1: Professional Development*), students explored the broad areas of personal and professional development and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employment.

Topics included within this unit are career plans, CV writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

On successful completion of this unit, students will gain knowledge, understanding and the skill set that will increase their career opportunities.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Review own skills and abilities in support of future employment or self-employment
- 2 Investigate business structures, legal frameworks and legislation to construct a business plan
- 3 Develop material to support future employment or self-employment
- 4 Present own skills, abilities and work to an employer or client.

## Essential Content

### LO1 Review own skills and abilities in support of future employment or self-employment

*Personal Development Plan*

Career aspirations

*Mapping own skills to specific job roles*

*Career trends*

*Career options*

*Work shadowing or placement*

### LO2 Investigate business structures, legal frameworks and legislation to construct a business plan

*Small business models*

Mission statement

Market needs

Market approach

USP

Costing of creative work

Cash flow forecast

*Art/Creative Professional bodies*

Membership

Grants

Residencies/Internships

*Tax liabilities*

Tax/VAT

Self-employed/Sole trader

*Legalities*

Public liability insurance

Professional indemnity insurance

Record keeping / contracts

Intellectual property (e.g. copyright and licensing laws)

### **LO3 Develop material to support future employment or self-employment**

*Portfolio*

Print

Digital

Still/moving

*Social Networking*

Facebook, Instagram, twitter

*Professional networking*

Behance, LinkedIn

Blogging

*Marketing material*

*Competitions*

*Contacting employers*

CV

Letters of application

Artist/Personal statement

### **LO4 Present own skills, abilities and work to an employer or client**

*Client interview/presentation*

Preparing for interview

'Dress for success'

*Getting interview feedback*

*Reflection and evaluation of own work & development*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Review own skills and abilities to support future employment or self-employment</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Evaluate own skills, abilities and development needs for future employment or self-employment.</p>
<p><b>P1</b> Evaluate own skills and abilities related to future employment aspirations.</p> <p><b>P2</b> Explore career opportunities specific to specialist area of study.</p>	<p><b>M1</b> Create a career plan, recognising progression opportunities.</p>	
<p><b>LO2</b> Investigate business structures, legal frameworks and legislation to construct business plan</p>		
<p><b>P3</b> Explore business structures, legal frameworks and legislation related to the creative industries.</p> <p><b>P4</b> Develop a business plan related to own area of specialist study.</p>	<p><b>M2</b> Evaluate a business plan in relation to existing and projected market forces.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop material to support future employment or self-employment</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.</p>
<p><b>P5</b> Create a portfolio of work, highlighting creative and technical skills.</p> <p><b>P6</b> Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.</p>	<p><b>M3</b> Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.</p>	
<p><b>L04</b> Present own skills, abilities and work to an employer or client.</p>		
<p><b>P7</b> Present portfolio of work to a potential employer or client.</p> <p><b>P8</b> Justify suitability for employment or project appointment based on experience, education and skills.</p>	<p><b>M4</b> Evaluate own skills and knowledge based on analysis of employer or client feedback.</p>	

## Recommended Resources

### Textbooks

BODIN, F.D. (1993) *The freelance photographer's handbook: A comprehensive fully illustrated guide*. United States: Amherst Media.

BRANAGAN, A. and DYSON, J. (2011) *The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals*. London: Bloomsbury USA Academic.

BROOK, T., SHAUGHNESSY, A., BOS, B. and GOGGINS, J. (2009) *Studio culture: The secret life of the graphic design studio*. London: Laurence King.

BURNS, L.D., MULLET, K.K. and BRYANT, N.O. (2011) *The business of fashion: Designing, manufacturing, and marketing*. 4th ed. New York: Bloomsbury [distributor].

CLARKE, S. (2011) *Textile design: Portfolio series*. London: Laurence King Publishing.

CONGDON, L. (2014) *Art, Inc.: The essential guide for building your career as an artist*. United States: Chronicle Books.

EVANS, V. (2015) *The FT essential guide to writing a business plan*. United Kingdom: FT Publishing International.

ILASCO, M.M., CHO, J.D. and ILASCO, C. (2010) *Creative, inc.: The ultimate guide to running a successful freelance business*. San Francisco: Chronicle Books.

KLEON, A. (2014) *Show your work!: 10 ways to share your creativity and get discovered*. Workman Publishing.

MARTIN, M.S. (2009) *Field guide: How to be a fashion designer*. United States: Rockport Publishers.

MILTON, A. and RODGERS, P. (2011) *Product design*. United Kingdom: Laurence King Publishing.

PIOTROWSKI, C.M. and FASID. (2013) *Professional practice for interior designers*. 5th ed. United States: Wiley, John & Sons.

PRITCHARD, L. (2012) *Setting up a successful photography business: How to be a professional photographer*. London: Bloomsbury USA Academic.

REES, D. and BLECHMAN, N. (2008) *How to be an illustrator*. London: Laurence King Publishers.

RICHARD, D. (2013) *How to start a creative business: The jargon-free guide for creative entrepreneurs*. United Kingdom: David & Charles.

RUSTON, A. (2013) *The artist's guide to selling work*. 2nd ed. London: Bloomsbury Academic.



SCHON, D. (1984) *The Reflective Practitioner*. Basic Books, Inc.

SHAUGHNESSY, A. (2010) *How to be a graphic designer: Without losing your soul*. London: Laurence King Publishing.

STERN, S. and THE ASSOCIATION OF ILLUSTRATORS (2008) *The illustrator's guide to law and business practice* (association of illustrators). London: AOI, Association of Illustrators.

TAYLOR, F. (2013) *How to create a portfolio and get hired: A guide for graphic designers and illustrators*. 2nd ed. London: Laurence King Publishing.

THOMAS, G. and IBBOTSON, J. (2003) *Beyond the lens: Rights, ethics and business practice in professional photography*. 3rd ed. London: Association of Photographers.

### Websites

<a href="http://www.designcouncil.org.uk">www.designcouncil.org.uk</a>	The Design Council (General Reference)
<a href="http://www.csd.org.uk">www.csd.org.uk</a>	The Chartered Society of Designers (General Reference)
<a href="http://www.thefia.org">www.thefia.org</a>	The Fashion Industry Association (General Reference)
<a href="http://www.texti.org">www.texti.org</a>	The Textile Institute (General Reference)
<a href="http://www.the-aop.org">www.the-aop.org</a>	The Association of Photographers (General Reference)
<a href="http://www.aiga.org">www.aiga.org</a>	The professional association for design (General Reference)
<a href="http://www.creativeguild.org.uk">www.creativeguild.org.uk</a>	The Creative Guild (General Reference)
<a href="http://www.istd.org.uk">www.istd.org.uk</a>	The International Society of Typographic Designers (General Reference)
<a href="http://www.theaoi.com">www.theaoi.com</a>	Association of Illustrators (General Reference)
<a href="http://www.artworkersguild.org">www.artworkersguild.org</a>	The Art Workers' Guild (General Reference)
<a href="http://creativeskillset.org">creativeskillset.org</a>	Creative Skillset (General Reference)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 33: Applied Practice – Collaborative Project (Pearson-set)

<b>Unit code</b>	<b>R/615/3544</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement through a project that brings together different skills from across the creative industries. Based on a Pearson-set theme, students will develop (in negotiation with tutors) their own direction for the project.

The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative practice through industry, competitions, cultural organisations, community-based groups, non-governmental organisations and charities. Students may work in small groups, with external partners, or collaborate as an entire cohort in order to produce a collaborative outcome, while recognising their own contribution.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform applied practice.

**Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate own and group skills, in support of a collaborative team
- 2 Plan and manage a collaborative project, based on a Pearson-set theme
- 3 Present collaborative project outcomes, highlighting own contributions
- 4 Critically evaluate own work, and the work of others in a collaborative project.

## Essential Content

### LO1 Evaluate own and group skills, in support of a collaborative team

*Skills auditing*

*Roles and responsibilities*

Skills auditing

Belbin Team Inventory

Myers Briggs Personality Type Indicator

### LO2 Plan and manage a collaborative project, based on a Pearson-set theme

*Project Types*

Industry – Live projects / Consortia bids

Competitions

Cultural organisations

Community art or design projects

Non-governmental organisations

Charitable organisations

Exhibitions

Public and community art

Trans-disciplinary projects

Collaborative networks and relationships

*Project Managing*

Project and time management plans

Records of discussions

Effective communication in project teams

*Project Issues*

Target audience

Location and scale of project

Materials, Techniques and processes

Intellectual property

Cultural and ethical considerations

Community and social engagement

Health and safety

**LO3 Present collaborative project outcomes, highlighting own contributions**

*Presentation Formats*

Exhibition

Installation

Performance

Report

Digital Presentation

*Presentation Techniques*

Individual presentation

Collaborative presentation

**LO4 Critically evaluate own work, and the work of others in a collaborative project**

*Reflective practice*

Schön's 'The Reflective Practitioner'

Gibbs' 'Reflective Cycle'

Reflection vs Description

*Reflection in practice*

Project life cycle

Post implementation review

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Evaluate own and group skills, in support of a collaborative team</p>		<p><b>D1</b> Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.</p>
<p><b>P1</b> Evaluate own skills and the skills of others through skills auditing and review.</p> <p><b>P2</b> Develop identified roles and responsibilities within a team.</p>	<p><b>M1</b> Discuss the allocation of roles within a collaborative team to meet overall project needs.</p>	

Pass	Merit	Distinction
<p><b>LO2</b> Plan and manage a collaborative project, based on a Pearson-set theme</p>		<p><b>LO2, LO3 and LO4</b></p> <p><b>D2</b> Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.</p>
<p><b>P3</b> Develop a project plan/workflow, highlighting time, human and physical resources required.</p> <p><b>P4</b> Communicate ethical approaches to intellectual property for creative content.</p> <p><b>P5</b> Individually document own contributions and the contributions of others to the project.</p>	<p><b>M2</b> Report on project progress through the recording of issues and solutions, within the project plan/workflow.</p>	
<p><b>LO3</b> Present collaborative project outcomes, highlighting own contributions</p>		
<p><b>P6</b> Communicate a resolved project, using a presentation technique appropriate to the audience.</p> <p><b>P7</b> Illustrate own contributions to a collaborative project.</p>	<p><b>M3</b> Justify the selection of presentation technique in relation to an audience.</p>	
<p><b>LO4</b> Critically evaluate own work, and the work of others in a collaborative project.</p>		
<p><b>P8</b> Evaluate own contribution to collaborative practice.</p> <p><b>P9</b> Discuss the interactions between team members and how this has supported project outcomes.</p>	<p><b>M4</b> Analyse the effect of team roles and project process on the achievement of successful outcomes.</p>	



## Recommended Resources

### Textbooks

BILLING, J., LIND, M. and NILLSON, L. (eds.) (2007) *Taking the Matter into Common Hands: Contemporary Art and Collaborative Practices*. London: Black Dog.

BRANAGAN, A. (2011) *The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals*. A & C Black Publishers Ltd.

CRAWFORD, H. (2008) *Artistic Bedfellows: Histories, Theories and Conversations in Collaborative Art Practices*. London: Hamilton Books.

KAATS, E. and OPHEIJI, W. (2014), *Creating Conditions for Promising Collaborations: Alliances, Networks, Chains and Strategic Partnerships*. Heidelberg: Springer.

KWON, M. (2004) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge MA: MIT Press.

LAWSON, B. (2006) *How Designers Think: The Design Process Demystified*. 3rd ed. OXFORD: Architectural Press.

LEVEN, P. (2005) *Successful teamwork for undergraduate and taught postgraduates working on group projects*. Maidenhead: Open University Press.

ROSE, G. (2007) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications.

RUSTON, A. (2005) *Artist's Guide to Selling Your Work*. A & C Black Publishers Ltd.

STEEDMAN, M. (ed.) and KESTER, G. (2012) *Gallery as Community: Art, Education, Politics*. Whitechapel Gallery.

THOMPSON, N. (2012) *Living as Form: Socially Engaged Art from 1991–2011*. Cambridge MA: MIT Press.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 34:      **Advanced Interior Design Studies**

<b>Unit code</b>	<b>Y/615/3545</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### **Introduction**

We spend much of our lives indoors; we live in residential spaces; we work in commercial or industrial spaces; we learn within classrooms and workshops; we purchase our clothes, food and other items within retail shops; and we enjoy culture in museums, galleries, theatres, and so on. The design of interior spaces fundamentally effects the way in which we experience the world.

Through this unit, students will engage in the study and design of interior spaces for commercial, residential, retail and cultural environments. Developing an awareness of the historical and cultural context in which interiors have developed will further students' understanding of how to design spaces that are meaningful to those who inhabit them. Students will also develop an understanding of the technical requirements of designing for interiors and the professional practice of interior design.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore interior design through historical and contemporary precedents
- 2 Evaluate the needs of different types of interior
- 3 Present finished design proposals for a given interior context
- 4 Develop technical documentation for the construction and installation of interior design outcomes.

## Essential Content

### LO1 Explore interior design through historical and contemporary precedents

*Architectural/interiors history*

*Contemporary interiors*

Residential

Commercial

Retail

*Branded interiors*

*Cultural interiors*

Exhibitions

Galleries

Museums

### LO2 Evaluate the needs of different types of interior

*General*

Client/business needs

Time and cost restraints

Building regulations

Health and safety

*Retail*

Brand identity

Display & lighting

Customer experience

Traffic flows

Point-of-sale

Security

*Commercial*

Leased/rental space

Staff/activity types

Office/desking needs

Meeting/conference

Technology requirements

General vs task lighting

*Residential*

Client type (single, family, commercial)

Single occupancy vs multi-occupancy

House vs apartment

Commercial residential (hotel)

Rental property

Lighting in residences

### **LO3 Present finished design proposals for a given interior context**

*Sketches*

*Plans, sections, elevations*

*Models*

Maquettes

Models

Digital models

*Views/visualisations*

*Mood boards*

*Material samples*

*Outline specifications*

### **LO4 Develop technical documentation for the construction and installation of interior design outcomes**

*Technical drawings*

Plans, sections, elevations, details

*Schedules*

Finish schedules

Door schedules

Hardware schedules

*Specifications*

*Sample boards*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore interior design through historical and contemporary precedents		<b>LO1 and LO2</b> <b>D1</b> Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.
<b>P1</b> Discuss the development of interior design through research and analysis. <b>P2</b> Evaluate contemporary trends in interior design, through the work of a selected designer.	<b>M1</b> Analyse the relationship between interior design and broader social and cultural developments.	
<b>LO2</b> Evaluate the needs of different types of interior		
<b>P3</b> Evaluate a client brief to determine the requirements of an interior design project. <b>P4</b> Discuss the regulations and legislation related to different types of interior design project. <b>P5</b> Produce initial design proposals, based on analysis of a brief.	<b>M2</b> Explore and test design concepts through an iterative process, using drawing, model and CAD.	
<b>LO3</b> Present finished design proposals for a given interior context		<b>D2</b> Present a final design proposal and development process, informed by a critical analysis of client need and the requirements of a specific context.
<b>P6</b> Prepare design drawing, models, mood-boards and other material necessary to communicate an interior design proposal. <b>P7</b> Present a design proposal to a client or customer.	<b>M3</b> Justify design decisions through reference to precedent, research and design development.	

Pass	Merit	Distinction
<p><b>LO4</b> Develop technical documentation for the construction and installation of interior design outcomes.</p>		
<p><b>P8</b> Create technical drawings and details to support the construction and installation of an interior design proposal.</p> <p><b>P9</b> Develop schedules and specifications for an interior design proposal.</p> <p><b>P10</b> Compile samples for a sample board to support specifications.</p>	<p><b>M4</b> Coordinate information between drawings, schedules and specifications to ensure accuracy of construction information.</p>	<p><b>D3</b> Prepare technical documentation, using industry standard techniques, which integrates the technical resolution of creative practice outcomes and responds to the requirements of statutory regulations.</p>



## Recommended Resources

### Textbooks

BAKKER, M.L. (2016) *Space planning for commercial office interiors. 2nd ed.* London: Fairchild Books.

CHING, F.D.K. (2012) *Interior Design Illustrated. 3rd ed.* Hoboken: John Wiley & Sons.

COLEMAN, C. (ed.) (2001) *Interior Design Handbook of Professional Practice.* New York: McGraw-Hill Inc.

CUNLIFFE, R. (2000) *Tomorrow's office: Creating effective and humane interiors.* London: Routledge.

DODSWORTH, S. and ANDERSON, S. (2015) *The Fundamentals of Interior Design. 2nd ed.* New York: Fairchild Books.

FOSTER, K., STELMACK, A. and HINDMAN, D. (2006) *Sustainable residential interiors.* Hoboken: John Wiley & Sons.

KNACKSTEDT, M.V. (2012) *The interior design business handbook: A complete guide to profitability. 5th ed.* Hoboken: John Wiley & Sons.

KUHTEUBL, K. (2016) *Branding interior design: Visibility and business strategy for interior designers.* Atglen, PA: Schiffer Publishing.

MAURER, T.L. and WEEKS, K. (2010) *Interior Design in Practice: Case Studies of Successful Business Models.* Hoboken: John Wiley & Sons.

MCGOWAN, M. and KRUSE, K. (2006) *Specifying interiors: A guide to construction and FF&E for residential and commercial interiors projects. 2nd ed.* Hoboken: John Wiley & Sons.

MESHER, L. (2010) *Basics interior design 01: Retail design.* Lausanne: AVA Publishing.

MITTON, M. (2012) *Interior design visual presentation: A guide to graphics, models & presentation techniques. 4th ed.* Hoboken: John Wiley.

MITTON, M. and NYSTUEN, C. (2016) *Residential interior design: A guide to planning spaces. 3d ed.* Hoboken: John Wiley & Sons.

PILE, J. and GURA, J. (ed.) (2013) *A History of Interior Design. 4th ed.* London: Laurence King Publishing.

PLUNKETT, D. (2014) *Drawing for interior design. 2nd ed.* London: Laurence King Publishing.

PLUNKETT, D. (2015) *Construction and Detailing for Interior Design. 2nd ed.* London: Laurence King Publishing.

RAYFIELD, J.K. (1997) *The office interior design guide: An introduction for facilities managers and designers* (Wiley professional). Hoboken: John Wiley & Sons.

TEUFEL, P. and ZIMMERMANN, R. (2015) *Holistic retail design: Reshaping shopping for the digital era*. Amsterdam: Frame Publishers.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*7: Computer Aided Design (CAD)*

*25: Surveying & Measuring*

*29: Workflows*

*30: Surface Design*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*42: Styling*

*43: Digital Fabrication*

*46: Technical Drawing*

*47: Branding & Identity*

*49: Art Direction*

*50: Material Selection & Specification*

*56: Project Management*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

## Unit 35: Advanced Product Design Studies

<b>Unit code</b>	<b>D/615/3546</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

Product design is a fast paced discipline, and outcomes are significantly affected by external influences such as trends, changes to manufacturing processes, innovations in materials and the ability of companies to identify potential markets. This unit aims to enable students to develop their personal approach to product design through experimentation, industry research and testing.

Students will learn and use conceptual, detailed, systematic and methodical approaches to research and the design process, while developing the knowledge and skills to ensure their designs are feasible, functional and effective.

To contribute to a developing awareness of market influence, there is an emphasis on advanced approaches such as quality function deployment and value engineering. A focus on feasibility and the connectedness of the user needs, design and manufacture provides students with the skills to meet the dynamic requirements of contemporary product design.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief
- 2 Illustrate the connections between product design and manufacturing in relation to a design strategy
- 3 Produce design prototypes, through analysis and testing, in support of a design strategy
- 4 Present development work and final product design proposal in response to a brief.

## Essential Content

### LO1 **Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief**

#### *Design*

Accessibility

Lifespan

Sustainability

Usability

Utility

Ergonomics

Anthropometrics

User centric

Trends

#### *Efficiency of production*

Method

Maintenance

Running cost

Budget

Modulation

Mass customisation

Product service systems

New technologies

Rapid prototyping

#### *Design practice*

Historic and contemporary innovations

Market trends

Incremental and quantum innovation

#### *Problem and scenario analysis*

Consumer empathy

Quality function deployment

**LO2 Illustrate the connections between product design and manufacturing in relation to a design strategy**

*Management*

Project management software

Scheduling

Budget control

Resource planning

*Communication*

Client

Manufacturer

Engineer

Retailer

End user

Supplier

Consultation

*Feedback loop*

Conformance

Quality testing

Contractual obligations

Design for assembly

Design for manufacture

*Legislation*

Consumer protection

Law

Patents

Safety and ISO standards

Liability

Indemnity

**LO3 Produce design prototypes, through analysis and testing, in support of a design strategy**

*Design iteration*

Research

Visualisation

Prototyping

Material sampling

Testing, review

Consultation

*Feasibility*

Efficient modelling

Simulation

Value engineering

*Quality control*

Reliability

Safety

Precision

Component fit

Movement and finish

Tolerance levels

Performance measures

Risk assessment

Risk management

*Production materials and methods*

Machining

Fabricating

Moulding

Forming

**LO4 Present development work and final product design proposal in response to a brief**

*Justification of project solution*

Relationship to market

Audience reaction

Production processes

Efficiency

Value

Fitness for purpose

Relationship to brief

Resource efficiency

Production plans

*Presentation methods relevant to market area*

Specifications

Models

Prototypes

Renders

Visuals

Simulations

Trials

Product

Protocols

Plans

Swatches

Concept boards

Pitch



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Develop a strategic design approach; responding to design constraints and requirements, in relation to a brief</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Implement a design strategy, based on a critical analysis of manufacturing processes, responding to constraints and responsibilities.</p>
<p><b>P1</b> Evaluate strategies and approaches to product design in response to a brief.</p> <p><b>P2</b> Develop a design approach in response to research and, investigation of brief, constraints.</p>	<p><b>M1</b> Analyse constraints and responsibilities in relation to a product proposal.</p>	
<p><b>LO2</b> Illustrate the connections between product design and manufacturing in relation to a design strategy</p>		
<p><b>P3</b> Explain connections between product design management and production.</p> <p><b>P4</b> Interpret production issues within a design strategy.</p>	<p><b>M2</b> Refine a product design strategy, based on analysis of manufacturing processes.</p>	<p><b>D2</b> Create design prototypes that integrate conceptual thinking with critical analysis of context, materials, processes and constraints.</p>
<p><b>LO3</b> Produce design prototypes, through analysis and testing in support of a design strategy</p>		
<p><b>P5</b> Determine quality control measures and risk management for product development.</p> <p><b>P6</b> Evaluate a product design strategy through iterative prototyping.</p>	<p><b>M3</b> Analyse prototypes and production processes through systematic testing in response to a design strategy.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Present development work and final product design proposal in response to a brief.</p>		
<p><b>P7</b> Present a body of work which illustrates the design process.</p> <p><b>P8</b> Produce a final product design proposal, including technical drawings and design and manufacturing specifications.</p>	<p><b>M4</b> Justify the feasibility of product design strategy and the product specifications in response to a design brief</p>	

## Recommended Resources

### Textbooks

CUFFARO, D. (2013) *The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day*. 1st ed. London: Rockport Publishers.

HALLGRIMSSON, B. (2012) *Prototyping and Modelmaking for Product Design* (Portfolio Skills). 1st ed. London: Laurence King Publishing.

HAMINGTON, B. (2012) *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. 1st ed. London: Rockport Publishers.

HOWES, P. (2012) *Material Matters: New Materials in Design*. 1st ed. London: Black Dog Publishing.

LEFTERI, C. (2012) *Making It: Manufacturing Techniques for Product Design*. 2nd ed. London: Laurence King Publishing.

LEFTERI, C. (2014) *Materials for Design*. Reprint ed. London: Laurence King Publishing.

LIDWELL, W. (2010) *Universal Principles of Design, Revised and Updated: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design*. 2nd ed. London: Rockport Publishers.

MILTON, A. (2013) *Research Methods for Product Design* (Portfolio Skills). 1st ed. London: Laurence King Publishing.

MILTON, A. (2013) *Research Methods for Product Design* (Portfolio Skills Product Design). 1st ed. London: Laurence King Publishing.

OSTERWALDER, A. (2014) *Value Proposition Design: How to Create Products and Services Customers Want* (Strategyzer). 1st ed. Chichester: Wiley.

PARSONS, T. (2009) *Thinking Objects: Contemporary Approaches to Product Design*. 1st ed. Worthing: AVA Publishing.

THOMPSON, R. (2007) *Manufacturing Processes for Design Professionals*. 1st ed. London: Thames & Hudson.

THOMPSON, R. (2011) *Prototyping and Low-Volume Production* (The Manufacturing Guides). 1st ed. London: Thames & Hudson.

ULRICH, K. (2011) *Product Design and Development*. 5th ed. London: Mcgraw Hill Higher Education.

## Websites

designboom.com	Designboom Magazine (General Reference)
dexigner.com	Dexigner (General Reference)
indes.net	Independent Designers Network (General Reference)
designinsite.dk	Design inSite (General Reference)
ideo.org	IDEO (General Reference)
makeitfrom.com	Makeitfrom (Database)
design-milk.com	Design Milk (General Reference)
weandthecolor.com	We And The Color (General Reference)

## Journals & Magazines:

*Dezeen*

*The Design Journal*

*Design Studies*

*Design Issues*

*In Design*

*Icon*

*Design Exchange*

*Design Curial*

## Links

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*6: Materials & Structures*

*7: CAD*

*19: Packaging Design*

*20: Ceramic & Glass*

*21: Accessories*

*25: Surveying & Measuring*

*28: Communication in Art & Design*

*29: Workflows*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*35: Advanced Product Design Studies*

*42: Styling*

*43: Digital Fabrication*

*46: Technical Drawing*

*47: Branding & Identity*

*48: Conceptual Practice*

*49: Art Direction*

*50: Material Selection & Specification*

*51: Ceramic Design*

*53: Workflows & Management*

*54: Professional Modelmaking*

*56: Project Management*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

*59: User-testing for Design*

*61: Creative Entrepreneurship*

*62: Trend Forecasting*

## Unit 36: Advanced Fashion Studies

<b>Unit code</b>	<b>H/615/3547</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

The fashion industry follows a global bi-annual cycle, subject to influences such as trends, textile innovations and ever-evolving markets. In addition, as industry cycles continue to accelerate, it is now common for design houses to produce up to six collections per year. To work within this process as a designer, technician or manager requires an understanding of the different stages in the fashion design cycle.

This unit aims to support students in gaining further understanding of the fashion design process and developing their personal approach. By producing a capsule collection of fashion garments, synthesising research and design into working drawings, toiles and final outcomes, students will follow the full cycle of fashion design and production.

Students will apply skills in researching and the design process while enhancing knowledge and skills in pattern cutting and garment production to realise their designs and ensure they meet the needs of a specified market. Developing an understanding of the processes involved in sample and garment construction will aid designers to produce successful outcomes based on a more experimental and creative approach applied during the product development process.

To contribute to awareness of fashion influences, there is an emphasis on developing and managing their professional design practice in relation to understanding customer's requirements and related manufacturing constraints.

Upon successful completion of this unit students will have developed their project management skills and knowledge of the design process, and be able to apply this to the planning and formulation of a capsule collection for presentation to a specified audience.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief
- 2 Create patterns for a capsule collection, based on initial designs and working drawings
- 3 Produce a capsule collection using production techniques and processes
- 4 Present a collection of fashion design toiles and final garments.

## Essential Content

### LO1 **Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief**

*Client needs*

*Customer needs*

*Target market*

*Trends*

*Brand*

Market position

Brand identity

Brand value

*Social and ethical considerations*

Material sustainability

Process sustainability

Waste management

### LO2 **Create patterns for a capsule collection, based on initial designs and working drawings**

*Flat pattern cutting*

*Modelling on the stand*

*3D prototyping*

*Moulage*

*Pattern drafting techniques*

*Safe working practices*

Health and safety

Standard practices



**LO3 Produce a capsule collection using standard production techniques and processes**

*Garment selection*

Features

Combinations

*Fabric selection*

*Production*

Toiles

Sample garments

Garment production sampling

Manufacturing methods

Specification and costing sheets

Lay plans

Material optimisation

**LO4 Present a collection of fashion design toiles and final garments**

*Presentation methods*

Critiques

Catwalk show

Website

Digital portfolio

Photoshoot

*Feedback*

Client

Market

Customer feedback

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Develop a strategy for a capsule collection; supported by market and contextual research, in response to a brief</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Create patterns for a capsule collection, which integrates a critical analysis of sustainability, use of materials and creative practice.</p>
<p><b>P1</b> Investigate current market trends in response to a client brief.</p> <p><b>P2</b> Develop and test initial designs for a capsule collection in response to a brief.</p>	<p><b>M1</b> Justify fabric selection for a capsule collection, based on initial designs and testing.</p>	
<p><b>LO2</b> Create patterns for a capsule collection, based on initial designs and working drawings</p>		
<p><b>P3</b> Produce working drawings of garments which accurately communicate technical information.</p> <p><b>P4</b> Apply pattern cutting techniques to produce patterns for a capsule collection.</p>	<p><b>M2</b> Evaluate the patterns required for a capsule collection based on design and fabric.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Produce a capsule collection using standard production techniques and processes</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a capsule collection which shows a critical evaluation of relationship between brand identity and creative direction.</p>
<p><b>P5</b> Produce a capsule collection employing industry standard techniques.</p> <p><b>P6</b> Justify the selection of key pieces within the collection.</p>	<p><b>M3</b> Evaluate a capsule collection, based on the quality of production and concept relation to market.</p>	
<p><b>L04</b> Present a collection of fashion design toiles and final garments.</p>		
<p><b>P7</b> Produce specification and lay-plan costings for the capsule collection demonstrating effective use of resources.</p> <p><b>P8</b> Prepare sketches, models, sample boards to highlight design features and selection of fabrics available for the capsule collection.</p> <p><b>P9</b> Present a capsule collection to an identified audience.</p>	<p><b>M4</b> Analyse a finished capsule collection in terms of suitability for identified market.</p>	

## Recommended Resources

### Textbooks

- ALDRIDGE, W. (2015) *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons. New York.
- CHUNMAN LO, D. (2011) *Pattern Cutting (Portfolio Skills)*. Laurence King. London.
- FISCHER, A. (2008) *Basics Fashion Design 03: Construction*. AVA Publishing. New York.
- KERSHAW, G. (2013) *Pattern Cutting for Menswear*. Laurence King. London.
- KIISEL, K. (2013) *Draping: The Complete Course*. Laurence King. London.
- LEACH, R. (2011) *Basics Fashion Design 07: Menswear*. AVA Publishing. New York.
- MAYNARD, L. (2010) *Dressmaker's Handbook of Couture Sewing Techniques*. A & C Black Publishers Ltd. London.
- NAKAMICHI, T. (2010) *Pattern Magic (1, 2 & 3)*. Laurence King. London.
- PRENDERGAST, J. (2014) *Sewing Techniques: An Introduction to construction skills within the design process (Basics Fashion Design)*.
- SATO, H. (2012–2013) *Drape Drape (1, 2 & 3)*. Laurence King. London.
- SHOBEN, M. (2000) *Pattern Cutting and Making Up: v.2: The Simple Approach to Soft Tailoring*.
- SZKUTNICKA, B. (2010) *Technical Drawing for Fashion (Portfolio Skills)*. Laurence King. London.

### Websites

- |  |   |
|--|---|
| <a href="http://www.ftmlondon.org">www.ftmlondon.org</a>     | Fashion and Textiles Museum, London archive<br>(Reference)                    |
| <a href="http://www.paris.fr">www.paris.fr</a>               | Musee Gallera, Paris archive<br>(Reference)                                   |
| <a href="http://www.vam.ac.uk">www.vam.ac.uk</a>             | V&A Museum archive<br>(Reference)   |
| <a href="http://www.fitnyc.edu">www.fitnyc.edu</a>           | The Museum at the Fashion Institute of<br>Technology, New York<br>(Reference) |
| <a href="http://www.modeconnect.com">www.modeconnect.com</a> | Mode Connect<br>(General Reference)   |

[www.pymca.com](http://www.pymca.com)

Photographic Youth Music Culture Archive  
(General Reference)

[www.coolhunting.com](http://www.coolhunting.com)

Cool Hunting Today  
(General Reference)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*8: Pattern Cutting & Garment Making*

*9: Fashion & Textiles Practices*

*21: Accessories*

*22: Printmaking*

*23: Fashion Collection*

*24: Visual Merchandising*

*25: Surveying & Measuring*

*27: Textile Technology*

*30: Surface Design*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*42: Styling*

*46: Technical Drawing*

*47: Branding & Identity*

*49: Art Direction*

*50: Material Selection & Specification*

*55: Jewellery Design*

*56: Project Management*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

*62: Trend Forecasting*

## Unit 37: Advanced Textile Studies

<b>Unit code</b>	<b>K/615/3548</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

The textile industry is a complex international business constantly responding to technological innovation, customer requirements, fashion trends and environmental issues. A designer's role incorporates the technical understanding of materials and manufacturing processes, combined with a strong personal visual language developed through engagement with historic and contemporary design contexts.

This unit enables students to gain further understanding of specialist textile design processes, develop visual and market research skills, and produce a textile design portfolio which synthesises design research and development into a portfolio of design outcomes.

The unit encourages students to explore a variety of textile processes, including knitted, woven, printed and embellished textiles, before specialising in one particular area in order to increase their technical understanding of this technique. Students will extend their practice through experimentation with materials and techniques before refining ideas during design development in order to produce a portfolio of design outcomes.

On successful completion of the module students will be able to plan and execute textile design collections and make critical judgements about their work in regards to the application of appropriate materials and processes and in response to specified end use applications.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Undertake market research, related to a specific end use, in support of a new range of textiles
- 2 Develop textile concept designs through drawing, experimentation, and testing
- 3 Present initial textile design proposals, for a specific end use, and respond to feedback
- 4 Present a portfolio of finished textile designs, for a specified end use.

## Essential Content

### LO1 Undertake market research related to a specific end use, in support of a new range of textiles

#### *Market Research*

Designer collections and catwalk reports

High street shop reports,

Key fashion and design magazines (including Vogue, Elle, Elle Decoration, Marie Claire, i-D, Another Magazine)

Gallery and Exhibition visits

Key periodicals (Textile View, View on Colour, Viewpoint)

Trend forecasting agencies (*Promostyl, Peclers, WGSN*)

*Historic pattern and textile design.*

#### *End use*

fashion,

interiors,

art textiles.

### LO2 Develop textile concept designs through drawing, experimentation, and testing

#### *Textural analysis*

mark making, collage, mixed media compositions.

#### *Colour analysis*

#### *Pattern and motif*

extended arm drawing, continuous line drawing, negative and positive space, drawing in stitch, mono printing, stencilling, lino printing.

#### *Materials (fibre compositions, types of yarns and fabrics)*

#### *Colour and colour qualities, (solid colour, marls, shine, sparkle)*

Inks and dyes (pigments ink, procion, acid and disperse dyes)

#### *Texture (fabric structure, stitch and print processes)*



*Pattern placement and scale*

Motif and repeat (half drop, full drop, backgrounds, positive and negative space)

*Print processes (screen printing, transfer printing, digital printing)*

*Stitch processes (embroidery techniques, fabric manipulation, pleating, smocking)*

**LO3 Present initial textile design proposals, for a specific end use; and respond to feedback**

*Presenting proposals*

Research

Development work

Samples/sample boards

*Feedback*

Client

User/customer feedback

Market research

*Reflection*

**LO4 Present a portfolio of finished textile designs; for a specified end use**

*Finished work*

Presentation boards

Drawings, sketches, swatches, CAD

Example products

Specification sheets

*Development work*

Sketches, samples, tests

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Undertake market research related to a specific end use, in support of a new range of textiles</p>		<p><b>L01 and L02</b></p> <p><b>D1</b> Create concept designs for a textile collection that synthesises creative practice, experimentation and contextual research in relation to an identified market.</p>
<p><b>P1</b> Use market research to define a specific end use for a textile range.</p> <p><b>P2</b> Explore a specific end use, in order to determine the scope of a textile range.</p>	<p><b>M1</b> Discuss the relationship between market and scope of a textile range, highlighting how the market may influence feature of a proposed design.</p>	
<p><b>L02</b> Develop textile concept designs through drawing, experimentation, and testing</p>		
<p><b>P3</b> Develop concept designs through research and drawing.</p> <p><b>P4</b> Explore concept designs through material and design samples, using textile production processes.</p> <p><b>P5</b> Test design concepts through experimentation and testing, in support of an iterative design process.</p>	<p><b>M2</b> Justify concept designs in relation to the specific end use and market.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Present initial textile design proposals, for a specific end use, and respond to feedback</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Present a portfolio of final textile designs and development work that integrates creative practice with a critical evaluation of market research.</p>
<p><b>P6</b> Develop initial design proposals using textile production processes.</p> <p><b>P7</b> Present design proposals to a given audience, in order to gather feedback.</p> <p><b>P8</b> Evaluate feedback to define areas for further development in the design process.</p>	<p><b>M3</b> Analyse the way that initial textile design proposals respond to existing and future trends within the market for a specific end use.</p>	
<p><b>LO4</b> Present a portfolio of finished textile designs, for a specified end use.</p>		
<p><b>P9</b> Compile a portfolio of finished textile designs.</p> <p><b>P10</b> Present a portfolio of finished textile designs, supported by development work, for a specified end use.</p>	<p><b>M4</b> Evaluate finished textile designs, for a specific end use, based on their production quality and alignment with current and future market trends.</p>	

## Recommended Resources

### Textbooks

BOWLES, M. and ISAAC, C. (2012) *Digital Textile Design*. Laurence King.

BRIGGS-GOODE, A. (2013) *Printed Textile Design*. Laurence King.

SHENTON, J. (2014) *Woven Textile Design*. Laurence King.

STEED, J. and STEVENSON, F. (2013) *Basics Textile Design 1 Sourcing Ideas*. AVA Publishing.

TELLIER-LOUMAGNE, F. (2005) *The Art of Knitting*. Thames and Hudson.

TELLIER-LOUMAGNE, F. (2006) *The Art of Embroidery*. Thames and Hudson.

UDALE, J. (2014) *Basics: Textiles and Fashion*. AVA Publishing.

WOOLFE, C. (2003) *The Art of Manipulating Fabric*. Krause Publications.

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 22: Printmaking*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 25: Surveying & Measuring*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 49: Art Direction*
- 56: Project Management*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

## Unit 38:      **Advanced Photography Studies**

<b>Unit code</b>	<b>M/615/3549</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### **Introduction**

Our image-saturated digital culture has transformed professional practice, and successful photographers must be able to make their work increasingly stand out. This unit requires students to explore their own approach to photography in order to pursue the formation of a more unique style and to consider how a creative presence is developed and communicated.

In this unit students will explore a wide range of photographic contexts linked to creative production. Students will consider the role of briefing, enquiry and research, pre-shoot, shoot, editing, presentation and critical review. Students are encouraged to draw upon influences external to the discipline, challenge established photographic characteristics and codes, and be open to change. This exploration contributes to the formation of a more personalised photographic style.

By the end of this unit students will have considered the factors that contribute to a more personalised approach to the medium. This will enable students to begin to formulate their photographic voice and implement project management techniques in support of developing a professional and creative approach.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore historical and contemporary precedents to support the development of photographic work
- 2 Apply project management processes in order to realise photographic work, in response to a brief
- 3 Present photographic work that illustrates the development of a personal style
- 4 Evaluate the success of photographic work by reviewing response of intended audience.

## Essential Content

### LO1 Explore historical and contemporary precedents to support the development of photographic work

#### *Primary Research*

Gallery/Exhibition visits

External technical workshops

Accessing industry mentors

Practitioner interview

Subject related conferences

#### *Secondary Research*

Photographer Monographs

Practitioner websites

(e)Books

DVD's

Journals

#### *Evaluating source material*

Understanding photographers' intentions

Identifying visual language

Genre and professional context

Audience and cultural context

Determining photographic style

#### *Creative Strategy*

Visual experimentation

Process experimentation

Conceptual development

Intended Audience



**LO2 Apply project management processes in order to realise photographic work, in response to a brief**

*Project planning*

Responding to a brief

Identifying key project goals

Project route map (research, preproduction, production, post production, publication)

*Project Management*

Logistical planning

Timescales

Recognising interdependencies

Identifying barriers (technical, aesthetic, and logistical concerns)

SWOT

*Evidencing the project planning and management process*

Notation and commentary

Choices

Reflection

Evaluation

### LO3 **Present photographic work that illustrates the development of a personal style**

#### *Pre-shoot*

Understanding photographic voice

Developing a personal visual language

Personal reflection to inform own style, approach, niche

The role of consistency in developing a style

Tracking and recording the creative journey

#### *Shoot*

Using equipment, techniques and process to inform personalised style

Manipulating light to enhance photographic style

Managing a photographic shoot

Problem solving, personal skills, communication

#### *Post-shoot*

Editing and archiving/cataloguing software

Image correction, improvement, manipulation and effects

Creative darkroom processes (where applicable)

Consistency of approach to photographic style

#### *Modes of presentation/publication*

Self-publishing (Print/Online; portfolio, book, catalogue, magazine)

Web/Mobile Device based (social media, blog, website)

Exhibition (Location, venue, site specific, scale, sequence, printing, framing)

Time based (Still image presentation, audio, moving image)

#### **LO4 Evaluate the success of photographic work by reviewing response of intended audience**

##### *Audience and Context*

Defining an audience (client, institution based, public, creative and cultural sector)

Purpose (single image, image and text, images in series, narrative, storytelling)

##### *Accessing and using feedback*

Feedback channels (Critiques, surveys, focus groups, evaluation forms, reviews)

Sources of feedback (Staff, peers, client/industry, mentors, portfolio review, online forums)

Observable and measurable outcomes.

Using feedback positively (subjectivity/objectivity, balance, informed opinion, giving criticism, receiving criticism, critical distance, personalisation, ego)

##### *Evolution of photographic style and its influences*

Understanding self-branding

Securing a digital presence

Networking, promotion, marketing

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Explore historical and contemporary precedents to support the development of photographic work</p>		
<p><b>P1</b> Explore the development of creative strategies through precedent studies.</p> <p><b>P2</b> Develop a creative strategy, based on research and experimentation.</p>	<p><b>M1</b> Evaluate a creative strategy in relation to intended audience.</p>	
<p><b>L02</b> Apply project management processes in order to realise photographic work, in response to a brief</p>		
<p><b>P3</b> Establish project priorities in response to a given brief.</p> <p><b>P4</b> Use project management techniques and processes to meet the requirements of a given brief.</p>	<p><b>M2</b> Analyse project management processes to support the development of photographic work.</p>	
<p><b>L03</b> Present photographic work that illustrates the development of a personal style</p>		
<p><b>P5</b> Prepare photographic work using standard techniques and processes.</p> <p><b>P6</b> Present photographic work to communicate a personal style.</p>	<p><b>M3</b> Analyse photographic presentation/publication methods in meeting the needs of the intended audience.</p>	
		<p><b>D1</b> Produce photographic work in support of a creative strategy, based on critical analysis of context, precedent and audience.</p>
		<p><b>D2</b> Present photographic work, which responds to critical analysis of intended audience and communicates a personal style.</p>

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate the success of photographic work by reviewing response of intended audience.</p>		
<p><b>P7</b> Choose appropriate methods of feedback to appraise outcome of the photographic work.</p> <p><b>P8</b> Evaluate the success of photographic work based on feedback.</p>	<p><b>M4</b> Analyse sources of feedback to identify potential improvements in photographic practice.</p>	<p><b>D3</b> Critically evaluate the success of photographic work through feedback and reflection.</p>

## Recommended Resources

### Textbooks

- ADLER, L. (2012) *Fashion flair for portrait and wedding photography*. Boston, MA: Course Technology.
- ANDREWS, P. (2005) *The new digital photography manual: an introduction to the equipment and creative techniques of digital photography*. London: Sevenoaks.
- ANG, T. (2008) *Digital photography masterclass*. London: Dorling Kindersley.
- ANTONINI, M. (2015) *Experimental photography: a handbook of techniques*. London: Thames & Hudson.
- ARENA, S. (2011) *Speedlites handbook: learning to craft light with Canon Speedlites*. Berkeley: Creative Edge.
- BUSSELLE, M. (2006) *The better digital photography guide to special effects and photo-art*. London: Argentum.
- BUSSELLE, M. and BUSSELLE, J. (2003) *Masterclass in photography*. London: Pavilion Publishing.
- DAWBER, M. (2005) *Pixel surgeons*. London: Mitchell Beazley.
- DREW, H. (2005) *The fundamentals of photography*. Lausanne: AVA.
- DURDEN, M. (2013) *Fifty key writers on photography*. Abingdon: Routledge. (Routledge key guides).
- FROST, L. (1998) *A-Z of creative photography: over 70 techniques explained in full*. Newton Abbott: David and Charles.
- FROST, L. (2005) *Lee Frost's panoramic photography*. Newton Abbott: David and Charles Ltd.
- GREY, C. (2010) *Studio lighting: techniques for photography*. Buffalo: Amherst media.
- HALL, S. (2011) *Best Photoshop filters*. London: A & C Black Publishers Ltd.
- HARNISCHMACHER, C. (2016) *The complete guide to macro and close up photography*. California: Rocky Nook.
- KELBY, S. (2012) *Light it, shoot it, retouch it: learn by step by step how to go from empty studio to finished image*. London: New Riders.
- LIPKIN, J. (2005) *Photography reborn: image making in the digital era*. New York: Harry N Abrams.
- LOURIE, C.K. (2006) *Camera raw: studio skills*. New Jersey: Wiley Publishing.

McNALLY, J. (2009) *The hot shoe diaries: big light from small flashes*. Berkeley, California: New Riders.

PERES, M. (ed.) (2007) *Focal encyclopaedia of photography: digital imaging, theory and applications, history, and science*. 4th ed. Oxford: Focal Press.

ROJAS, J. (2016) *Photographing men: posing, lighting and shooting techniques for portrait and fashion photography*. Hemel Hempstead: Prentice-Hall International.

RUDMAN, T. (2002) *The master photographers toning book: the definitive guide*. London: Argentum.

SIEGEL, E. (2008) *Fashion photography course: first principles to successful shoot: the essential guide*. London: Thames & Hudson.

SMITH, B. (2001) *Designing a photograph: visual techniques for making your photographs work*. Revised ed. New York: Amphoto.

TARANTINO, C. and TAN, K. (2005) *Digital fashion photography*. Boston: Thomson Course Technology.

## **Journals**

*British Journal of Photography*

*PDN (Photo District News)*

## Links

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*10: Lighting for Photography*

*11: Photographic Practices*

*12: Screen-based Practices*

*18: Digital Design Practices*

*19: Packaging Design*

*22: Printmaking*

*24: Visual Merchandising*

*26: Darkroom Techniques*

*28: Communication in Art & Design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*42: Styling*

*47: Branding & Identity*

*48: Conceptual Practice*

*49: Art Direction*

*53: Workflows & Management*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*



## Unit 39: Advanced Graphic Design Studies

<b>Unit code</b>	<b>H/615/3550</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

While having a long tradition the graphic design profession is changing rapidly in response to society, the media and technology. Now, more than ever, graphic designers have alternative platforms to use, each with their own constraints.

This unit aims to provide students with an opportunity to engage in an extended study of the diversity of graphic design practice and to develop an in-depth project that will allow them to begin to establish their own approach to graphic design.

Modelling their project on a professional context, students will explore the relationship between client needs, target market, and design objectives. This project will call upon the student to carry out a full project cycle, including iterative development, and multiple stages of presentation and feedback that reflects advanced graphic design practice.

By the end of this unit students will have developed a significant project that will provide them with the knowledge and understanding of the profession of graphic design as well as the skills and experience to continue their studies or enter employment, in a broad range of sectors such as editorial, branding, web, print and screen-based industries.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the relationship between design development, final output and use
- 2 Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief
- 3 Produce graphic design prototypes, based on research and analysis, in support of a design strategy
- 4 Present a body of graphic design work, including development and design solutions, in response to a brief.

## Essential Content

### LO1 Investigate the relationship between design development, final output and use

#### *Iteration*

Web analytics

User feedback

Client feedback

Conformance

Quality testing

Contractual obligations

#### *Project Management*

Management software

Scheduling

Budget control

Resource planning

Automation

Collaboration

Synching

Cost comparison

Protocols

Colour standards

#### *Swatches*

#### *Fonts*

#### *File types*

#### *Back-up*

#### *Communication*

Client

Printer

Distributor

Host

Retailer  
End user  
Consultation  
*Legislation*  
Copyright  
Standards  
Accessibility  
Ethics  
Law

**LO2 Develop a graphic design proposal, based on client requirements and constraints, in response to a brief**

*Client requirements and constraints*

Client needs  
Target market  
Communication objectives  
Time  
Cost  
Budget factors  
Target market  
Resources  
Competition  
*Strategy*  
USP  
Market research  
Platform  
Efficiency  
Cost-efficiency  
Contracts  
Agreements  
Obligations  
Milestones

**LO3 Produce graphic design prototypes, based on research and analysis, in support of a design strategy**

*Design iteration*

Research

Visualisation

Prototyping

Mock-ups

Testing

Review

Consultation

*Review*

Design statement

Meeting client needs

Meeting target market

Proofing

Schedule update

Cost plan

Presenting versions

Simulation

Quality control

Risk assessment

Risk management

Platforms

Screen

Print

Experimental

Tangible

Motion

Web

Software

**LO4 Present a body of graphic design work, including development and design solutions, in response to a brief**

*Final Presentation*

Design statement

Launch Plan

Costs

Specifications

Models

Prototypes

Renders

Visuals

Simulations

Trials

Protocols

Plans

Swatches

Pitch

*Project evaluation*

User-feedback

Analytics

Relationship to market

Production processes

Fitness for purpose

Relationship to brief

Initial proposal

*Launch*

Pre-press/Press

Marketing launch

Website launch

Print distribution

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Investigate the relationship between design development, final output and use</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce a graphic design proposal, based on a critical analysis of the relationship between client requirements and target market.</p>
<p><b>P1</b> Illustrate the phases of a graphic design project.</p> <p><b>P2</b> Explain a graphic design project life-cycle, including post-launch actions.</p> <p><b>P3</b> Discuss the different roles that are involved in the full cycle of a graphic design project.</p>	<p><b>M1</b> Compare the changes in the phases in a graphic design process, for different types of project.</p>	
<p><b>LO2</b> Develop a graphic design proposal, based on client requirements and design constraints, in response to a brief</p>		
<p><b>P4</b> Define a project brief, by exploring client requirements and design constraints.</p> <p><b>P5</b> Evaluate the resources required to meet the needs of a project brief.</p>	<p><b>M2</b> Evaluate the time and costs required for a graphic design project.</p>	

Pass	Merit	Distinction
<b>L03</b> Produce graphic design prototypes, based on research and analysis, in support of a design strategy		<b>L03 and L04</b> <b>D2</b> Create graphic design outputs that illustrate an integrated creative practice, combining a critical evaluation of client feedback and design iteration.
<b>P6</b> Produce initial graphic design proposals, resulting from an iterative process involving research, experiment and analysis.  <b>P7</b> Justify a graphic design strategy through a design statement.	<b>M3</b> Evaluate client feedback in order to refine design proposals.	
<b>L04</b> Present a graphic design solution and production portfolio to a client in response to a brief.		
<b>P8</b> Present a final graphic design proposal to a client.  <b>P9</b> Discuss how a final graphic design proposal meets the requirements of the target market.	<b>M4</b> Assess a graphic design proposal and launch plan, in relation to the requirements of a target market.	



## Recommended Resources

### Textbooks

BIERUT, M. (2015) *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world*. Harper Design.

EVAMY, M. (2012) *Logotype*. Laurence King Publishing.

HYNDMAN, S. (2016) *Why Fonts Matter*. Gingko Press Inc.

INGLEDEW, J. (2011) *The A:Z of Visual Ideas: How to Solve any Creative Brief*. Laurence King Publishing.

KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. US. New Riders.

LEVY, J. (2001) *UX Strategy: How to Devise Innovative Digital Products the People Want*. O'Reilly Media.

MCALHONE, B., STUART, D., QUINTON, G. and ASBURY, N. (2016) *A Smile in the Mind: Revised and Expanded Edition: Witty Thinking in Graphic Design*. Phaidon Press.

MULLER, J. and REMINGTON, R.R. (2015) *Logo Modernism (Design)*. Taschen.

NICKEL, K. (2010) *Ready to Print: Handbook for Media Designers*. Die Gestalten Verlag.

ROBERTS, C. (2015) *Graphic Design Visionaries*. Laurence King Publishing.

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 22: Printmaking*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 29: Workflows*
- 30: Surface Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 42: Styling*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 56: Project Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*

## Unit 40: Advanced Art Practice Studies

<b>Unit code</b>	<b>K/615/3551</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

Art is part of our everyday lives; we view and experience art practices in different ways, in studios and workshops, and in many different contexts, locations and environments. While there remains a strong tradition of 'studio-based' art, there is also a tradition of challenging the context and methods of art production and the environments in which we may experience art.

This unit aims to extend students' awareness and engagement with art practices, and provide an overview of different approaches whilst challenging students to consider different contexts, environments and means of communication.

On successful completion of this unit students will be able to understand the use of art practices created for and in different contexts and environments. Students will be able to apply their understanding of art practices, functions and aesthetics to produce art as a means of visual communication.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Analyse the use of art practices as a means of communication through contextual research
- 2 Develop an individual approach to art practice, through an iterative process of experimentation
- 3 Present work as a means of communication aimed at engaging a specific audience
- 4 Evaluate art practices as a means of socio-political critique or commercial promotion.

## Essential Content

### LO1 **Analyse the use of art practices as a means of communication through contextual research**

#### *Art practices*

Historical development

'studio-based' practices

Alternative practices

Performance-based practices

Critical practices

#### *Contexts*

Aesthetics

Social

Political

Commercial

Critical

#### *Locations*

Museum/gallery

Online

Public

Performative/transitory

### LO2 **Develop an individual approach to art practice, through an iterative process of experimentation**

#### *Experimentation*

Conceptual

Contextual

Material

Process

#### *Analytical frameworks*

Self-critique

Group critique

Public response

Peer review

**LO3 Present work as a means of communication aimed at engaging a specific audience**

*Locations*

Galleries

Museums

Auction houses

Urban environments

Communal locations

Portfolios

*Presentation methods*

Mounted/framed work

Installation

Site-specific

Projection

Participatory

*Audience*

Online

Offline

Mass

Niche

Demographic

**LO4 Evaluate art practices as a means of socio-political critique or commercial promotion**

*Social critique*

*Political critique*

*Participatory action*

*'Guerilla' practices*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Analyse the use of art practices as a means of communication through contextual research</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce exploratory work, through a creative process, that responds to critical analysis of precedent and context.</p>
<p><b>P1</b> Discuss the role of art practices through historical and contemporary precedents.</p> <p><b>P2</b> Describe the art practice of selected contemporary practitioners.</p>	<p><b>M1</b> Evaluate the role of art practices within a broader social and cultural context.</p>	
<p><b>LO2</b> Develop an individual approach to art practice, through an iterative process of experimentation</p>		
<p><b>P3</b> Explore different art practices through the development of a range of works.</p> <p><b>P4</b> Discuss own approach to art practice through a range of work.</p>	<p><b>M2</b> Analyse own work to determine an approach for future development.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Present work as a means of communication aimed at engaging a specific audience</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Create a body of work that reflects a critical evaluation of contemporary socio-political or commercial contexts, and illustrates personal creative practice.</p>
<p><b>P5</b> Evaluate a given context to identify a specific audience.</p> <p><b>P6</b> Develop a presentation technique or method to address a specific audience in support of own approach to art practice.</p>	<p><b>M3</b> Justify art practice approach and presentation method as it relates to a specific audience.</p>	
<p><b>L04</b> Evaluate art practices as a means of socio-political critique or commercial promotion.</p>		
<p><b>P7</b> Discuss the role of art practice as socio-political critique.</p> <p><b>P8</b> Explore the role of art practice in commercial promotion.</p>	<p><b>M4</b> Justify own art practice approach as a form of socio-political critique or commercial promotion.</p>	



## Recommended Resources

### Textbooks

BANKSY (2005) *Banksy, Wall and Piece*. 1st ed. London: Century.

BARTLE, R. (2003) *Designing Virtual Worlds*. 1st ed. San Francisco: New Riders/Peachpit Press.

CHALFONT, H. and COOPER, M. (1984) *Subway Art*. 1st ed. London: Thames & Hudson.

CHALFONT, H. and PRIGOFF, J. (1987) *Spraycan Art*. 1st ed. London: Thames & Hudson.

GANZ, N. and MANCO, T. (2004) *Graffiti World: Street Art from Five Continents*. 1st ed. London: Thames & Hudson.

GODFREY, T. (1998) *Conceptual Art (Art & Ideas)*. 1st ed. London: Phaidon Press.

PAUL, C. (2008) *Digital Art (World of Art)*. 2nd ed. London: Thames & Hudson.

RUSH, M. (2005) *New Media in Art (World of Art)*. 2nd ed. London: Thames & Hudson.

### Websites

Royalacademy.org.uk	The Royal Academy (General Reference)
Artsy.net	Artsy (General Reference)
Tate.org.uk	Tate Gallery (General Reference)
Banksy.co.uk	Banksy (Database)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*12: Screen-based Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*20: Ceramic & Glass*

*26: Darkroom Techniques*

*27: Textile Technology*

*28: Communication in Art & Design*

*29: Workflows*

*30: Surface Design*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*48: Conceptual Practice*

*49: Art Direction*

*50: Material Selection & Specification*

*51: Ceramic Design*

*52: Moving Image*

*58: Creative Industries Placement*

*61: Creative Entrepreneurship*

## Unit 41: Advanced Digital Design Studies

<b>Unit code</b>	<b>L/615/3591</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

In the past 25 years we have seen a rapid diversification in the way that people communicate and consume media. From the initial popularisation of the World Wide Web to present, where accessing the Internet via mobile devices now exceeds that of computers, we now interact with information and data in ways that were unimagined.

The design of web services, apps and other digital delivery systems continues to be a growth market. Among businesses, governments, and individuals there is an increasing awareness of the value and potential of digital design to enhance user experience and provide more effective services.

This unit supports students to explore the design and technical aspects of digital design for web services and mobile apps. Through a consideration of design principles and technologies, students will prototype and develop new systems for the distribution and consumption of information or entertainment. Emphasis is placed on the creative combination of aesthetics and technical skill to produce engaging user experiences, backed up by an awareness of how different devices and platforms meet user needs.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse a client brief to inform the development of a digital design and content strategy
- 2 Develop a digital design product, based on client needs in relation to a digital design and content strategy
- 3 Evaluate user- and market-testing, to refine a digital product toward final release
- 4 Present a finished digital design product, justifying the aesthetic and technical strategies.

## Essential Content

### LO1 **Analyse a client brief to inform the development of a digital design and content strategy**

*Client requirements*

Goals & objectives

Intended audience

Competition/market position

*Content strategy*

Published content

Reactive content

Proactive content

*Platform strategy*

Technologies

Infrastructure

Service

### LO2 **Develop a digital design product, based on client needs in relation to a digital design and content strategy**

Web technologies

HTML5

CSS

Media queries

Responsive CSS

CSS frameworks

CSS pre-processing

Data-driven content

Database interactions

Model-view-controller

Scripting languages

Javascript

PHP

Ruby

Python

Frameworks

*App technologies*

Native

Hybrid

Web

App frameworks

*Collaborative development*

Roles

Development models

Agile

Scrum

Waterfall

*Asset management*

Images/graphics

Audio

Video

Text

*Design and development*

Wire-framing

Prototypes

Staging

Version control

**LO3 Evaluate user- and market-testing, to refine a digital product toward final release**

*Market research*

Surveys

User-experience testing

Analytics

*Design iteration*

*Client feedback*

**LO4 Present a finished digital design product, justifying the aesthetic and technical strategies**

*Aesthetic strategy*

*Technical strategy*

*User feedback*

*Analytics*

*Future development/enhancement*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Analyse a client brief to inform the development of a digital design and content strategy</p>		
<p><b>P1</b> Analyse a client brief to define goals and objectives for a digital design product.</p> <p><b>P2</b> Identify the target audience for a digital design product.</p>	<p><b>M1</b> Compare competing companies' digital content strategy in relation to client brief.</p>	<p><b>D1</b> Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a content strategy.</p>



Pass	Merit	Distinction
<p><b>LO2</b> Develop a digital design product, based on client needs in relation to a digital design and content strategy</p>		<p><b>LO2 and LO3</b></p> <p><b>D2</b> Produce a digital design product, that employs an iterative process of design and testing, to meet client needs based on critical analysis of market research and user-testing.</p>
<p><b>P3</b> Develop prototypes for user interface and data-interaction, for testing, using industry standard tools and techniques.</p> <p><b>P4</b> Discuss the benefits and drawbacks of data-driven content, in relation to a client brief.</p> <p><b>P5</b> Manage web/app development using version control systems and tools.</p>	<p><b>M2</b> Create a responsive digital content product, that can be used across multiple devices, based on a common codebase.</p>	
<p><b>LO3</b> Evaluate user- and market-testing, to refine a digital product toward final release</p>		
<p><b>P6</b> Undertake different forms of user and market testing of prototype digital design proposals.</p> <p><b>P7</b> Evaluate testing results to define changes to a digital design product.</p>	<p><b>M3</b> Refine and redeploy a digital design product in response to analysis of testing.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Present a finished digital design product, justifying the aesthetic and technical strategies.</p>		
<p><b>P8</b> Evaluate the way in which user and client feedback has informed the development of a digital design product.</p> <p><b>P9</b> Present a finished digital design product that meets client needs through creative application of technology and assets.</p>	<p><b>M4</b> Analyse the impact of user-testing and client feedback on the final development of a digital design product, highlighting ways in which the process has enhanced the outcome.</p>	<p><b>D3</b> Present a digital design strategy and final product that shows a command of the synthesis of aesthetic and technical requirements in digital design.</p>

## Recommended Resources

### Textbooks

AMBLER, T. and CLOUD, N. (2015) *JavaScript Frameworks for Modern Web Dev.* New York: Apress.

DUCKETT, J. (2014) *JavaScript & JQuery: Interactive front-end web development.* Indianapolis: John Wiley.

ESPOSITO, D. (2016) *Modern Web Development.* Redmond, Washington: Microsoft Press.

FRAIN, B. (2013) *Sass and compass for designers* (community experience distilled). Birmingham: Packt Publishing.

FRAIN, B. (2015) *Responsive web design with HTML5 and CSS3. 2nd ed.* Birmingham: Packt Publishing.

## Websites

<a href="https://ionicframework.com/">https://ionicframework.com/</a>	Ionic – App Development Framework (Reference/Tool)
<a href="https://onsen.io/">https://onsen.io/</a>	Onsen – App Development Framework (Reference/Tool)
<a href="http://framework7.io/">http://framework7.io/</a>	Framework 7 – App Development Framework (Reference/Tool)
<a href="http://www.w3schools.com/">http://www.w3schools.com/</a>	W3Schools HTML 5 (Reference)
<a href="https://www.javascript.com/">https://www.javascript.com/</a>	Javascript (Reference/Tool)
<a href="http://www.w3schools.com/">http://www.w3schools.com/</a>	W3Schools Cascading Style Sheets (Reference)
<a href="http://sass-lang.com/">http://sass-lang.com/</a>	Syntactically Awesome Style Sheets (Reference)
<a href="http://compass-style.org/">http://compass-style.org/</a>	Compass CSS Authoring Framework (Reference/Tools)
<a href="https://jquery.com/">https://jquery.com/</a>	Jquery (Reference)
<a href="http://www.php.net">http://www.php.net</a>	PHP Hypertext Pre-processor (Reference)
<a href="https://www.python.org/">https://www.python.org/</a>	Python Programming Language (Reference)
<a href="https://www.djangoproject.com/">https://www.djangoproject.com/</a>	Django – Python Framework (Reference)
<a href="http://emberjs.com/">http://emberjs.com/</a>	Ember – Javascript Framework (Reference)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*12: Screen-based Practices*

*13: Typography*

*14: Graphic Design Practices*

*15: Media Practices*

*18: Digital Design Practices*

*24: Visual Merchandising*

*28: Communication in Art & Design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*44: Scriptwriting for Design*

*45: Web Design*

*47: Branding & Identity*

*48: Conceptual Practice*

*49: Art Direction*

*52: Moving Image*

*53: Workflows & Management*

*56: Project Management*

*59: User-testing for Design*

*60: Digital Animation*

*61: Creative Entrepreneurship*

*62: Trend Forecasting*

## Unit 42: Styling

<b>Unit code</b>	<b>A/615/3554</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Styling plays a key part in the way that we understand and consume fashion. The styling associated with the advertising, promotion or retail presentation of fashion defines the way that we associate brands and character. The role of a stylist varies, depending on for whom they are working and what they are producing. This unit explores the role of the stylist and the tasks they undertake, aiming to help you develop your own fashion styling skills and knowledge. Stylists work closely with fashion designers in the production of images, catwalk, film and branding; they also work for magazines and are referred to as 'fashion editors' or 'fashion directors'.

This unit will introduce the principles of fashion styling and the role of the stylist in relation to a team of people creating fashion images. The unit will focus on fashion imagery of the last 50 years and the work of fashion editors and stylists, as well as influencers, photographers and magazines, and the culture of the fashion industry. Students will have the opportunity to plan and develop their own fashion images, appropriate to a brand and consumer audience.

Topics included in the unit are: fashion styling and job roles, their role in a team, concept development and production of fashion image, editing fashion images, writing cover lines and captions, the history of fashion styling.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries
- 2 Analyse images to determine the editorial, branding or marketing approach
- 3 Develop an editorial, branding or marketing strategy in relation to a given product
- 4 Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.

## Essential Content

### LO1 **Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries**

*The role of the stylist:*

Editorial styling

Commercial styling

Video

Photography

Brand consultancy

Retail styling

Merchandise styling

Media styling

Television

Video/Film

Wardrobe

Show styling

Celebrity styling

### LO2 **Analyse images to determine the editorial, branding or marketing approach**

*Editorial images*

*Advertising images*

*Message/Narrative*

*Market*



**LO3 Develop an editorial, branding or marketing strategy in relation to a given product**

*Client requirements,*

*Consumer psychology*

*Demographics*

*Target market*

*Brand aesthetic*

*Technical specifications*

Print

Web

Moving image

Branding and sponsorship guidelines

*Pre-production planning*

Model casting

Hair & make-up

Sourcing & crediting

*Post production*

Editing & retouching

**LO4 Present a portfolio of styled images, in support of an editorial, marketing or branding strategy**

*Selecting images*

*Text*

Writing cover lines and captions.

*The relationship between the customer and the brand/publication/talent.*

*Fashion communication devices*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Discuss the role and responsibilities of the stylist within the historical and contemporary creative industries</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically analyse the work of a chosen stylist, in relation to their work in different contexts.</p>
<p><b>P1</b> Explain the role and responsibilities of the stylist.</p> <p><b>P2</b> Discuss the development of styling through historic and contemporary examples.</p>	<p><b>M1</b> Evaluate the different responsibilities of the stylist in different professional contexts.</p>	
<p><b>LO2</b> Analyse fashion images to determine the editorial, branding or marketing approach</p>		
<p><b>P3</b> Analyse images and identify editorial and advertising conventions.</p> <p><b>P4</b> Evaluate cover lines and captions to determine the aims of an editorial, branding or marketing campaign.</p>	<p><b>M2</b> Compare the use of images for different types of styling.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop an editorial, branding or marketing strategy in relation to a given product</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Create a portfolio of styled images based on an editorial, branding or marketing strategy that illustrates a creative approach to the integration of market research and analysis.</p>
<p><b>P5</b> Analyse a given product to determine an editorial, branding or marketing strategy.</p> <p><b>P6</b> Identify the target market for an editorial, branding or marketing strategy of a given product.</p> <p><b>P7</b> Produce styled images in support of an editorial, branding or marketing strategy.</p>	<p><b>M3</b> Justify selection of styled images as they apply to the target market for an editorial, branding or marketing strategy.</p>	
<p><b>L04</b> Present a portfolio of styled images, in support of an editorial, marketing or branding strategy.</p>		
<p><b>P8</b> Prepare a portfolio of styled images for an editorial, marketing or branding strategy</p> <p><b>P9</b> User cover lines and captions, related to styled images, to communicate key features of an editorial, marketing or branding strategy.</p>	<p><b>M4</b> Evaluate the connection between cover lines and captions with styled images.</p>	

## Recommended Resources

### Books

- AVEDON, R. et al. (2009). *Avedon Fashion, 1944–2000* (exhibition catalogue). New York: Abrams.
- BARON, K. (2012) *Stylists: New Fashion Visionaries*. London: Laurence King.
- BLACKMAN, C. (2012) *100 Years of Fashion*. London: Laurence King.
- CODDINGTON, G. (2012) *Grace: A Memoir*. London: Chatto & Windus.
- DERRICK, R. and MUIR, R. (2009) *Vogue Covers: On Fashion's Front Page*. London: Little Brown.
- KAZANJIAN, D. (2011) *Vogue: The Covers*. New York: Abrams.
- MARTINEZ, R. and MOWER, S. (2007) *Stylists: Interpreters of Fashion*. New York: Rizzoli.
- MCASSEY, J. and BUCKLY, C. (2011) *Basics Fashion Design 08: Styling*. UK: AVA.
- MCDOWELL, C. (2000) *Fashion Today*. London: Phaidon Press.
- STEELE, V. (2010) *The Berg Companion to Fashion*. Oxford: Berg.

### Journals

- Fashion Theory Journal, Berg Oxford*
- Fashion Practice Journal, Berg Oxford*
- The International Journal of Fashion Studies, Intellect*
- Vestoj.com*

### Magazines

- Dazed*
- Elle (UK, US, FR)*
- GQ*
- I-D*
- Holiday*
- Hunger*
- Love*
- Notion*
- Pop*

*The Beauty Papers*

*The Gentlewoman*

*The Fantastic Man*

*Vogue (UK, US, FR, IT, CN, IN)*

## **Websites**

Businessoffashion.com	The Business of Fashion (General Reference)
Garancedore.com	Garance Doré (Digital Magazine)
HungerTV.com	Hunger (Digital Magazine)
Nowness.com	Nowness (Digital Magazine)
Showstudio.com	SHOWstudio (Digital Magazine)
Stylehunter.com	Stylehunter (Digital Magazine)
Theartoralist.com	The Sartolist.com (Blog)
Vogue.com	Vogue Magazine (Digital Magazine)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*8: Pattern Cutting & Garment Making*

*9: Fashion & Textiles Practices*

*14: Graphic Design Practices*

18: *Digital Design Practices*  
19: *Packaging Design*  
20: *Ceramic & Glass*  
21: *Accessories*  
22: *Printmaking*  
23: *Fashion Collection*  
24: *Visual Merchandising*  
28: *Communication in Art & Design*  
30: *Surface Design*  
31: *Visual Narratives*  
32: *Professional Practice*  
33: *Applied Practice: Collaborative Project (Pearson-set)*  
34: *Advanced Interior Design Studies*  
35: *Advanced Product Design Studies*  
36: *Advanced Fashion Studies*  
37: *Advanced Textiles Studies*  
38: *Advanced Photography Studies*  
39: *Advanced Graphic Design Studies*  
40: *Advanced Art Practice Studies*  
41: *Advanced Digital Design Studies*  
47: *Branding & Identity*  
48: *Conceptual Practice*  
49: *Art Direction*  
55: *Jewellery Design*  
56: *Project Management*  
58: *Creative Industries Placement*  
61: *Creative Entrepreneurship*  
62: *Trend Forecasting*

## Unit 43: Digital Fabrication

<b>Unit code</b>	<b>F/615/3555</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Digital fabrication is the buzzing technology of the moment. 3D printing and CNC machining, the leading additive and subtractive technologies, have become a vital tool for design development in manufacture, generating feedback to improve designs and reducing the need for costly changes. Rapid prototyping is affecting the way that products are manufactured and has the potential to bring production closer to the consumer. It is now widely used beyond industrial prototyping by companies or individuals to create bespoke artefacts in divergent fields such as art, jewellery, aerospace, architecture, gaming, toys, chocolate, fashion, medicine, dentistry and even space exploration.

The aim of this unit is to introduce students to the world of digital fabrication and the main technologies most prevalent in industry today, and for them to gain practical experience in the processes required to use them competently and effectively.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the range of technologies used in digital fabrication and their application
- 2 Develop digital models for printing or machining using scanning technology and CAD software
- 3 Evaluate the processes of machine set-up, material selection and material states, and their sustainability
- 4 Present finished 3D objects, developed through print/machining, in response to a given brief.



## Essential Content

### LO1 **Explore the range of technologies used in digital fabrication and their application**

*Additive fabrication*

Stereolithography

Laser sintering / laser melting

Extrusion

Jetting

Lamination

*Subtractive fabrication*

CNC milling

Laser cutting/etching

Plasma cutting

*Sustainability*

Costs

Efficiency

Build times

Mass production

Adaptability

Future

### LO2 **Develop digital models ready for printing or machining, using scanning technology and CAD**

*Design/preparation*

*CAD modelling construction*

*Scanning*

*Data formatting*

**LO3 Evaluate the processes of machine set-up, material selection and material states, and their sustainability**

*Process suitability*

*Support structures*

*Material palettes*

Support materials

Binders

Resins

Plastics

Metal

Ceramics

Food

Bio materials

*Material states*

Powder

Filament

Pellets

Granules

Resins

*Sustainability*

Bio-degradable

Recyclable

Recycled and local

**LO4 Present finished 3D objects, developed through print/machining, in response to a given brief**

*Fabrication*

Quality

Detail

Speed

Accuracy

Stability

*Post Processing*

Cooling

Cleaning

Curing

Porous infiltration

Acetone

Firing/glazing.

*Troubleshooting*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore the range of technologies used in digital fabrication and their application</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Create digital models, and supporting technical information to facilitate digital manufacturing, reflecting critical analysis of materials and processes to be used.</p>
<p><b>P1</b> Discuss the role of CAD, 3D modelling and scanning in the preparation of information for digital fabrication.</p> <p><b>P2</b> Evaluate different forms of digital fabrication, highlighting their suitability for different applications.</p>	<p><b>M1</b> Compare forms of digital fabrication in terms of cost, efficiency and sustainability.</p>	
<p><b>LO2</b> Develop digital models ready for printing or machining using scanning technology and CAD</p>		
<p><b>P3</b> Prepare CAD drawings and models for use in digital fabrication.</p> <p><b>P4</b> Evaluate a digital model in terms of its suitability for a given form of digital fabrication.</p>	<p><b>M2</b> Discuss the potential failures in digital fabrication due to problems in data formatting or model construction.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Evaluate the processes of machine set-up, material selection and material states, and their sustainability</p>		
<p><b>P5</b> Evaluate different materials used in digital fabrication with examples of techniques for use.</p> <p><b>P6</b> Compare tolerancing and build orientation across technologies.</p> <p><b>P7</b> Analyse different materials and processes in terms of their sustainability.</p>	<p><b>M3</b> Assess the potential of recycled materials in digital fabrication, highlighting their suitability for different processes and their sustainability.</p>	<p><b>L03 and L04</b></p> <p><b>D2</b> Justify the materials and production processes used to produce finished 3D objects, in response to a given brief.</p>
<p><b>L04</b> Present finished 3D objects, developed through print/machining, in response to a given brief.</p>		
<p><b>P8</b> Print and/or machine 3D objects, in response to a given brief.</p> <p><b>P9</b> Apply techniques for removal, post-processing, finishing and maintenance.</p> <p><b>P10</b> Present work to an audience and document feedback.</p>	<p><b>M4</b> Compare the outcomes of post-processing and hand finishing across additive and subtractive fabrication methods.</p>	

## Recommended Resources

### Textbooks

BARNATT, C. (2013) *3D printing: The next industrial revolution*. Ebook. ExplainingTheFuture.com.

CLARKE, S.B.E. and HARRIS, J. (2012) *Digital visions for fashion + textiles: Made in code*. London: Thames and Hudson.

IWAMOTO, L. (2009) *Digital fabrications: Architectural and material techniques* (architecture briefs). Princeton Architectural Press.

JACKSON, P. (2011) *Folding techniques for designers: From sheet to form*. London: Laurence King.

JOHNSTON, L. (2015) *Digital handmade: Craftsmanship and the new industrial revolution*. London: Thames and Hudson.

LIPSON, H. and KURMAN, M. (2013) *Fabricated: The New World of 3D Printing*. Indianapolis: John Wiley & Sons.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

*21: Accessories*  
*23: Fashion Collection*  
*27: Textile Technology*  
*28: Communication in Art & Design*  
*29: Workflows*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*46: Technical Drawing*  
*50: Material Selection & Specification*  
*51: Ceramic Design*  
*53: Workflows & Management*  
*54: Professional Modelmaking*  
*55: Jewellery Design*  
*56: Project Management*  
*57: 3D Modelling & Rendering*  
*58: Creative Industries Placement*  
*61: Creative Entrepreneurship*

## Unit 44: Scriptwriting for Design

<b>Unit code</b>	<b>J/615/3556</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

New distribution platforms and storytelling technologies enable the creation of experimental and innovative narrative structures. This unit covers both linear and non-linear script development for theatre, moving image, animation, photography and interactive media delivery (including social media).

Core elements of scriptwriting such as plot development, creation of character arcs and narrative progression are covered, and consideration is also given to the potential of new technologies to create immersive interactive user experiences.

Students will research traditional storytelling techniques and genres, and are also encouraged to experiment with script formats, genres and platforms of delivery to exploit the potential of new technologies, including virtual and augmented reality, interactive narratives and transmedia storytelling to reach their intended audience.

On successful completion of this unit students will be able to describe how to develop a script for delivery via a specific storytelling platform, list the technologies available and explain their suitability to the project, and produce a completed script for a specific narrative genre and a targeted audience.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the characteristics of linear and non-linear narratives in scriptwriting
- 2 Justify the selection of a narrative structure for a specific form of distribution and target market; in response to a given design brief
- 3 Develop a script, and supporting material, in response to a given design brief
- 4 Present a completed script, in response to a given brief; highlighting how the narrative meets client needs for an identified target market.

## Essential Content

### LO1 **Discuss the characteristics of linear and non-linear narratives in scriptwriting**

*Linear narrative*

*Non-linear narrative*

*Narratives in design*

*Narrative and audience*

User-experience

Passive versus participative

Audience expectations

*Narrative features*

Style

Pace

Language

Visual

Auditory

Intertextuality

### LO2 **Justify the selection of a narrative structure for a specific form of distribution and target market; in response to a given design brief**

*Distribution types*

Print (magazine, poster, report, etc)

Video/Film (commercial, promotional video, YouTube)

On-line

Mobile

Product/packaging

Service

*User experience narrative*

Online navigation

App use/navigation

Product use

Service engagement

*Client needs*

Target market

Intended audience

Intended message

**LO3 Develop a script, and supporting material, in response to a given design brief**

*Outline*

*Flowcharts*

*Storyboards*

*Schematics*

*Script writing*

Standard formats

Standard software

**LO4 Present a completed script, in response to a given brief; highlighting how the narrative meets client needs for an identified target market**

*Presentation methods*

'Read-thru'

Performance

Storyboard

Wireframes

Prototypes

*Evaluation methods*

Client feedback

User-testing

Focus groups

Survey

Usability testing

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the characteristics of linear and non-linear narratives in scriptwriting		<b>LO1 and LO2</b> <b>D1</b> Critically analyse a design brief to identify the creative potential for a narrative to support a strategy to reach a target market.
<b>P1</b> Explain the key features of different narrative forms. <b>P2</b> Discuss the application of narrative forms in scriptwriting for design.	<b>M1</b> Compare different forms of narrative structure, using examples from contemporary culture.	
<b>LO2</b> Justify the selection of a narrative structure for a specific form of distribution and target market, in response to a given design brief		
<b>P3</b> Identify the target market for a product or service, based on a given brief. <b>P4</b> Select a form of distribution for a product or service, based on a given brief.	<b>M2</b> Prepare and update a project management plan, using standard systems of time and resource tracking.	

Pass	Merit	Distinction
<p><b>LO3</b> Develop a script, and supporting material, in response to a given design brief</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Create a script that reflects a critical evaluation of target market and intended user experience.</p>
<p><b>P5</b> Prepare an outline, storyboard, or flowchart in support of a script.</p> <p><b>P6</b> Develop a draft script, for an identified distribution form and a target market.</p>	<p><b>M3</b> Evaluate a draft script and supporting material, with regard to their relation to a target market.</p>	
<p><b>LO4</b> Present a completed script, in response to a given brief, highlighting how the narrative meets client needs for an identified target market.</p>		
<p><b>P7</b> Present a completed script, using a format appropriate to the identified form of distribution.</p> <p><b>P8</b> Discuss the way in which a narrative meets client needs for an identified target market.</p>	<p><b>M4</b> Select forms of feedback, appropriate to the form of distribution, to gather user experience information.</p>	

## Recommended Resources

### Textbooks

LISTER, M., DOVEY, J., GIDDINGS, S., GRANT, I. and KELLY, K. (2009) *New Media: A Critical Introduction*. UK: Routledge.

LUNENFELD, P. (ed.) (2000) *The Digital Dialectic: New Essays on New Media*. Massachusetts: MIT Press.

LAUREL, B. (1991) *Computers as Theatre*. New York: Addison-Wesley Publishing Company.

MURCH, W. (2001) *In the Blink of an Eye. A Perspective on Film Editing*. Silman-James Press.

ONDAAJTE, M. (2004) *The Conversations: Walter Murch and the Art of Film Editing*. Knopf.

MUSBURGER, R. (2007) *An introduction to writing for electronic media: scriptwriting essentials across the genres*. Focal Press.

RIESER, M. and ZAPP, A. (eds) (2002) *New Screen Media: Cinema/Art/Narrative*. London: British Film Institute.

RYAN, M. (ed.) (2004) *Narrative Across Media: The Languages of Storytelling*. London: University of Nebraska.

RYAN, M. (2001) *Narrative as Virtual Reality*. Maryland: John Hopkins University Press.

WELLS, P. (2007) *Scriptwriting: Developing and creating text for a play, film or broadcast*. Lausanne: AVA Academia.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 19: Packaging Design*
- 24: Visual Merchandising*
- 28: Communication in Art & Design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 45: Web Design*
- 48: Conceptual Practice*
- 49: Art Direction*
- 52: Moving Image*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*

## Unit 45: Web Design

<b>Unit code</b>	<b>L/615/3557</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The production and delivery of digital content is a process that requires a blend of both traditional graphic design skills and coding skills. Designers in the digital age must encompass creativity, innovation and a solid understanding of coding methods.

The aim of this unit is to introduce students to the concept of designing interfaces and digital content delivery systems, and to the practical coding skills required to implement interactive prototypes.

Students will explore user interface (UI) principles, mark-up language such as HTML and CSS for generating and styling content, basic scripting languages such as JavaScript for creating dynamic content and advanced interactivity, media optimisation techniques and the process of acquiring, uploading and managing server hosting to produce live web-based prototypes.

The skills and knowledge gained during this unit will enable students to create prototypes of interface and digital content delivery systems, and to work alongside developers and programmers in the implementation of these prototypes.



## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the purposes of digital content delivery systems and key UI features
- 2 Write code to create and style interactive digital content prototypes, in response to a brief
- 3 Optimise, validate, and organise digital content for delivery via the Internet
- 4 Evaluate digital content presented through a web browser.

## Essential Content

### LO1 Discuss the purposes of digital content delivery systems and identify key UI features

#### *Devices*

Television

Games consoles

Computer

Tablet

Mobile phone

Smartwatch

#### *Purposes*

Entertainment

Information

Education

eCommerce

Communication

Productivity

Internet of Things

#### *UI principles*

Existing usage patterns

Consistency

Visual hierarchy

Feedback mechanisms (visual, audio, haptic)

Error tolerance

Simplicity

Experiential adaptivity

#### *UI elements and features*

Navigation

Input (text fields, drop-down lists, radio buttons, toggles; validation, error handling)

Communication (text-based, symbols, animations, audio, video)

Support (step-by-step, search, FAQ, article database, forum boards, email, chat)

**LO2 Write code to create and style interactive digital content delivery system prototypes, in response to a brief**

*Content creation*

Explicit (HTML5, document structure, meta tags)

Dynamic (JavaScript, database querying)

*Style content*

CSS, text (web fonts, size, relative versus fixed units)

Colour references (named, hexadecimal, RGB, rgba)

Links and buttons (shape, background, border, activity states)

Lists (ordered, unordered)

*Position content*

Fixed layout

Liquid layout

Responsive layout (media queries, frameworks)

*Digital content prototypes*

Websites (types)

Apps (types)

Kiosk systems (types)

**LO3 Optimise, validate, and organise digital content for delivery via the Internet**

*Optimise media*

Minimise file size vs quality levels

File formats

Codecs

Compression settings

### *Validate coding*

W3C validator

Warnings and errors

Correction and revalidation

### *File organisation*

Folder structures

Naming conventions

Relative and absolute paths

### *Delivery*

Commercial server hosting

Domain name registration

Uploading files (web interface, FTP access and clients)

Device testing

## **LO4 Evaluate digital content presented through a web browser**

### *Suitability for intended purpose*

User expectations

Ease of access

Error tolerance

### *Code implementation*

Frameworks used (fixed, liquid, responsive)

Compatibility issues (browsers, mobile and computer operating systems)

### *User experience*

User testing

Surveys

User observation

Server-side analytics

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the purposes of digital content systems and key UI features		<b>LO1 and LO2</b> <b>D1</b> Create an interactive digital content prototype, through the coordination of creative practice and coding, reflecting a critical analysis of the requirements and constraints of a given device or platform.
<b>P1</b> Explain the purpose of different digital content systems. <b>P2</b> Discuss the role of different UI features, using examples.	<b>M1</b> Evaluate the relationship between digital content systems and key UI elements, for different devices.	
<b>LO2</b> Write code to create and style interactive digital content prototypes, in response to a brief		
<b>P3</b> Evaluate a brief to determine a suitable digital content delivery approach. <b>P4</b> Use HTML, CSS, and JavaScript to create, style, and position interactive digital content, to produce functional prototypes. <b>P5</b> Demonstrate the use of dynamic content creation in a functional prototype.	<b>M2</b> Justify the design of a user interface and user experience, to meet the intended purpose, in response to a brief.	
<b>LO3</b> Optimise, validate, and organise digital content for delivery via the Internet		<b>D2</b> Present a functioning digital content system, based on a critical evaluation of the relationship between media optimisation and user experience.
<b>P6</b> Upload code and media to a live web host. <b>P7</b> Present a functional digital content system.	<b>M3</b> Optimise media, selecting file types and codecs, to achieve a balance between media quality and file size.	

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate digital content presented through a web browser.</p>		<p><b>D3</b> Critically evaluate user feedback, analytics, or UX testing, to identify the effectiveness of a digital content system in meeting user needs.</p>
<p><b>P8</b> Evaluate the user experience created through content and UI, and their applicability to the device.</p> <p><b>P9</b> Explain methods of gathering user experience data and how this informs ongoing content development.</p>	<p><b>M4</b> Assess a digital content system, based on user feedback, highlighting areas for further development.</p>	

## Recommended Resources

### Textbooks

DUCKETT, J. (2014) *Web design with html, css, javascript and jquery set*. John Wiley.

FRAIN, B. (2015) *Responsive Web Design with HTML5 and CSS3. 2nd ed*. Packt Publishing.

KRUG, S., BAYLE, E., STRAIGER, A. and MATCHO, M. (2013) *Don't make me think, revisited. 3rd ed*. New Riders.

### Websites

<a href="https://www.w3.org/">https://www.w3.org/</a>	World Wide Web Consortium (W3C) (Reference)
<a href="https://validator.w3.org/">https://validator.w3.org/</a>	W3C Mark-up Validation Service (Tool)
<a href="http://getbootstrap.com/">http://getbootstrap.com/</a>	Bootstrap Web Framework (Tool)

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 12: Screen-based Practices*
- 13: Typography*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art and Design*
- 29: Workflows*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 44: Scriptwriting for Design*
- 47: Branding & Identity*
- 49: Art Direction*
- 52: Moving Image*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*



## Unit 46: Technical Drawing

<b>Unit code</b>	<b>R/615/3558</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

To realise successful projects in the creative industries requires a range of different types of information, to describe the project, quantify the materials, provide clear instructions, for assembly and construction, and to allow for accurate costing and management. Throughout the process of design, manufacture and promotion, information is critical.

Through this unit students will develop their awareness of different types of technical drawings, and related information, with consideration of their uses in the design and manufacturing processes. Students will engage in the production, reading and editing of technical information, in order to understand how this information informs different stages of the process. Using industry standard tools and systems, students will consider the ways technical information may be shared and, through this, the value of collaboration in the information process.

Topics included in this unit are technical drawing, detailing, CAD, schedules, specifications, and information distribution and collaboration.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate different types of technical information in the context of diverse project types
- 2 Develop technical drawings, details, schedules and specifications in support of a given art and design project
- 3 Interpret different types of technical information in order to explain an art and design project
- 4 Assess ways in which art and design professionals collaborate in the production of technical information.

## Essential Content

### LO1 **Evaluate different types of technical information in the context of diverse project types**

#### *Technical Drawings*

Orthographic Projections

Plans, Section, Elevations

#### *Assembly Drawings*

Component Drawings/Details

#### *Schedules*

Material Schedules

Door, Window, Hardware Schedules (for interior design)

#### *Specifications*

Performance specification

Outline specification

Full specification

Specification templates/standards

### LO2 **Develop technical drawings, details, schedules and specifications in support of a given art and design project**

#### *CAD*

Templates

Title Blocks

Annotation

#### *Specification Software*

**LO3 Interpret different types of technical information in order to explain an art & design project**

*Reading Technical Drawings*

*Information coordination*

*Clash Detection*

*'Red-lining'*

**LO4 Assess ways in which art & design professionals collaborate in the production of technical information**

*Project Roles*

Information production

Hierarchy of roles & information

*Project Collaboration*

Document sharing/distribution

Online/Cloud-based collaboration

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Evaluate different types of technical information in the context of diverse project types</p>		<p><b>L01 and L02</b></p> <p><b>D1</b> Produce technical drawings, schedules and specifications, based on a critical evaluation of the context and requirements of a given project.</p>
<p><b>P1</b> Explain the use of technical information in the context of a project.</p> <p><b>P2</b> Describe the different types of technical information and their use.</p>	<p><b>M1</b> Compare different types of technical information to identify their suitability in specific contexts.</p>	
<p><b>L02</b> Develop a set of technical drawings, details, schedules and specifications in support of a given art &amp; design project</p>		
<p><b>P3</b> Prepare a set of technical drawings, and selected details.</p> <p><b>P4</b> Produce an outline specification.</p>	<p><b>M2</b> Justify the use of specific types of technical information in support of a given project.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Interpret different types of technical information in order to explain an art &amp; design project</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Prepare a set of corrections to a body of technical drawings, based on critical analysis of drawings and specification, in relation to a given project.</p>
<p><b>P5</b> Relate a set of technical drawings to a specification.</p> <p><b>P6</b> Evaluate technical drawings and details to identify 'clashes'.</p>	<p><b>M3</b> Undertake a set of corrections to technical drawings and specifications.</p>	
<p><b>L04</b> Assess ways in which art &amp; design professionals collaborate in the production of technical information.</p>		
<p><b>P7</b> Discuss the types of information produced by different participants in an art &amp; design project.</p> <p><b>P8</b> Examine the relationship between different bodies of information and how they work in conjunction.</p>	<p><b>M4</b> Evaluate the benefits and challenges of using cloud-based collaboration platforms for art &amp; design projects.</p>	

## Recommended Resources

### Textbooks

BIELEFIELD, B. and SKIBA, I. (2013) *Basics technical drawing*. Birkhauser Verlag AG.

HENRY, K. (2012) *Drawing for product designers* (portfolio skills). London: Laurence King.

SIMMONS, C.H. (2012) *Manual of engineering drawing: Technical product specification and documentation to British and international standards. 4th ed.* Butterworth-Heinemann.

SIMMONS, C. and PHELPS, N. (2009) *The essential guide to technical product specification: Engineering drawing*. London: BSI British Standards Institution.

SZKUTNICKA, B. (2010) *Technical drawing for fashion* (portfolio skills). London: Laurence King.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*6: Materials & Structures*

*7: Computer Aided Design (CAD)*

*8: Pattern Cutting & Garment Making*

*9: Fashion & Textiles Practices*

*19: Packaging Design*

*23: Fashion Collection*

*27: Textile Technology*

*29: Workflows*

*30: Surface Design*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*43: Digital Fabrication*

*50: Material Selection & Specification*

*51: Ceramic Design*

*53: Workflows & Management*

*54: Professional Modelmaking*

*55: Jewellery Design*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

*60: Digital Animation*



## Unit 47: Branding & Identity

<b>Unit code</b>	<b>Y/615/3559</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The consumer market is growing at pace, and a company that wants to survive has to stand out with distinction.

The brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business product or service it may be, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and to be identified. When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Analysing case studies to understand the contextualisation of brand and identity will enable students to produce industry ready artwork and branding style guidelines for the application of design. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, patent/trademark process, designing identity, logotype, and working within a client brief.

On successful completion of this unit students will be able to discuss the importance of branding and identity, showing how identity can influence the consumer, how to develop a brand identity, and how to produce style guides to be print ready for industry.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Discuss the role of branding and identity through analysis of historical and contemporary contextual research
- 2 Evaluate a given brand to determine core values, mission and audience
- 3 Develop a style guide/branding guidelines for a given brand
- 4 Present a range of promotional material, using branding guidelines, in support of a given brand.

## Essential Content

### LO1 **Discuss the role of branding and identity through analysis of historical and contemporary contextual research**

*Definitions of branding and identity in the creative industries*

*The function of branding and identity*

Brand core values

Brand mission

Audience

Semiotics

Subversion of branding

Social and cultural contexts

*Developing a unique brand identity*

Brand awareness

Brand values

Company identity

### LO2 **Evaluate a given brand to determine core values, mission and audience**

*Company identity*

Corporate message

Philosophy

Values

Mission statement

Products/services

*Brand*

Brand range

Brand attributes

Target market

### **LO3 Develop a style guide/branding guidelines for a given brand**

*Colour*

palette

specifications

*Typography*

Font

Size

Weight

*Graphics*

Imagery

Illustrations

Placement

*Output*

Advertising

Posters

Leaflets

Brochures

Templates/Stationary

Website

### **LO4 Present a range of promotional material, using branding guidelines, in support of a given brand**

*Promotional material*

Website

Social media

Print

Advertising

Leaflets

Business cards

Corporate report/annual report

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the role of branding and identity through historical and contemporary contextual research		<b>LO1 and LO2</b> <b>D1</b> Critically analyse how branding and identity respond to broader commercial and social contexts.
<b>P1</b> Explore the development of branding through historical and contemporary examples. <b>P2</b> Analyse how a given organisation has developed their brand identity.	<b>M1</b> Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.	
<b>LO2</b> Evaluate a given brand to determine core values, mission and audience		
<b>P3</b> Review printed and visual material to determine core values. <b>P4</b> Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.	<b>M2</b> Illustrate the ways that core values and mission are expressed through visual material.	
<b>LO3</b> Develop a style guide/branding guidelines for a given brand		<b>D2</b> Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.
<b>P5</b> Define the usage parameters for style and branding, identifying media, context and format. <b>P6</b> Produce usage guidelines showing consistency of branding and identity, in context.	<b>M3</b> Justify usage guidelines in relation to clarity of communication and client needs.	

Pass	Merit	Distinction
<p><b>LO4</b> Present a range of promotional material, using branding guidelines, in support of a given brand.</p>		<p><b>D3</b> Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.</p>
<p><b>P7</b> Produce stationery and promotional material that communicate brand identity, based on guidelines.</p> <p><b>P8</b> Present stationery and promotional material to an identified audience.</p>	<p><b>M4</b> Create visual material that recognises the role of social media in promoting brand identity.</p>	

## Recommended Resources

### Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. and KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands*. Beverly, MA: Rockport Publishers.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity*. Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography*. Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos*. Amsterdam: BIS Publishers, and Enfield, UK (distributor).

WHEELER, A., (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands*. 2nd ed. New York: Wiley.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

14: *Graphic Design Practices*

18: *Digital Design Practices*

19: *Packaging Design*

*20: Ceramic & Glass*  
*21: Accessories*  
*23: Fashion Collection*  
*24: Visual Merchandising*  
*27: Textile Technology*  
*28: Communication in Art & Design*  
*31: Visual Narratives*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*41: Advanced Digital Design Studies*  
*42: Styling*  
*49: Art Direction*  
*51: Ceramic Design*  
*55: Jewellery Design*  
*58: Creative Industries Placement*  
*61: Creative Entrepreneurship*  
*62: Trend Forecasting*



## Unit 48: Conceptual Practice

<b>Unit code</b>	<b>R/615/3561</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The use of conceptual practices, in art & design, creates challenging forms of work; which see the ideas behind the work as having greater import than the finished work. In some cases, there may be no finished work as the transitory nature of the process or performance becomes an intrinsic part of the concept. While conceptual art can be challenging, the development of a conceptual approach is one that can be applied to many different forms of art & design practice.

This unit aims to develop knowledge and skills for artists, craft makers and designers to apply and communicate conceptual responses across practice and application.

Through this unit, students will engage with cultural, social, economic and political enquiry, to inform the development of a conceptual approach. Students will explore how conceptual art challenges the traditions of the gallery setting, considering performance, criticism, and theoretical approaches. Students will have the opportunity to explore conceptual enquiry to inform their projects.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate conceptual approaches in art & design through contextual research
- 2 Develop a conceptual approach within an art & design project through experimentation
- 3 Present a conceptual work of art & design, based on research and experimentation
- 4 Evaluate own work and the work of others in relation to historical and contemporary precedents.

## Essential Content

### LO1 Investigate conceptual approaches in art & design through contextual research

#### *Contextual Research*

Definitions of conceptual art/design

History of conceptual art/design

Contemporary conceptual art/design practices

#### *Contexts*

Social

Political

Economic

Environmental

Cultural

Materiality

Immateriality

Digital

#### *Meaning*

Object analysis

Interpretation

Criticality

Thematic

'Art' context/'Design' context

**LO2 Develop a conceptual approach within an art & design project through experimentation**

*Conceptual approaches*

Critique

Commentary

Irony

'Ready made'

Performance

Site specific

Function

*Techniques*

Photographic

Text

Graphic

Sculpture

Painting

Drawing

'Process'

Performance

Installation

Sonic

*Referencing*

Copyright

Intellectual property

Documenting

**LO3 Present a conceptual work of art & design, based on research and experimentation**

*The presentation environment*

Gallery/museum

Exhibition

Document

Interior/exterior

Audience participation

Audio

Video

Digital

Domestic

Commercial

*Health and safety*

**LO4 Evaluate own work and the work of others in relation to historical and contemporary precedents**

*Artist/designer statement*

*Seminar/lecture*

*Commentary as concept*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate conceptual approaches in art & design through contextual research		<b>D1</b> Critically analyse differences in conceptual practice between art & design.
<b>P1</b> Discuss the historic development of conceptual practice in art & design.  <b>P2</b> Explore the ways in which conceptual practice addresses different contexts.	<b>M1</b> Evaluate the potential for a conceptual approach to challenge traditions of art & design.	
<b>LO2</b> Develop a conceptual approach within an art & design project through experimentation		<b>LO2 and LO3</b>  <b>D2</b> Create conceptual work that communicates a critical evaluation of the mode of presentation, context and audience.
<b>P3</b> Explore conceptual ideas, through experimentation, in response to a given brief.  <b>P4</b> Develop a conceptual approach using techniques, materials and processes.	<b>M2</b> Evaluate conceptual ideas in relation to context and meaning.	
<b>LO3</b> Present a conceptual work of art & design, based on research and experimentation		
<b>P5</b> Develop a presentation for a conceptual work that recognises the role of context/site.  <b>P6</b> Present a conceptual work to an identified audience.	<b>M3</b> Justify the presentation technique for a conceptual work, in reference to audience and context.	

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate own work and the work of others in relation to historical and contemporary precedents.</p>		<p><b>D3</b> Present an artist statement that clearly illustrates the relationship between creative process and conceptual approach in the context of a specific art &amp; design subject.</p>
<p><b>P7</b> Develop an artist statement, articulating a conceptual approach.</p> <p><b>P8</b> Prepare a critical commentary, justifying a conceptual work in relation to historic and contemporary contexts.</p>	<p><b>M4</b> Evaluate the relationship between mode of commentary and conceptual approach.</p>	

## Recommended Resources

### Textbooks

ALBERRO, A. (2000) *Conceptual art: A critical anthology*. Cambridge, MA: MIT Press.

BISHOP, C. (2012) *Artificial hells: Participatory art and the politics of Spectatorship*. Verso Books.

CORRIS, M. (2000) *Conceptual art: Theory, myth, and practice*. Cambridge: Cambridge University Press.

GODFREY, T. (1997) *Conceptual art (art & ideas)*. Phaidon Press.

MCEVILLY, T. (2012) *The triumph of anti-art: Conceptual and performance art in the formation of post-modernism*. McPherson & Co Publishers.

OSBORNE, P. (2011) *Conceptual art (themes & movements)*. Phaidon Press.

WOOD, P. (2002) *Conceptual art (movements in modern art series)*. London: Tate Publishing.

### Links

This unit links to the following related units:1: Professional Development

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

20: *Ceramic & Glass*



*21: Accessories*  
*22: Printmaking*  
*23: Fashion Collection*  
*28: Communication in Art & Design*  
*31: Visual Narratives*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*40: Advanced Art Practice Studies*  
*41: Advanced Digital Design Studies*  
*44: Scriptwriting for Design*  
*49: Art Direction*  
*51: Ceramic Design*  
*55: Jewellery Design*

## Unit 49: Art Direction

<b>Unit code</b>	<b>Y/615/3562</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The role of an Art Director spans across theatre, advertising, publishing, fashion, film & TV, photography and even video games. In all cases, art direction provides the means by which a unifying visual identity is established and maintained, ensuring that the visual outcome communicates to the target audience. To achieve this, the art director must work with a wide range of different professionals, understanding their roles and seeking to integrate their work with the work of others.

The aim of this unit is to provide students with the opportunity to explore art direction through the development of a unified visual style in an advertising, marketing, fashion or editorial context. Through this unit, students will explore the role of the art director as well as the skills, knowledge and techniques required to perform the role.

Topics included in this unit are: understanding client needs, collaboration, communication, leadership, creative vision, resource management and creative evaluation.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore art direction within the creative industries
- 2 Analyse a client brief and target market to formulate an art direction strategy
- 3 Implement an art direction strategy, through the creation of an advertising campaign, marketing campaign, fashion spread or editorial
- 4 Evaluate the collaborative process of art direction and own role in that process.

## Essential Content

### LO1 Explore art direction within the creative industries

*Fashion shows*

*Photography shoots*

*Theatre*

*Film*

*Exhibitions*

*Advertising*

*Marketing*

*Editorial*

### LO2 Analyse a client brief and target market to formulate an art direction strategy

*Client*

Company

Brand

Values

Aims

New product/service

Existing product/service

Diversify users

Product/service

*User-group/customer*

Customer profile

Demographic

*Target market*

New market vs existing market

Competition

*Art direction strategy*

Unified creative vision

Assets

Professionals

Timeline/schedule

Budget

Aesthetic

Unique selling point (USP)

**LO3 Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial**

*Identifying and commissioning*

*Pitching*

*Managing production*

*Asset management*

Asset sharing

Asset licensing

**LO4 Evaluate the collaborative process of art direction and own role in that process**

*Collaboration*

Working with others

Directing

Commissioning

Interpersonal skills

Contractual relations

Professional conduct

Professional roles and responsibilities

Client relationships

Dealing with differences

*Personal development*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore art direction within the creative industries</p>		<p><b>D1</b> Critically analyse the work of an art director; highlighting how their work has informed our awareness of a company, brand or issue.</p>
<p><b>P1</b> Examine the development of art direction through historic and contemporary examples.</p> <p><b>P2</b> Discuss the role of an art director within the creative industries.</p>	<p><b>M1</b> Compare different types of project in terms of the role of an art director.</p>	

Pass	Merit	Distinction
<p><b>LO2</b> Analyse a client brief and target market to formulate an art direction strategy</p>		<p><b>LO2 and LO3</b></p> <p><b>D2</b> Create work that establishes a unified visual direction, based on the critical evaluation of client needs and target audience in an art direction strategy.</p>
<p><b>P3</b> Review a client brief to identify opportunities and limitations related to the target market.</p> <p><b>P4</b> Evaluate client needs, in relation to a target market, to develop an art direction strategy.</p>	<p><b>M2</b> Define the assets and resources needed for an art direction strategy.</p>	
<p><b>LO3</b> Implement an art direction strategy through the creation of an advertising campaign, marketing campaign, fashion spread or editorial</p>		
<p><b>P5</b> Commission, obtain or create visual assets for use in an art directed project, based on a strategy.</p> <p><b>P6</b> Present an advertising campaign, marketing campaign, fashion spread or editorial, using developed assets, based on an art direction strategy.</p>	<p><b>M3</b> Justify the unified visual direction for a project, based on response to client needs and target market.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Evaluate the collaborative process of art direction and own role in that process.</p>		<p><b>D3</b> Analyse areas of good practice and areas for improvement in own role, within a collaborative team, as an art director.</p>
<p><b>P7</b> Discuss the collaborative process in art direction.</p> <p><b>P8</b> Evaluate the different forms of relationship, between professionals, working under art direction.</p> <p><b>P9</b> Examine own role, as art director, in managing the creative input of others.</p>	<p><b>M4</b> Assess the success of art direction in relation to the collaborative process and overall outcome.</p>	



## Recommended Resources

### Textbooks

BROWER, S. (2015) *Becoming a Successful Art Director*. London: Bloomsbury/Fairchild.

HELMUT, K. (2005) *Graphic Design and Art Direction (Concept, Form and Meaning) After Advertising's Creative Revolution*. Cambridge: The Cambridge Enchorial Press.

RIZZARO, M. (2005) *The Art Direction Handbook for Film*. Massachusetts: Focal Press.

VIENNE, V. and HELLER, S. (2009) *Art Direction Explained, At Last!* London: Laurence King.

### Journals

*Layers Magazine*

*Print*

*I.D.*

*Communication Arts*

*CMYK*

*Vogue*

*Interiors*

*Art Directors Annual*

### Websites

Nowness.com

NowNess  
(Digital Magazine)

Showstudio.com

ShowStudio  
(Digital Magazine)

Hungertv.com

Hunger TV  
(Digital Magazine)

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

*9: Fashion & Textiles Practices*  
*11: Photographic Practices*  
*14: Graphic Design Practices*  
*15: Media Practices*  
*17: Art/Craft Production*  
*18: Digital Design Practices*  
*19: Packaging Design*  
*20: Ceramic & Glass*  
*21: Accessories*  
*22: Printmaking*  
*23: Fashion Collection*  
*24: Visual Merchandising*  
*28: Communication in Art & design*  
*30: Surface Design*  
*31: Visual Narratives*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*34: Advanced Interior Design Studies*  
*35: Advanced Product Design Studies*  
*36: Advanced Fashion Studies*  
*37: Advanced Textiles Studies*  
*38: Advanced Photography Studies*  
*39: Advanced Graphic Design Studies*  
*40: Advanced Art Practice Studies*  
*41: Advanced Digital Design Studies*  
*42: Styling*  
*51: Ceramic Design*  
*55: Jewellery Design*  
*56: Project Management*  
*58: Creative Industries Placement*  
*61: Creative Entrepreneurship*

## Unit 50: Material Selection & Specification

<b>Unit code</b>	<b>D/615/3563</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The selection and specification of materials is a key feature in any art & design project. Whether in selecting the materials for use in a new product, the types of paper for brochure, or the fabrics to be used in an interior design project, the materials that are selected and specified will affect our experience of the finished work.

This unit works alongside students' studies within their specialist pathway, and they will have the opportunity to explore the selection and specification of materials as used in their specific subject area. In addition, students will consider the broader issues of material sourcing, manufacturing, innovation, smart materials, sustainability, and ethics in relation to materials and processes.

On completion of this unit the students will be able to demonstrate competence in the selecting and specifying materials for use in projects related to their specialist pathway.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Analyse a given brief to identify materials appropriate to the project needs
- 2 Evaluate material properties and behaviours, through experiment and testing
- 3 Develop specifications for materials to be used in a final outcome, based on a given brief
- 4 Present material samples, specifications and final outcomes, based on a given brief.

## Essential Content

### LO1 Analyse a given brief to identify materials appropriate to the project needs

*Project type*

*Project needs*

Usage/wear

Lifespan/obsolescence

Weathering/protection

Smart/tech

*Client needs*

*Target market*

Market pricing

Competition

Customers

### LO2 Evaluate material properties and behaviours, through experiment and testing

*Material types*

Wood

Metal

Plastic

Fibre

Fabric

Glass

Natural vs man-made

New vs recycled

Sustainability

*Material qualities and associations*

*Visual properties*

Colour and colourfastness

Pattern

Surface

Finish

*Physical properties*

Texture

Flexibility

Hardness

Durability

Reflectivity/transparency/opacity

Life-span

*Manufacturing*

Health and safety

Safe systems of work (SSOW)

**LO3 Develop specifications for materials to be used in a final outcome, based on a given brief**

*Specification types*

Design specification

Performance specification

Technical specification

Functional specification

*Sector-specific specifications*

Interior design

Product design

Fashion

Textiles

Graphic design

Photography

Arts

**LO4 Present material samples, specifications and final outcomes, based on a given brief**

*Specification formats*

Technical specifications

Layout specifications

Technical pack/'tech pack'

Garment spec/spec sheet

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Analyse a given brief to identify materials appropriate to the project needs		<b>LO1 and LO2</b>  <b>D1</b> Justify the selection of materials, for a given project, based on analysis of experimental results, in relation to a given brief and context.
<b>P1</b> Examine a given brief to determine project needs, client needs, and target market.  <b>P2</b> Identify materials to meet a range of needs in relation to a given brief.	<b>M1</b> Analyse the relationship between project type, client needs and potential materials.	
<b>LO2</b> Evaluate material properties and behaviours, through experiment and testing		
<b>P3</b> Carry out material experiments to determine suitability for a given project.  <b>P4</b> Experiment with different materials, through the production of samples and prototypes.	<b>M2</b> Evaluate material performance and behaviour to ascertain suitability for a given project.	



Pass	Merit	Distinction
<p><b>LO3</b> Develop specifications for materials to be used in a final outcome, based on a given brief</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Produce material specifications, samples and final outcomes, based on a brief, reflecting critical analysis of material properties, manufacturing processes and project constraints.</p>
<p><b>P5</b> Discuss manufacturing or production processes required for the final outcome, in relation to a given brief.</p> <p><b>P6</b> Prepare sector-specific specifications in support of a final outcome, for a given project.</p>	<p><b>M3</b> Evaluate the way that production/manufacturing processes may inform the type of specification produced.</p>	
<p><b>LO4</b> Present material samples, specifications and final outcomes, based on a given brief.</p>		
<p><b>P7</b> Produce a body of work to show the development of material selection and specification.</p> <p><b>P8</b> Present a final project outcome, based on a given brief, supported by material samples and specifications.</p>	<p><b>M4</b> Evaluate the presentation and response to work undertaken.</p>	

## Recommended Resources

### Textbooks

ASHBY, M.F. and JOHNSON, K. (2014) *Materials and design: The art and science of material selection in product design*. Butterworth-Heinemann.

BRAUNGART, M. and MCDONOUGH, W. (2009) *Cradle to cradle: Remaking the way we make things*. Vintage.

BROWNELL, B. (2010) *Transmaterial 3: A catalog of materials that redefine our physical environment*. Princeton Architectural Press.

FLETCHER, K. (2013) *Sustainable fashion and textiles: Design journeys*. Ebook. Routledge.

HALLETT, C. and JOHNSTON, A. (2014) *Fabric for fashion: The complete guide*. Ebook. London: Laurence King Publishing.

LEFTERI, C. (2006) *Materials for inspirational design*. Rotovision.

LESKO, J. (2011) *Industrial design: Materials and manufacturing guide*. Ebook. Wiley.

SINCLAIR, R. (2014) *Textiles and fashion: Materials, design and technology (Woodhead publishing series in textiles)*. Ebook. Woodhead Publishing.

THOMPSON, R. (2015) *Manufacturing Processes for Design Professionals*. Thames & Hudson.

### Websites

[www.designcouncil.org.uk](http://www.designcouncil.org.uk)      The Design Council  
(General Reference)

[www.designobserver.com](http://www.designobserver.com)      The Observer  
"Design – Archives"  
(Articles)

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*6: Materials & Structures*

*9: Fashion & Textiles Practices*

*16: Material Practices*

*17: Art/Craft Production*

*19: Packaging Design*

*20: Ceramic & Glass*

*21: Accessories*

*22: Printmaking*

*27: Textile Technology*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*43: Digital Fabrication*

*46: Technical Drawing*

*51: Ceramic Design*

*55: Jewellery Design*

*56: Project Management*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

## Unit 51: Ceramic Design

<b>Unit code</b>	<b>H/615/3578</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

There has been an increasing interest in the use of craft within industrial production, alongside digital development, typified by the Maker Movement; where risk taking, iteration of ideas and experimentation are valued. This has resulted in a surge of creative work which crosses typical boundaries within and beyond subjects. Ceramics as a subject, and as a forming material and a signifier of culture has been eagerly appropriated by product designers and artists alike. The overall aim of this unit is to use ceramics as a vehicle for subversion both creatively and technically.

Topics to be covered in this unit will include research of subversive and the appropriation of ceramics, traditional and contemporary craft and production knowledge allowing for the questioning of identity in the student as well as the wider context. Also how the digital has been utilised not only as an aesthetic motif but also within production.

On successful completion of this unit students will be able to present different model and mould making processes and techniques, unique and batch craft skills including throwing and hand-building.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Develop a design brief, based on evaluation a target market and a conceptual approach to ceramic design
- 2 Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts
- 3 Present a collection of finished ceramic artefacts, designed to meet the needs of a target market
- 4 Assess a conceptual approach, to ceramic design, in meeting the needs of a target market.

## Essential Content

### LO1 **Develop a design brief, based on evaluation a target market and a conceptual approach to ceramic design**

*Different types of concept development*

*Contextual development relating to identity and culture.*

*Developing a Narrative Design Brief in Ceramic*

*Use of Case Studies*

*Markets and trends*

*Audience and 'Issue' based work*

*Public Engagement and the maker*

*Sustainability and Viability of professional models*

### LO2 **Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts**

*Risk, Experimentation and Reflection*

*Material and experimentation development*

*Manufacturing development*

*Speed making of artefacts.*

*Translation of inspiration and research into artefacts.*

*Critical analysis of iterative artefacts.*

*Print, painting, glaze and colour in ceramic*

*Modelling, mould making and ceramic*

*Throwing, Jigger/Jolley and Roller production*

*Visual Articulation of designs and creative outcomes*

*Twenty-first Century digital platform in ceramics*

*Craft skills and unique production*

*Batch and volume production*

*The morphing of contemporary technology with traditional ceramic craft skills.*

**LO3 Present a collection of finished ceramic artefacts, designed to meet the needs of a target market**

*The role of the portfolio in relation to ceramic artefacts presented.*

*The illustration of ideas in the generation and presentation of ceramic artefacts.*

*Design in the generation and presentation of artefacts.*

*The use of photography in the generation and presentation of ceramic artefacts.*

*Traditional and contemporary Visualisation and production in Ceramic Design*

*Coloured Clays*

**LO4 Assess a conceptual approach, to ceramic design, in meeting the needs of a target market**

*Defining the Space for Appreciation*

Personal and Professional

Site Specific

Environmental

Function and utility

Decoration and Ornamentation

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Develop a design brief, based on evaluation of a target market and a conceptual approach to ceramic design</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Produce ceramic artefacts that reflect an experimental approach to material and form, based on critical evaluation of their ability to communicate conceptual ideas.</p>
<p><b>P1</b> Evaluate a target market through research and trend analysis.</p> <p><b>P2</b> Define a conceptual position based on research and analysis.</p> <p><b>P3</b> Develop a design brief, in relation to a target market and conceptual position.</p>	<p><b>M1</b> Discuss the relationship between contextual research and conceptual approach.</p>	
<p><b>LO2</b> Investigate the relationship between material/formal experimentation and a conceptual approach through the iterative production of ceramic artefacts</p>		
<p><b>P4</b> Undertake material and formal experimentation to develop ceramic artefacts.</p> <p><b>P5</b> Explore methods to communicate concepts through physical artefacts.</p>	<p><b>M2</b> Evaluate the development of ceramic artefacts through the documentation of an iterative process.</p>	



Pass	Merit	Distinction
<p><b>L03</b> Present a collection of finished ceramic artefacts, designed to meet the needs of a target market</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a collection of ceramic artefacts that clearly communicate conceptual ideas through material and formal development in response to a critical analysis of a target market.</p>
<p><b>P6</b> Communicate a concept through a collection of ceramic artefacts and portfolio.</p> <p><b>P7</b> Present a collection of ceramic artefacts, designed to meet the needs of a target market.</p>	<p><b>M3</b> Justify the range of artefacts, within a collection, in terms of the overall concept and target market.</p>	
<p><b>L04</b> Assess a conceptual approach, to ceramic design, in meeting the needs of a target market.</p>		
<p><b>P8</b> Review process and outcomes, in ceramic design, highlighting conceptual development.</p> <p><b>P9</b> Evaluate how a conceptual approach to ceramic design can meet the needs of a target market.</p>	<p><b>M4</b> Analyse how a conceptual approach to ceramic design addresses broader social, cultural and environmental issues.</p>	

## Recommended Resources

### Textbooks

ANTONELLI, P., SCHOUWENBERG, L. and RAWSTHORN, A. (2010) *Hella Jongerius; Misfit (Museum Boijmans-Van Beuningen, Rotterdam)*. Phaidon Press.

BLOOMFIELD, L. (2014) *The Handbook of Glaze Recipes: Glazes and Clay Bodies*. Bloomsbury Visual Arts.

BROWN, C., STAIR, J. and TWOMEY, C. (2016) *Contemporary Clay and Museum Culture*. Routledge.

CLARE, C. (2016) *Subversive Ceramics*. Bloomsbury Publishing.

CONNELL, J. (2007) *Colouring Clay*. A & C Black Publishers Ltd.

DAHAN, J. (2016) *New Directions in Ceramics: from spectacle to trace*. Bloomsbury Publishing.

DUNNE, A. and RABY, F. (2013) *Speculative Everything: Design, Fiction & Social Dreaming*. MIT Press.

HARRISON, R. (2013) *Sustainability Ceramics: A practical Guide*. Bloomsbury Publishing.

JOHNSTON, L. (2015) *Digital Handmade: Craftsmanship and the New Industrial Revolution*. Thames & Hudson.

MCERLAIN, A. (2002) *The Art of Throwing*. The Crowood Press Ltd.

SCOTT, P. (2012) *Ceramics and Print*. A & C Black Visual Arts.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 16: Material Practices*
- 17: Art/Craft Production*
- 20: Ceramic & Glass*
- 21: Accessories*
- 24: Visual Merchandising*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 40: Advanced Art Practice Studies*
- 46: Technical Drawing*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 50: Material Selection & Specification*
- 54: Professional Modelmaking*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 61: Creative Entrepreneurship*
- 62: Trend Forecasting*

## Unit 52: Moving Image

<b>Unit code</b>	<b>K/615/3579</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The term 'moving image production' encompasses a wide range of forms and products, each with specific purposes. Narrative cinema or television genres are perhaps the most familiar forms that spring to mind when discussing moving images, but the area also includes art installation, theatre backdrops, corporate or promotional video, instructional media or documentary. Recently, the costs involved in producing moving images work have fallen dramatically, opening up the area to more practitioners and forms which in turn has had an impact on conventional approaches to moving image making. The central disciplines in this area, however, remain the same: central to all forms of moving image is the idea of the purpose of the product and how it serves its audience.

This unit explores the triangular relationship between the moving image producer, the purpose or form of the product and the audience. Students will investigate a range of forms of moving image texts and analyse how they use or disrupt audience expectations before undertaking a production project in which a product is devised, planned and produced towards a negotiated brief. Students will evaluate the audience response to their work as well as its fitness for purpose.

On successful completion of this unit a student will investigate moving image theory in different forms to inform the creation of a moving image product, devise, plan and produce a moving image work, in relation to a brief, and evaluate the outcomes of a moving image development process.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore theoretical frameworks to inform the creation of a moving image product
- 2 Devise and plan a moving image product, in response to a brief
- 3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief
- 4 Critically evaluate a moving image product, with regard to a brief and target audience.

## Essential Content

### LO1 Explore theoretical frameworks to inform the creation of a moving image product

#### *Forms of moving image*

Narrative production

Documentary

Advertising and promotion

Montage

Art installation

Projections

Public art

#### *Theoretical frameworks*

Genre theory

Narrative theory

Representation

The male gaze

The female gaze

Psychoanalysis and 'The Mirror'

Queer theory

Subcultures

Semiotics

#### *Audience Theory*

Polysemic texts

Preferred / negotiated and oppositional readings

Passive and active audience

Cultivation theory

Reception analysis

#### *Codes*

Symbolic

Aesthetic

Technical codes

## LO2 **Devise and plan a moving image product, in response to a brief**

*Purpose of the production*

*Nature of the audience*

*Production strategy*

Schedules

Call sheets

Locations

Shot lists

Logistical documentation

*Resources*

Equipment

Film/Video

Sound

Lighting

Team

Camera operator(s)

Lighting

Editor

Actors

**LO3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief**

*Camera operation*

Film

Digital

*Sound recording*

Location sound

Studio sound

Voice-over

*Post-production*

Editing

Effects

Titles

**LO4 Critically evaluate a moving image product, with regard to a brief and target audience**

*Feedback*

Client

Audience

*Client needs*

*Audience expectations*



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore theoretical frameworks to inform the creation of a moving image product</p>		<p><b>D1</b> Critically evaluate a media product in relation to theoretical frameworks of audience and meaning.</p>
<p><b>P1</b> Discuss a range of moving image forms and their conventions.</p> <p><b>P2</b> Explore the relationship between audiences and media.</p>	<p><b>M1</b> Evaluate the way in which theory, genre and form create meaning.</p>	
<p><b>LO2</b> Devise and plan a moving image product, in response to a brief</p>		<p><b>D2</b> Produce a clear production strategy for a moving image product based on critical analysis of a brief and intended audience.</p>
<p><b>P3</b> Investigate the context, audience and purpose of a moving image product, in relation to a brief.</p> <p><b>P4</b> Develop a production strategy; including schedules, locations, shot lists and resources.</p>	<p><b>M2</b> Justify the elements of a production strategy in relation to a brief and an intended audience.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief</p>		<p><b>L03 and L04</b></p> <p><b>D3</b> Present the outcomes of a moving image production and editing process, that shows a clear command of tools and techniques to create meaning for an intended audience.</p>
<p><b>P5</b> Undertake the production of a media product using standard techniques for lighting and filming.</p> <p><b>P6</b> Apply post-production techniques to finish a moving image product.</p>	<p><b>M3</b> Critically evaluate interim stages of production and editing to refine a moving image product.</p>	
<p><b>L04</b> Critically evaluate a moving image product, with regard to a brief and target audience.</p>		
<p><b>P7</b> Analyse a moving image product based on client and audience feedback.</p> <p><b>P8</b> Evaluate how a moving image product creates meaning for an intended audience.</p>	<p><b>M4</b> Discuss how post-production processes can modify meaning for a moving image product.</p>	

## Recommended Resources

### Textbooks

BARKER, E. (1999) *Contemporary Cultures of Display*. New Haven & London: Yale.

BORDWELL, D., THOMPSON, K. and ASHTON, J. (1997) *Film art: An introduction (Vol. 7)*. New York: McGraw-Hill.

BROWN, B., (2013) *Cinematography: theory and practice: image making for cinematographers and directors*. Taylor & Francis.

DAWKINS, S. and WYND, I. (2009) *Video production: putting theory into practice*. Palgrave Macmillan.

HALL, S. (1997) *Representation: Cultural representations and signifying practices (Vol. 2)*. Sage.

KATZ, S.D. (1991) *Film directing shot by shot: visualizing from concept to screen*. Gulf Professional Publishing.

MERCADO, G. (ed.) (2007) *Voice & Vision: A Creative Approach to Narrative Film and DV Production*. Taylor & Francis.

MURCH, W. (2001) *In the blink of an eye: A perspective on film editing*. Silman-James Press.

STADLER, J. (2008) *Pulling focus: Intersubjective experience, narrative film, and ethics*. Bloomsbury Publishing USA. Appendices.

## Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 10: Lighting for Photography*
- 11: Photographic Practices*
- 12: Screen-based Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 18: Digital Design Practices*
- 24: Visual Merchandising*
- 28: Communication in Art & design*
- 31: Visual Narratives*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*
- 42: Styling*
- 44: Scriptwriting for Design*
- 45: Web Design*
- 47: Branding & Identity*
- 48: Conceptual Practice*
- 49: Art Direction*
- 53: Workflows & Management*
- 58: Creative Industries Placement*
- 59: User-testing for Design*
- 60: Digital Animation*

## Unit 53: Workflows & Management

<b>Unit code</b>	<b>D/615/3580</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Effective management of organisational activities is essential to the successful implementation of a fully functioning art & design project workflow. The resources and activities to be examined with regard to workflow management include budgets, timelines, goals, staffing and scheduling documentation.

In this unit students will explore the latest workflow management tools for a creative project life-cycle, the implementation of local and cloud-based software applications and data storage facilities. Students will also consider the restriction of information access to authorised personnel who have appropriate clearance.

Topics covered in this unit include: methods of management (including real world scenarios), identification and agreement on key performance indicators (KPI) and service-level agreements (SLA).

On successful completion of this unit students will be able to describe the key resources and activities involved in workflow management, demonstrate how to operate a workflow management tool, determine KPI and list a range of appropriate SLA for a chosen project.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Examine methods of project and asset management suitable for art & design projects
- 2 Evaluate the relationship between project management approach and workflow strategy
- 3 Employ a workflow management system for a chosen project, monitoring progress throughout
- 4 Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.

## Essential Content

### LO1 **Examine methods of project and asset management suitable for art & design projects**

#### *Project Management*

Stakeholder needs

Schedule

Budget

Project team

Communication strategy

#### *Asset Management*

Asset types

Asset sharing

Asset storage

#### *Project Management Methodologies*

Waterfall

Agile

Kanban

Scrum

### LO2 **Evaluate the relationship between project management approach and workflow strategy**

#### *Workflow*

System selection

Defining stages

Establishing shared protocols

Identifying asset responsibilities

Asset check-in/check-out

Data security

*Key performance indicators (KPI)*

*Service level agreements (SLA)*

**LO3 Employ a workflow management system for a chosen project, monitoring progress throughout**

*Workflow system implementation*

*Project monitoring*

Realtime monitoring

Collaboration software

Individual monitoring

Shared monitoring

**LO4 Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement**

*Project success*

KPI achievement

Client feedback

User feedback

*Management success*

SLA achievement

Budget

Schedule



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Examine methods of project and asset management suitable for art & design projects		<b>D1</b> Critically assess milestones, in an art & design project, where management of workflow and overall project process are in critical alignment.
<p><b>P1</b> Describe methods of management appropriate to art &amp; design projects.</p> <p><b>P2</b> Identify workflow stages necessary for specialist art &amp; design projects.</p>	<p><b>M1</b> Illustrate the correlation between project management stages and workflow stages</p>	
<b>LO2</b> Evaluate the relationship between project management approach and workflow strategy		<b>D2</b> Critically evaluate instances where project management methodology may clash with workflow and identify potential solutions.
<p><b>P3</b> Discuss the similarities between workflow processes and project management processes.</p> <p><b>P4</b> Evaluate the way that workflows and project management may work together in support of project success.</p>	<p><b>M2</b> Analyse a project management methodology in relation to a workflow process.</p>	
<b>LO3</b> Employ a workflow management system for a chosen project; monitoring progress throughout		<b>D3</b> Complete an art & design project, integrating a workflow system to ensure effective delivery of high quality outcomes.
<p><b>P5</b> Setup an online workflow and project management system for use in an art &amp; design project.</p> <p><b>P6</b> Monitor project stages, processes and milestones throughout the duration of a project.</p>	<p><b>M3</b> Evaluate project progress against Key Performance Indicators to identify project status.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Critically analyse workflow and management strategies, identifying areas of good practice and areas for improvement.</p>		
<p><b>P7</b> Evaluate workflow strategies in relation to the achievement of successful project outcomes.</p> <p><b>P8</b> Critically analyse management strategies based on project success, in regard to client and user feedback.</p>	<p><b>M4</b> Examine project management and workflow processes, identifying areas of good practice and areas for improvement.</p>	<p><b>D4</b> Critically analyse the ways in which workflow and management can enhance the creative process in art &amp; design projects.</p>

## Recommended Resources

### Textbooks

BILTON, C. (2008) *Management and Creativity: From Creative Industries to Creative Management*. Wiley-Blackwell.

DIAMOND, D. (2016) *Metadata for Content Management: Designing taxonomy, metadata, policy and workflow to make digital content systems better for users*. CreateSpace Independent Publishing Platform.

EPSTEIN, D. (2014) *Project Workflow Management: A Business Process Approach*. Cengage Learning.

GOODWIN, K. (2009) *Designing for the Digital Age: How to Create Human-Centered Products and Services*. Wiley.

KOLB, B.M. (2015) *Entrepreneurship for the Creative and Cultural Industries (Mastering Management in the Creative and Cultural Industries)*. Routledge.

KÜNG, L. (2016) *Strategic Management in the Media: Theory to Practice*. Sage.

VAN DER AALST, W.M.P. & VAN HEE, K. (2004) *Workflow Management: Models, Methods, and Systems (Information Systems)*. MIT Press.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*7: Computer Aided Design (CAD)*

*11: Photographic Practices*

*12: Screen-based Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*18: Digital Design Practices*

*24: Visual Merchandising*

*28: Communication in Art & design*

*29: Workflows*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*41: Advanced Digital Design Studies*

*43: Digital Fabrication*

*45: Web Design*

*46: Technical Drawing*

*49: Art Direction*

*56: Project Management*

*57: 3D Modelling & Rendering*

*58: Creative Industries Placement*

*60: Digital Animation*

## Unit 54: Professional Modelmaking

<b>Unit code</b>	<b>K/615/3582</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

For thousands of years modelmakers have translated ideas into three dimensions. Models are the magnet in meetings, presentations or pitches across the fields of architecture, exhibition, product design and manufacture, engineering, film, gaming, TV, theatre, advertising, museum, art and sculpture. Clients, colleagues, stakeholders and the public are inspired and persuaded by exquisite objects which communicate ideas, solve problems and win work.

The aim of this unit is for students to gain an appreciation of the collaborative nature of modelmaking as they identify and demonstrate practical knowledge of a wide variety of material behaviours and craft processes through the creation of different types of model in response to a brief.

They will also acquire a sense of scale and gain an understanding of the research and design inputs required, as well as an awareness of deadlines and effective methods for display. Practical topics included within this unit are: workshop machinery techniques, hand finishing techniques, laser cutting, 3D printing and CAD drawing.

On successful completion of this unit students will appreciate the language of material combinations and techniques that have evolved within modelmaking and will have experienced and developed the fundamental skills necessary to progress to the higher levels of study within the profession.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore modelmaking processes, materials, techniques and technologies through historic precedents
- 2 Determine model purpose and parameters; responding to design constraints and requirements of a brief
- 3 Utilise materials, technologies and processes to achieve model outcomes, in response to a brief
- 4 Present a display of finished models to a defined audience.

## Essential Content

### LO1 Explore modelmaking processes, materials, techniques and technologies through historic precedents

*Model development through history*

*Materials in support*

Drawings

Images

*Model uses*

Galleries

Museums

Design

Sales

*Materials*

Wood

Metals

Plastics

Casting materials (plaster/resin)

Modelshops

*Model fields.*

Animation

Archaeology

Architectural

Automobile

Dolls House

Film and Special Effects

Gaming

Medical

Museum

Product and Industrial design

Theatre

*Production methods.*

Machining

Fabricating

Moulding

Forming

**LO2 Determine model purpose and parameters; responding to design constraints and requirements of a brief**

*Purpose*

Sketch

Working

Conceptual

Abstracted

Presentation

Prototype

*Parameters.*

Detail

Size

Scope

Materiality

Scale



**LO3 Utilise materials, technologies and processes to achieve model outcomes, in response to a brief**

*Hand Skills*

*Laser cutting*

*Digital Fabrication*

*Paint Spraying*

*Lighting*

*Health and Safety in the workshop*

Safe Systems of Work (SSOW)

Control of Substances Hazardous to Health (COSHH).

**LO4 Present a display of finished models to a defined audience**

*Finishing*

*Documentation*

*Collaboration*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore modelmaking processes, materials, techniques and technologies through historic precedents</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically analyse historic and contemporary precedents to identify the purpose and parameters of a model.</p>
<p><b>P1</b> Explore contemporary and historical practices in modelmaking through contextual research.</p> <p><b>P2</b> Determine the types of model and the materials and processes used, in given examples.</p>	<p><b>M1</b> Analyse historic and contemporary precedents, in modelmaking, in regard to materials and processes used.</p>	
<p><b>LO2</b> Determine model purpose and parameters, responding to design constraints and requirements of a brief</p>		
<p><b>P3</b> Determine model parameters in response to a brief.</p> <p><b>P4</b> Review a project brief to identify design constraints and requirements for model.</p>	<p><b>M2</b> Define production processes that may be used to achieve a model for an identified purpose.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Utilise materials, technologies and processes to achieve model outcomes, in response to a brief</p>		<p><b>D2</b> Create development studies, and final models, that communicate the creative intention of the design, based on a critical analysis of purpose, materials and processes.</p>
<p><b>P5</b> Use 2D &amp; 3D design software to develop information required for modelmaking.</p> <p><b>P6</b> Explore the use of traditional and digital fabrication processes and techniques in modelmaking.</p> <p><b>P7</b> Record health and safety workshop procedures and their application to modelmaking practice.</p>	<p><b>M3</b> Deploy traditional and digital processes to develop a model, in response to a brief.</p>	
<p><b>L04</b> Present a display of finished models to a defined audience.</p>		<p><b>D3</b> Assemble a display of finished models that communicate concept, form and function through the creative use of materials and techniques to achieve professional outcomes.</p>
<p><b>P8</b> Use physical and digital processes in the finishing of models.</p> <p><b>P9</b> Evaluate a given audience to inform the development of a collaborative display strategy.</p> <p><b>P10</b> Collaborate with others to develop a display strategy for finished models.</p>	<p><b>M4</b> Evaluate the relationship between model purpose and display strategy.</p>	

## Recommended Resources

### Textbooks

DUNN, N. (2014) *Architectural Modelmaking*. London: Laurence King.

GERSHENFELD, N. (2008) *Fab: The coming revolution on your desktop: from personal computers to personal fabrication*. Basic Books.

GIBSON, I., ROSEN, D. and STUCKER, B. (2014) *Additive manufacturing technologies: 3D printing, rapid Prototyping, and direct digital manufacturing*. Springer.

HALLGRIMSSON, B. (2012) *Prototyping and Modelmaking for product design (portfolio skills)*. London: Laurence King Publishing.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

19: *Packaging Design*

20: *Ceramic & Glass*

21: *Accessories*

28: *Communication in Art & design*

29: *Workflows*

- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 40: Advanced Art Practice Studies*
- 42: Styling*
- 43: Digital Fabrication*
- 49: Art Direction*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 52: Moving Image*
- 53: Workflows & Management*
- 55: Jewellery Design*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 60: Digital Animation*

## Unit 55: Jewellery Design

<b>Unit code</b>	<b>M/615/3583</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Jewellery is, perhaps, the most common form of fashion accessory. From its prehistoric beginnings to the present day, jewellery plays a central role in our lives: as a means to adorn and decorate, as a way of symbolising love and companionship, or as a way of making ourselves unique. Whether using precious metals and gemstones, high-tech materials, or found objects, jewellery can be both restrained and radical.

This unit will introduce and explore new methods of producing forms in jewellery. Through the integration of conceptual design and experimental uses of materials, students will develop the skills to design and craft bespoke jewellery pieces.

Topics covered in this unit are: form making, methods of surface ornamentation, traditional and new manufacturing technologies, understanding the commercial market, and the use of media to develop and realise designs.

On successful completion students will be able to combine making methods with conceptual ideas for a specific sector of the market, and will gain knowledge of current and new manufacturing techniques.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore jewellery design through historic and contemporary precedent
- 2 Develop conceptual designs for a jewellery collection, based on market research and design experimentation
- 3 Produce prototype jewellery designs using a range of materials, processes and tools
- 4 Present a jewellery collection for an identified market.

## Essential Content

### LO1 Explore jewellery design through historic and contemporary precedent

*Jewellery through history*

*Contemporary trends*

*Materials*

Precious metals

Plastics

Natural materials

Found materials

*Processes*

Casting

Grinding

Cutting

Forming

Soldering

Enamelling

Polishing

Digital processes

*Tools*

*Sustainability and ethics*

### LO2 Develop conceptual designs, for a jewellery collection, based on market research and design experimentation

*Market research*

*Customer profiling*

*Demographics*

*Market share*

*Competitors*

*Research methods*

*Trend analysis*



*Concept design*

Material concepts

Process concepts

Fashion concepts

Social/cultural concepts

*Concept development*

Sketching

Modelmaking (physical and digital)

Material experiments

**LO3 Produce prototype jewellery designs using a range of materials, processes and tools**

*Health and safety*

Material handling

Machine safety

Fire regulations

Allergens

*Prototyping*

Form prototyping

Material prototyping

Finish prototyping

**LO4 Present a jewellery collection for an identified market**

*Jewellery display*

*Jewellery lighting*

*Photographing jewellery*

*Customer feedback*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore jewellery design through historic and contemporary precedent</p>		
<p><b>P1</b> Discuss the historic development of jewellery using precedents.</p> <p><b>P2</b> Examine contemporary jewellery trends and their relationship to historic precedents.</p>	<p><b>M1</b> Analyse the relationship between materials, processes and sustainability in contemporary jewellery design.</p>	
<p><b>LO2</b> Develop conceptual designs, for a jewellery collection, based on market research and design experimentation</p>		
<p><b>P3</b> Undertake market research to define an audience.</p> <p><b>P4</b> Establish a concept based on research and experimentation.</p> <p><b>P5</b> Develop conceptual designs in response to market research.</p>	<p><b>M2</b> Evaluate how conceptual designs address market needs.</p>	
<p><b>LO3</b> Produce prototype jewellery designs using a range of materials, processes and tools</p>		
<p><b>P6</b> Develop prototype jewellery designs.</p> <p><b>P7</b> Select materials and processes in support of concept-based jewellery designs.</p> <p><b>P8</b> Discuss the application of safe working practices for materials and processes.</p>	<p><b>M3</b> Evaluate prototype designs to select final prototypes for further development.</p>	
		<p><b>D1</b> Critically evaluate a contemporary jewellery design trends, highlighting the use of materials and processes and their impact on sustainability.</p> <p><b>LO2 and LO3</b></p> <p><b>D2</b> Produce prototype jewellery designs, that make innovative use of materials and techniques to communicate concepts through form.</p>

Pass	Merit	Distinction
<p><b>LO4</b> Present a jewellery collection for an identified market.</p>		
<p><b>P9</b> Produce finished jewellery pieces that communicate an overall collection strategy and concept.</p> <p><b>P10</b> Present a jewellery collection in a context that supports the conceptual approach.</p>	<p><b>M4</b> Develop a display approach that highlights the material and formal strategy used in the design of a jewellery collection.</p>	

## Recommended Resources

### Textbooks

BONE, E. (2011) *Silversmithing for jewellery makers*. Search Press.

BOOTHROYD, A. (2012) *Setting up a successful Jewellery business (setting up guides)*. A & C Black Publishers Ltd.

CHERRY, N. (2013) *Jewellery design and development: From concept to object*. A & C Black Visual Arts.

CODINA, C. (2011) *Colour, texture & casting for jewellers: Hands-on demonstrations & practical applications (lark jewellery & beading)*. Lark Books.

DEVENNEY, W.M. (2013) *The art of soldering for Jewellery makers: Techniques and projects*. Search Press.

FORCADEL, M.J. (2012) *DRAWING FOR JEWELERS (master classes in professional design)*. Schiffer Publishing.

YOUNG, A. (2010) *The workbench guide to jewellery techniques*. London: Thames & Hudson.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

*21: Accessories*  
*23: Fashion Collection*  
*24: Visual Merchandising*  
*32: Professional Practice*  
*33: Applied Practice: Collaborative Project (Pearson-set)*  
*36: Advanced Fashion Studies*  
*40: Advanced Art Practice Studies*  
*42: Styling*  
*43: Digital Fabrication*  
*46: Technical Drawing*  
*47: Branding & Identity*  
*48: Conceptual Practice*  
*49: Art Direction*  
*50: Material Selection & Specification*  
*57: 3D Modelling & Rendering*  
*58: Creative Industries Placement*  
*61: Creative Entrepreneurship*  
*62: Trend Forecasting*

## Unit 56: Project Management

<b>Unit code</b>	<b>T/615/3584</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Project management covers the management of a project from conception, through design and construction stages, into end user and end-of-life management. Throughout this process, a project manager is called upon to manage stakeholders, facilitate communication and information sharing, and support different groups to ensure they are working to schedule, budget and contract.

Project managers will need to have sound knowledge, skills and competencies to manage all aspects of art & design projects. This role may be fulfilled by a client representative or an external appointment.

The aim of this unit is to explore theories and practices relating to project management, the project manager role, and how to manage stakeholders throughout the project process.

Topics covered in this unit include: Project management as a discipline and suitability for a range of art & design industry activities, project stakeholder types and their management, project manager roles and responsibilities, and project management plans.

On completion of this unit students will be able to apply the theories and practices of project management to real-world scenarios and in doing so, they will develop transferrable skills as well as equip themselves with industry-standard tools to work as an effective member of a project management team.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Compare project management theories, practices and standards, identifying their appropriateness for different types of project
- 2 Discuss the roles of the major stakeholders in an art & design project and how their needs are managed by the project management team
- 3 Specify the attributes and competencies of a project manager in leading a complex art & design project
- 4 Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art & design project.

## Essential Content

### LO1 **Compare project management methodologies, practices and standards, identifying their appropriateness for different types of project**

#### *Project management:*

Definition of a project and project management.

History of art & design management and project management.

#### *Professional recognition and standards:*

Professional bodies representing project managers

International project management standards

#### *Project management methodologies*

Waterfall

Agile

Scrum

Kanban

PRiSM (Projects Integrating Sustainable Methods)

### LO2 **Discuss the roles of the major stakeholders in a construction project and how their needs are managed by the project management team**

#### *Project stakeholders:*

Stakeholder definitions, types, key differences and relationships with the project

Stakeholders' power, interest, client influences, funding institutions, shareholders. Local authority, professionals, consultants, public interests, end user, owner, conflict of interest.

Stakeholder collaboration and communication



**LO3 Specify the attributes and competencies of a project manager leading a complex art & design project**

*Project Manager attributes*

Leadership

Personality profile

*Project manager responsibilities/competencies*

Stakeholder communication

Team communication

Resource management

Progress monitoring & tracking

Budget monitoring

**LO4 Develop a project strategy plan that defines the key policies, procedures and priorities for a complex Art & design project**

*Project Management processes*

Establishing stakeholder commitment

Defining scope

Setting aims & objectives

Resource requirements

Communications

Evaluation

*Project evaluation*

Risk management

Key performance indicators (KPI)

Service Level Agreement (SLA)

*Project management tools*

Digital systems

Cloud-based systems

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Compare project management theories, practices and standards, identifying their appropriateness for different types of project</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Analyse the methodologies that underpin project management for different types of complex art &amp; design projects.</p>
<p><b>P1</b> Discuss types of projects and project management in the context of art &amp; design activities.</p> <p><b>P2</b> Explain the need for professional recognition and standards for project management.</p>	<p><b>M1</b> Explore the development of project management as a discipline within the creative industries.</p>	
<p><b>LO2</b> Discuss the roles of the major stakeholders in an art &amp; design project and how their needs are managed by the project management team</p>		
<p><b>P3</b> Review key stakeholder relationships and their influence on a complex art &amp; design project.</p> <p><b>P4</b> Assess the importance of stakeholder communications and collaboration to achieve project success.</p>	<p><b>M2</b> Evaluate stakeholder decision-making processes in a complex art &amp; design project.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Specify the attributes and competencies of a project manager leading a complex art &amp; design project</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Present a project management strategy that includes the project scope, objectives, human and resource planning, and key priorities for a complex art &amp; design project.</p>
<p><b>P5</b> Discuss the role and key responsibilities of an art &amp; design project manager.</p> <p><b>P6</b> Assess the attributes, competencies and managerial skills of an art &amp; design project manager.</p>	<p><b>M3</b> Compare the responsibilities and qualities of a project manager for different types of complex art &amp; design projects.</p>	
<p><b>L04</b> Develop a project strategy plan that defines the key policies, procedures and priorities for a complex art &amp; design project.</p>		
<p><b>P7</b> Examine the key project management processes in a complex art &amp; design project.</p> <p><b>P8</b> Prepare a project strategy plan, noting how sustainability will be managed.</p>	<p><b>M4</b> Critically evaluate the adoption of a cloud-based project management system for a complex art &amp; design project.</p>	

## Recommended Resources

### Textbooks

BRECHNER, E. (2015) *Agile project management with Kanban (developer best practices)*. Microsoft Press.

KENNEDY, C. (1996) *Agile project management: Complete Quickstart guide to agile project management*. Amazon.

KERZNER, H.R (2013) *Project management: A systems approach to planning, scheduling, and controlling*. 11th ed. Wiley.

LOCK, D. (2013) *Project management*. Ebook. 10th ed. Gower.

NEWTON, R. (2016) *Project management step by step: How to plan and manage a highly successful project*. Pearson.

PROJECT MANAGEMENT INSTITUTE (2013) *A Guide to the Project Management Body of Knowledge*. 5th ed. Project Management Institute.

SIMS, C. and JOHNSON, H.L. (2011) *The Elements of Scrum*. Dymaxicon.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

- 29: *Workflows*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 38: *Advanced Photography Studies*
- 39: *Advanced Graphic Design Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 42: *Styling*
- 49: *Art Direction*

## Unit 57: 3D Modelling & Rendering

<b>Unit code</b>	<b>A/615/3585</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The communication of creative ideas and outcomes is critical to the way in which artists and designers present their work. The ability to communicate with a sense of form, materiality, finish, and even experience, is often necessary to engage with an audience or client. Increasingly, we look to technology to assist in developing and presenting work for a range of different uses.

Through this unit students will develop skills and techniques in the use of 3D modelling and Rendering to communicate art & design ideas. The focus of the unit is in exploring the ways in which modelling and visualisation, using digital tools, can provide new ways of communicating work to different stakeholders.

Exploring and applying new techniques, within the context of their specialist pathway, students will consider the role that technologies may play in how we create, understand and consume art & design in contemporary culture.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse tools and techniques for 3D modelling and rendering through research and experimentation
- 2 Analyse an art & design proposal to develop a digital visualisation strategy
- 3 Develop a digital model and visualisations in support of a given art & design project
- 4 Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project.

## Essential Content

### LO1 Analyse tools and techniques for 3D modelling and rendering through research and experimentation

#### *Modelling*

2D CAD

Surface modelling

Solid modelling

Nurbs modelling

Parametric modelling

Scripting

#### *Rendering*

Raytracing/radiosity

Scanline

Raycasting

Shading

Flat

Smooth

Gourard

Phong

Material shading

Shaders

Shader definition

#### *Lighting*

Ambient

Directional

Point

Spot

Area

Volumetric



**LO2 Analyse an art & design proposal to develop a digital visualisation strategy**

*Project type*

*Project need/client need*

*Audience*

*Visualisation strategy*

Scene identification

Model setup

Material

Lighting

Visualisation type

Photorealistic

Graphic

Abstract

Cartoon

Genre

**LO3 Develop a digital model and visualisations in support of a given art & design project**

*Managing Model Assets*

*Managing Shader Assets*

*Rendering*

Local rendering

Rendering farms

Cloud-based rendering

*Managing Render Assets*

*Post-processing*

**LO4 Critically evaluate a digital visualisation strategy, and outputs, in relation to an art & design project**

*Final output use*

Design presentation

Advertising

Marketing/promotion

*Client feedback*

*User/viewer feedback*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Analyse tools and techniques for 3D modelling and rendering through research and experimentation</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Justify a visualisation strategy in relation to the intended audience and client need, highlighting how scenes, materials and lighting will communicate the intended message.</p>
<p><b>P1</b> Discuss the different types of 3D modelling software for use in an art &amp; design project.</p> <p><b>P2</b> Explore different rendering processes and tools, and the types of output they produce.</p> <p><b>P3</b> Analyse the use of different 3D modelling systems in conjunction with different rendering systems, to identify workable combinations.</p>	<p><b>M1</b> Evaluate model complexity, rendering times and final intended use, to identify suitable combinations of technologies.</p>	
<p><b>LO2</b> Analyse an art &amp; design project brief to develop a digital visualisation strategy</p>		
<p><b>P4</b> Evaluate an art &amp; design brief to identify project type and intended audience.</p> <p><b>P5</b> Analyse the project type and intended audience, for an art &amp; design project, to define a visualisation strategy.</p>	<p><b>M2</b> Define scenes, materials and lighting for a visualisation strategy.</p>	

Pass	Merit	Distinction
<p><b>LO3</b> Develop a digital model and visualisations in support of a given art &amp; design project</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Produce a digital model and rendered visualisations, showing a clear command of the use of tools and techniques to produce outputs that convey the concept and material properties of an art &amp; design project.</p>
<p><b>P6</b> Create a 3D model and scenes in response to a given brief.</p> <p><b>P7</b> Develop shaders, lighting maps, and material maps for rendering.</p> <p><b>P8</b> Use post-processing to finalise rendered visualisations.</p>	<p><b>M3</b> Use rendering passes to achieve greater flexibility in post-processing.</p>	
<p><b>LO4</b> Critically evaluate a digital visualisation strategy, and outputs, in relation to an art &amp; design project.</p>		
<p><b>P9</b> Analyse finished renders in relation to client needs and intended audience.</p> <p><b>P10</b> Critically evaluate final visualisations in relation to a visualisation strategy.</p>	<p><b>M4</b> Review client and user feedback to determine effectiveness of final visualisations in communicating intended message.</p>	

## Recommended Resources

### Textbooks

BIRN, J. (2013) *Digital lighting and rendering*. New Riders.

BRINKMANN, R. (1999) *The art and science of digital Compositing (the Morgan Kaufmann series in computer graphics)*. Morgan Kaufmann.

CARVER, G. (2003) *Computer visualization for the theatre: 3D Modelling for designers*. Routledge.

FERGUSON, S.R. (2014) *Practical Algorithms for 3D computer graphics. 2nd ed.* A K Peters/CRC Press.

PHARR, M., JAKOB, W. and HUMPHREYS, G. (2016) *Physically based rendering: From theory to implementation*. Morgan Kaufmann.

VAUGHAN, W. (2011) *Digital Modeling*. Berkeley: New Riders.

### Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

6: *Materials & Structures*

7: *Computer Aided Design (CAD)*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

21: *Accessories*

24: *Visual Merchandising*

25: *Surveying & Measuring*

28: *Communication in Art & design*

- 29: *Workflows*
- 32: *Professional Practice*
- 33: *Applied Practice: Collaborative Project (Pearson-set)*
- 34: *Advanced Interior Design Studies*
- 35: *Advanced Product Design Studies*
- 36: *Advanced Fashion Studies*
- 37: *Advanced Textiles Studies*
- 40: *Advanced Art Practice Studies*
- 41: *Advanced Digital Design Studies*
- 43: *Digital Fabrication*
- 46: *Technical Drawing*
- 50: *Material Selection & Specification*
- 51: *Ceramic Design*
- 52: *Moving Image*
- 53: *Workflows & Management*
- 54: *Professional Modelmaking*
- 55: *Jewellery Design*
- 60: *Digital Animation*

## Unit 58: Creative Industries Placement

<b>Unit code</b>	<b>J/615/3587</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

As a professional, learning is a continuous and life-long process. Within the creative industries there is constant change in technology, materials, processes, legislation and practice. In order to remain up-to-date, it is necessary to recognise the potential of both structured, classroom-based learning and the learning that is gained through professional activities in the studio, office, workshop or on-site.

Whether through a traditional industry placement, a freelance opportunity or a simulated industry situation, it is important for students to recognise key industry structures and their related employment patterns and characteristics. Effective workplace learning requires both the application of a skillset and the implementation of appropriate attitudes and behaviours. The development of broader employability attributes and the recognition that transferrable skills are likely to generate and enhance employment opportunities within the creative industries.

This unit provides a framework in which students have the opportunity to reflect upon and contextualise the learning that they gain from working within the industry. In coordination with tutors and an employer, students will define the scope, duration and content of their expected work-based learning experience. Throughout the period of their work-based learning experience, students will be expected to record their experience and reflect upon their own learning.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment
- 2 Plan and manage a work-based learning experience through consultation with employer/ client and tutor
- 3 Assess the development of own employability skills and professional attributes in relation to activities undertaken during work-based learning
- 4 Evaluate own development, based on personal experience and employer or client feedback to plan for the future.



## Essential Content

### LO1 **Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment**

*Self-evaluation*

Skills audit

Strengths & weaknesses

*Development goals*

*Career planning*

*Project brief/employer brief*

*External goals*

College/school goals

Employer goals

*Risk assessment*

*Health and safety*

### LO2 **Plan and manage a work-based learning experience through consultation with employer/client and tutor**

*Project management*

Phases and checkpoints

Tracking and control

Action planning.

*Commercial awareness*

Customer relationships

Decision making

Marketing of self or business

Roles and responsibilities

*Legal and ethical considerations*

Client confidentiality

Privacy, copyright

Legal practice.

*Development of transferable skills and competencies*

**LO3 Assess the development of own employability skills and professional attributes in relation to activities undertaken during work-based learning**

*People skills*

team working

leadership

interpersonal skills

customer orientation

cultural awareness.

*Work cultures*

Etiquette

Hierarchies

Workplace practices

Customer service.

*Critical and creative thinking*

Innovation

Originality

Invention.

*Problem solving*

Identifying issues

Considering viewpoints

Supporting a particular position

Analysis of evidence.

*Decision making*

Researching

Evaluation

Reasoning

Timescales

Communicating decisions

Reflection

Feed forward.

*Personal effectiveness*

Planning processes

Time management

Prioritization

Scheduling

Capability

Resilience.

*Communication*

In teams

In meetings

Email/phone

Active listening

Questioning

Formal writing

Social media

Professional networking

**LO4 Evaluate own development, based on personal experience and employer or client feedback to plan for the future**

*Skills of reflection and self-reliance*

Self-awareness/confidence

Self-promotion

Advertise own agenda

Publicise personal strengths

Selling real benefits.

Initiative and proactivity

Self-starter

Resilience

Tenacity

Determination

Completion.

Networking

Initiating communication

Identifying allies

Relationship building.

Lifelong learning

Motivation

Adaptation

Continual improvement

Enthusiasm.

Role of employer

Client feedback

Peer feedback

Tutor feedback.

*General Skills*

Problem solving/intellectual skills

Analysis

Critique

Synthesis

Technological literacy

Adapting to and using technology

Maximising opportunities through technology

Flexibility and adaptability

Responding to change

Pre-empting change

Leading change.

Communication and numeracy skills

Handling verbal and written communication

Implementing basic maths (addition, subtraction, multiplication, division, percentages).

### *Specialist Skills*

Work-based learning specific skills

Meeting the requirements of the client or company

On the job skills

Adapting to new skill.

Course-based learning specific skills

Skills audit

Skill gaps

Learning plan

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Select a work-based learning opportunity in response to personal learning needs and opportunities within the context of employment</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Justify the selection of a work-based learning opportunity in terms of the skills and knowledge to be gained, and how this contributes to future goals.</p>
<p><b>P1</b> Devise developmental goals in relation to work-based learning.</p> <p><b>P2</b> Consider a range of work-based learning opportunities relevant to own development goals.</p>	<p><b>M1</b> Evaluate how work-based learning will contribute to own development and career goals.</p>	
<p><b>LO2</b> Plan and manage a work-based learning experience through consultation with employer/client and tutor</p>		
<p><b>P3</b> Use project management techniques to plan an effective work-based learning opportunity.</p> <p><b>P4</b> Carry-out a work-based learning opportunity that develops both subject-specific and transferable skills.</p>	<p><b>M2</b> Examine commercial and professional contexts during the course of a work-based learning experience.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Assess the development of employability skills and professional attributes in relation to activities undertaken during work-based learning</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Critically analyse areas of good practice and areas for improvement, in order to refine own future plans.</p>
<p><b>P5</b> Evaluate own development of subject-specific skills through work-based learning.</p> <p><b>P6</b> Assess own development of transferable and employability skills through work-based learning.</p>	<p><b>M3</b> Identify problems and propose solutions, based on evaluation of work-based learning.</p>	
<p><b>L04</b> Evaluate own development, based on personal experience and employer or client feedback, to plan for the future.</p>		
<p><b>P7</b> Compare employer feedback and tutor feedback to identify areas of good practice and areas for improvement.</p>	<p><b>M4</b> Evaluate own development through reflection and feedback.</p>	

## Recommended Resources

### Textbooks

BOLTON, G. (2014) *Reflective practice: writing and professional development*. Sage Publications Ltd.

COTTRELL, S. (2015) *Skills for success: the personal development planning handbook*. Palgrave Macmillan.

HELYER, R. (2015) *The work-based learning student handbook*. Palgrave Macmillan.

MOON, J. A. (2006) *Learning journals: a handbook for reflective practice and professional development*. Routledge.

MEGGINSON, D., WHITAKER, V. and CHARTERED INSTITUTE OF PERSONNEL AND DEVELOPMENT (2007) *Continuing professional development*. Chartered Institute of Personnel and Development.

PRITCHARD, A. (Alan M.) (n.d.) *Ways of learning: learning theories and learning styles in the classroom*. Routledge.

RAELIN, J.A. (2008) *Work-based learning: bridging knowledge and action in the workplace*. Jossey-Bass.

SCHÖN, D.A. (1983) *The reflective practitioner: how professionals think in action*. Basic Books.

TARRANT, P. (2013) *Reflective practice and professional development*. SAGE.

THOMPSON, S. and THOMPSON, N. (2008) *The critically reflective practitioner*. Palgrave Macmillan.



## **Links**

This unit links to the following related units:

*1: Professional Development*

*3: Individual Project (Pearson-set)*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 59: User-testing for Design

<b>Unit code</b>	<b>M/615/3597</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

An efficient user-testing strategy is an important element of the design project life cycle. User-testing seeks to ensure that issues are identified and addressed during the development process, as well as after release.

Depending on the scope and scale of the project, user-testing methods may include, but are not limited to, concept testing (focus groups), prototyping, peer review, usability tests, field trials and acceptance testing.

The aim of this unit is to provide students with the opportunity to develop strategies for user-testing in relation to project development and deployment. Through the application of different types of user-testing, students will develop skills and knowledge in the ways that user experiences inform design, as well as enhancing their own design practice.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explain the potential user-testing phases of a design project lifecycle
- 2 Assess a user-testing strategy; confirming its suitability for a chosen design project
- 3 Implement a user-testing strategy for a chosen design project
- 4 Evaluate the success of an art & design project based on outcomes of user-testing.

## Essential Content

### LO1 Explain the potential user-testing phases of a design project lifecycle

#### *User research*

Identifying market

User needs

User expectations

Trends

#### *Product/Service*

Client needs

Competition

Client expectations

#### *Types of user-testing*

Moderated vs unmoderated testing

Concept testing

Prototyping

Usability testing

'Hallway' testing

Preference testing

User surveys

#### *User-testing stages*

Discovery

Research

Design

Launch

After-market

#### *Iterative testing*

**LO2 Assess a user-testing strategy; confirming its suitability for a chosen design project**

*Strategy*

User-testing stages

User-testing types

*Assessment*

Aims of testing

Data/Benchmarks

Number of users

Implementation

Costs

Timelines

**LO3 Implement a user-testing strategy for a chosen design project**

*Testing location*

*Testing environment*

*Moderation*

*Gathering results & analysis*

User feedback

Observation

Moderators' notes

*Responding to user-testing*

Research

Design changes

Manufacturing changes

Re-testing

**LO4 Evaluate the success of an art & design project based on outcomes of user-testing**

*User-testing*

Results and responses

Impact

*User feedback*

*Client feedback*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explain the potential user-testing phases of a design project lifecycle		<b>LO1 and LO2</b> <b>D1</b> Critically analyse a user-testing strategy for an art & design project, highlighting specific ways in which results of testing will inform creative design development.
<b>P1</b> Identify the user-testing phases for a design project. <b>P2</b> Explain how user-testing differs for different phases of a project.	<b>M1</b> Evaluate the types of information required, from user testing at different stages of a project.	
<b>LO2</b> Assess a user-testing strategy; confirming its suitability for a chosen design project		
<b>P3</b> Develop an iterative user-testing strategy for an art & design project. <b>P4</b> Assess how a user-testing strategy will provide appropriate information for a chosen art & design project.	<b>M2</b> Evaluate the potential of a user-testing strategy to streamline development and achieve project success.	

Pass	Merit	Distinction
<p><b>LO3</b> Implement a user-testing strategy for a chosen design project</p>		<p><b>LO3 and LO4</b></p> <p><b>D2</b> Assess the role of user-testing in the development and implementation of an art &amp; design project, highlighting how specific forms of user-testing have enhanced the project outcomes.</p>
<p><b>P5</b> Outline the implementation of the user-testing strategy.</p> <p><b>P6</b> Discuss the different types of results gained from moderated and un-moderated testing.</p>	<p><b>M3</b> Evaluate results of user-testing to inform design development.</p>	
<p><b>LO4</b> Evaluate the success of an art &amp; design project based on outcomes of a user-testing.</p>		
<p><b>P7</b> Discuss the results of user-testing and how this has informed the development process.</p> <p><b>P8</b> Evaluate the success of an art &amp; design project.</p>	<p><b>M4</b> Explain the impact of user-testing on the development schedule, highlighting areas where the process has been streamlined or delayed.</p>	



## Recommended Resources

### Textbooks

BARNUM, C. (2001) *Usability Testing and Research* (Allyn and Bacon Series in Technical Communication). Longman.

DONCASTER, P. (2014) *The UX Five-Second Rules: Guidelines for User Experience Design's Simplest Testing Technique*. Morgan Kaufmann.

HAMBLING, B. and VAN GOETHEM, P. (2013) *User Acceptance Testing: A Step-by-step Guide Paperback*. BCS.

KRUG, S. (2014) *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. US: New Riders.

RUBIN, J. and CHISNELL, D. (2008) *Handbook of Usability Testing: How to Plan, Design, and Conduct Effective Tests*. Wiley.

UNGER, R. and CHANDLER, C. (2012) *A Project Guide to UX Design: For User Experience Designers in the Field or in the Making* (Voices That Matter). New Riders.

WOLPERS, S. (2015) *Lean User Testing: A Pragmatic Step-by-Step Guide to User Tests* (Hands-on Agile Book 1). Berlin Product People GmbH.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*18: Digital Design Practices*

*19: Packaging Design*

*24: Visual Merchandising*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*35: Advanced Product Design Studies*

*39: Advanced Graphic Design Studies*

*41: Advanced Digital Design Studies*

*45: Web Design*

*47: Branding & Identity*

*60: Digital Animation*

*62: Trend Forecasting*

## Unit 60: Digital Animation

<b>Unit code</b>	<b>K/615/3596</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Digital animation is the process used for generating frame-by-frame moving images that become animations by using specialised computer software applications for modelling and rendering. Digital animation may use 2D or 3D computer graphics and, in many ways, has become the successor to traditional 'cell' animation, rotoscoping and stop motion practices and techniques.

The rise in the use of digital animation, is due to the animators' ability to exercise greater control than in traditional animation techniques and practices. Digital animation also enables an individual animator to produce high-quality results without the use of expensive set pieces, props and/or actors. Further, it facilitates the creation of animations that would not be feasible through traditional means.

This unit introduces students to the technical skills and knowledge required in digital animation. Students will develop the skills to plan, produce and publish their own digital animations effectively using industry standard animation software.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore the development of digital animation and its application in different contexts
- 2 Plan a digital animation using storyboards, sketches and planning tools
- 3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience
- 4 Critically evaluate a digital animation based on viewer feedback and reflection.

## Essential Content

### LO1 **Explore the development of digital animation and its application in different contexts**

#### *Digital techniques and practices*

Skeletal animation

Keyframing/tweening

Motion capture

Character animation

Facial animation

2d animation

#### *Traditional techniques and practices*

Celluloid ('cel') animation

Claymation

Stop-motion

Rotoscoping

#### *Contexts*

Entertainment

Advertising

Marketing

Gaming

Education

Scientific visualisation/simulation

### LO2 **Plan a digital animation using storyboards, sketches and planning tools**

#### *Audience*

Online/offline

Mass/niche

Demographic

*Concept/story development*

*Planning*

Storyboards

Shot lists

Animatics/wireframes

*Pre-production*

Vocal tracks

Character/concept art

Modelling/rigging

Animation tests

**LO3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience**

*Production*

Software applications

Modelling

Rendering

Animation/blocking

Dynamics (hair, cloth, etc)

Environment

Lighting & render tests

Materials

Shaders/Textures

Lighting

Full resolution rendering

Local rendering

Render farms

Cloud-based rendering

*Post-production*

Visual effects

Compositing

Editing

Sound/Music

Titles/credits

Output

File Format

Screen format (cinema, TV, mobile, tablet, etc.)

**LO4 Critically evaluate a digital animation based on viewer feedback and reflection**

*Viewer feedback*

Story/narrative

Message/context

*Reflection*

*Measures of success*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Explore the development of digital animation and its application in different contexts		<b>D1</b> Critically evaluate the role of digital animation and its application within the broader creative industries.
<p><b>P1</b> Explore the development of digital animation in relation to traditional forms of animation.</p> <p><b>P2</b> Discuss how forms of digital animation may meet audience expectation in different contexts.</p>	<p><b>M1</b> Compare traditional and digital forms of animation, highlighting benefits or challenges of using digital forms.</p>	
<b>LO2</b> Plan a digital animation using storyboards, sketches and planning tools		<b>LO2 and LO3</b> <b>D2</b> Create final animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of target audience.
<p><b>P3</b> Identify a target audience and context for a digital animation.</p> <p><b>P4</b> Use storyboards, sketches and animatics to plan a digital animation.</p>	<p><b>M2</b> Prepare and rig models for animation test in preparation for production.</p>	
<b>LO3</b> Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience		
<p><b>P5</b> Use industry standard tools and techniques in the production of a rendered digital animation.</p> <p><b>P6</b> Carry out post-production processes to output digital animation for a given audience and context.</p>	<p><b>M3</b> Justify the approach to production and post-production in developing a digital animation for a given audience.</p>	



Pass	Merit	Distinction
<p><b>LO4</b> Critically evaluate a digital animation based on viewer feedback and reflection.</p>		<p><b>D3</b> Critically analyse digital animation output in relation to viewer feedback, to identify areas for improvement in creative practice.</p>
<p><b>P7</b> Analyse viewer feedback following presentation of a digital animation.</p> <p><b>P8</b> Evaluate a digital animation, reflecting on own process and practice.</p>	<p><b>M4</b> Analyse digital animation output in meeting client needs and audience expectations.</p>	

## Recommended Resources

### Textbooks

BIRN, J. (2013) *Digital lighting and rendering*. New Riders.

BRINKMANN, R. (1999) *The art and science of digital Compositing (the Morgan Kaufmann series in computer graphics)*. Morgan Kaufmann.

CARVER, G. (2003) *Computer visualization for the theatre: 3D Modelling for designers*. Routledge.

CHONG A. (2007) *Basics Animation: Digital Animation*. 1st ed. Switzerland: AVA Publishing.

FERGUSON, S.R. (2014) *Practical Algorithms for 3D computer graphics*. 2nd ed. A K Peters/CRC Press.

JACOBSEN, J., SCHLENKER, T. and EDWARDS, L. (2005) *Implementing a digital asset management system: For animation, computer games, and web development*. Focal Press.

PHARR, M., JAKOB, W. and HUMPHREYS, G. (2016) *Physically based rendering: From theory to implementation*. Morgan Kaufmann.

WILLIAMS R. (2001) *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators*. 1st ed. London: Faber and Faber Limited.

WRIGHT, S. (2010) *Digital Compositing for film and video*. Focal Press.

WYATT A. (2010) *The Complete Digital Animation Course: The Principles, Practice and Techniques of Successful Digital Animation*. 1st ed. London: Thames & Hudson.

VAUGHAN, W. (2011) *Digital Modeling*. Berkeley: New Riders.

YOT, R. (2011) *Light for visual artists: Understanding & using light in art & design*. London: Laurence King.

## Links

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*4: Techniques & Processes*

*5: 3D Practices*

*7: Computer Aided Design (CAD)*

*11: Photographic Practices*

*12: Screen-based Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*18: Digital Design Practices*

*24: Visual Merchandising*

*28: Communication in Art & design*

*29: Workflows*

*31: Visual Narratives*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

*45: Web Design*

*46: Technical Drawing*

*52: Moving Image*

## Unit 61: Creative Entrepreneurship

<b>Unit code</b>	<b>T/615/3598</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The creative industries rely upon the creativity of practitioners to provide new ideas, new products and services. To a great extent, society relies upon the generation and bringing new goods and services to the market to drive the economy. Within this context the creative practitioner may work within an existing company or they may strike out and start their own business. Creative entrepreneurship is the process of using creative thinking and creative practice to establish and grow a business, based on creative opportunities.

As with many activities within the creative industries, creative entrepreneurship requires a diversity of skills. In addition to understanding one's own creative practice, there is a need to develop skills and knowledge in business practices, finances, and the ability to work collaboratively. Understanding market perspectives, recognising opportunities, developing professional networks and developing a balanced approach to negotiation are challenges that must be met in order to succeed in establishing a creative venture.

This unit provides a framework in which students have the opportunity to explore their creative entrepreneurial skills by developing ideas and exploring their viability in a business context.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Explore a creative opportunity, based on own skills and knowledge
- 2 Assess the viability of a creative opportunity, through analysis of market research
- 3 Present a business plan, for a creative venture, to a panel of potential stakeholders
- 4 Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.

## Essential Content

### LO1 Explore a creative opportunity, based on own skills and knowledge

#### *Enterprise awareness*

Opportunity recognition

Identifying target markets

Ethical, social and environmental awareness

#### *The Entrepreneurial mindset*

Independent self-direction

Creativity and innovation

Personality and social identity

Personal ambition, goals, confidence and resilience

#### *Identifying opportunities*

Skills audit

Review of own work/work of others

#### *Entrepreneurial attributes*

Perseverance, resilience and determination to achieve goals

Internal focus of control

Innovation and creative solutions to challenging and complex problems

Active experimentation

Personal confidence and resilience

Self-discipline and personal organization

#### *Entrepreneurial behaviours*

Problem solving using creative and innovative approaches

Managing autonomously and taking independent responsibility

Inspiring and leading

Perseverance in challenging environments

Pursuit of desired goals and objectives

*Creative opportunities*

Grants for start-ups

Government schemes

Competitions and awards

Crowd-funding

**LO2 Assess the viability of a creative opportunity, through analysis of market research**

*Market research*

Market sector

Competition in the sector

Similar products/services

Market share

Demographics

*Entrepreneurial effectiveness:*

Intellectual assets

Appreciating and creating multiple forms of value

Identifying and approaching target markets

Communication and strategy skills

**LO3 Present a business plan, for a creative venture, to a panel of potential stakeholders**

*Business plan*

Introduction/description

Mission

unique selling point

challenges

Market analysis

Strategy and implementation

infrastructure

Financial plan

Financial need

Financial projections

Timescales

*Stakeholders*

Investment/shareholders

Venture capital

Supporters

Strategic partners

**LO4 Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection**

*Evaluating business plans*

Vision/mission

Goals/objectives

Management structures

Sector focus

Financial viability

*Reflective practice*

Kolb – learning cycle, Gibbs – reflective model, Brookfield – ‘3 lenses’.

Evaluating success: measurement and learning from failure

Future planning: CPD and lifelong learning, personal development planning



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Explore a creative opportunity, based on own skills and knowledge</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically evaluate the importance of entrepreneurial skills in the context of employment, in the creative industries.</p>
<p><b>P1</b> Evaluate own skills and knowledge.</p> <p><b>P2</b> Explore creative opportunities related to own skills and knowledge within the field of practice.</p>	<p><b>M1</b> Analyse own creative work to refine the scope of creative opportunities.</p>	
<p><b>LO2</b> Assess the viability of a creative opportunity, through analysis of market research</p>		
<p><b>P3</b> Carry out market research related to a selected creative venture.</p> <p><b>P4</b> Discuss how results of market research inform the development of a creative venture.</p>	<p><b>M2</b> Evaluate the potential for a creative venture to provide a 'unique selling point', based on market research.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Present a business plan, for a creative venture, to a panel of potential stakeholders</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Produce a business plan that reflects a critical analysis of potential market and funding, and how this informs creative practice to meet market needs.</p>
<p><b>P5</b> Prepare a business, for a creative venture.</p> <p><b>P6</b> Discuss the range of potential stakeholders for a creative venture.</p> <p><b>P7</b> Present a business plan to potential stakeholders.</p>	<p><b>M3</b> Justify a business plan in relation to financial potential and growth in market share.</p>	
<p><b>L04</b> Evaluate the business plan, for a creative venture, based on stakeholder feedback and reflection.</p>		
<p><b>P8</b> Assess the strengths of the business plan, in relation to market position.</p> <p><b>P9</b> Evaluate stakeholder feedback, in order to refine a business plan for a creative venture.</p>	<p><b>M4</b> Analyse stakeholder feedback to identify areas for further development or definition.</p>	

## Recommended Resources

### Textbooks

CATMULL, E. (2014) *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*. 1st ed. Random House

GODIN, S. (2009) *Purple Cow: Transform Your Business by Being Remarkable*. 2nd ed. Portfolio.

GREENE, R. (2013) *Mastery*. 2nd ed. Penguin Books.

PULIZZI, J. (2015) *Content Inc.: How Entrepreneurs Use Content to Build Massive Audiences and Create Radically Successful Businesses*. 1st ed. McGraw-Hill Education.

THARP, T. (2006) *The Creative Habit: Learn it and use it for Life*. 2nd ed. Simon & Schuster.

## **Links**

This unit links to the following related units:

*1: Professional Development*

*2: Contextual Studies*

*3: Individual Project (Pearson-set)*

*5: 3D Practices*

*9: Fashion & Textiles Practices*

*11: Photographic Practices*

*14: Graphic Design Practices*

*15: Media Practices*

*16: Material Practices*

*17: Art/Craft Production*

*18: Digital Design Practices*

*32: Professional Practice*

*33: Applied Practice: Collaborative Project (Pearson-set)*

*34: Advanced Interior Design Studies*

*35: Advanced Product Design Studies*

*36: Advanced Fashion Studies*

*37: Advanced Textiles Studies*

*38: Advanced Photography Studies*

*39: Advanced Graphic Design Studies*

*40: Advanced Art Practice Studies*

*41: Advanced Digital Design Studies*

## Unit 62: Trend Forecasting

<b>Unit code</b>	<b>R/615/3589</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Trend forecasting is an activity that underpins a range of different sectors within the creative industries. It provides intelligence about what consumers are likely to want and need in future, generally seeking to look 12–24 months ahead. For the fashion industry, trend forecasting information focuses on creative direction, colour, menswear, womenswear, childrenswear, accessories and textiles. For interiors, trend forecasting might look at colours, lighting, furniture and textiles, and may move into specific areas of interiors (commercial, retail, residential). For product design, we might wish to know about material trends, colours, and consumer buying trends for different types of products.

The aim of this unit is to introduce the process of trend forecasting and understanding how to use forecasting information to support design decisions. Students will explore how to use forecasting methods, who the leaders in the field are, and areas of application for trend forecasting.

Topics included in this unit are: forecasting methodology, the zeitgeist, trend cycles and patterns, leading trend forecasting agencies, pantone colour referencing, trend package development and presentation and trend communication.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Evaluate current trends, for a specific subject area, and consider possible future trends
- 2 Critically analyse existing trend/market research to develop a forecast
- 3 Develop a trend forecast, for a given market, using standard methods of research and analysis
- 4 Present a trend forecast based on client needs and market research and analysis.

## Essential Content

### LO1 Evaluate current trends for a specific subject area, and consider possible future trends

*Identifying current trends*

*Trend forecasting in different markets/disciplines*

*The structure of trend forecasting*

*Trend timelines, cycles and patterns*

*Forecasting for different markets*

Fashion

Textiles

Interiors

Products

Consumer electronics

Furniture

*Leaders in the forecasting field*

Forecasting companies/services

Influencers

### LO2 Critically analyse existing trend/market research to develop a forecast

*Client needs*

Market/'ecosystem'

Objectives

Priorities

Requirements

*Market research*

Market sector

Market size

Customer info

Competition

**LO3 Develop a trend forecast, for a given market, using standard methods of research and analysis**

*Using reliable sources*

*Trend research/market research*

*Qualitative and quantitative data analysis*

*Street style spotting*

*Trade shows*

*Retail research*

*Interviews and focus groups*

*Gathering and editing visual research*

*Culture Scanning*

*Media Scanning*

*Colour cycles*

*Funneling research*

*Refining and checking trends*

*Updating forecasts*

*Creating packages for different markets and clients*

**LO4 Present a trend forecast based on client needs and market research and analysis**

*Presenting a trend package*

*Editing visual research*

*Using pantone references*

*Layout and typography*

*Writing keywords, package titles and descriptive text*

*Communicating key ideas*



## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>L01</b> Evaluate current trends, for a specific subject area, and consider possible future trends</p>		<p><b>D1</b> Critically analyse the way the timeline, cycles and patterns, in trends, influence forecasting.</p>
<p><b>P1</b> Identify current trends for a specific market through visual research.</p> <p><b>P2</b> Evaluate current trends, in respect of key features, for a specific market.</p>	<p><b>M1</b> Discuss the ways that past trends inform future trends within a specific market.</p>	
<p><b>L02</b> Critically analyse existing trend/market research to develop a forecast</p>		<p><b>L02 and L03</b></p> <p><b>D2</b> Produce a trend forecast, based on market research and client needs, reflecting the way in which creative practice responds to market trends.</p>
<p><b>P3</b> Evaluate a brief to identify market sector.</p> <p><b>P4</b> Analyse a brief to determine client needs and market competition.</p>	<p><b>M2</b> Compare the relative impact of different aspects of a market on the way that trends are understood.</p>	
<p><b>L03</b> Develop a trend forecast for a given market, using standard methods of research and analysis</p>		
<p><b>P5</b> Undertake different forms of research to provide information in regard to current trends.</p> <p><b>P6</b> Develop a trend forecast, making predictions for key features of a specific market.</p>	<p><b>M3</b> Evaluate the way that the recognition of a 'zeitgeist' influences the understanding of market trends.</p>	

Pass	Merit	Distinction
<p><b>LO4</b> Present a trend forecast based on client needs and market research and analysis.</p>		<p><b>D3</b> Present a trend forecast based on a critical analysis of a specific market and recognising the influence of trends in other markets.</p>
<p><b>P7</b> Develop a trend package, providing information about forecasts for key features of a specific market.</p> <p><b>P8</b> Present a trend forecast for a given audience, using visual and written formats.</p>	<p><b>M4</b> Justify how a trend forecast for a specific market responds to client needs and market.</p>	

## Recommended Resources

### Textbooks

BRANNON, E.L. (2010) *Fashion forecasting. 3rd ed.* New York: Fairchild.

KIM, E., FIORE, A.M. and KIM, H. (2011) *Fashion trends: analysis and forecasting.* Oxford: Berg.

RAYMOND, M. (2010) *The Trend Forecasters Handbook.* London: Laurence King.

### Websites

<a href="http://www.wgsn.com">www.wgsn.com</a>	Worth Global Style Network (General Reference)
<a href="http://www.languagemonitor.com">www.languagemonitor.com</a>	Global Language Monitor (Research)
<a href="http://www.trendtablet.com">www.trendtablet.com</a>	Trend forecasting site by Li Edelkoort (Research)
<a href="http://www.fashionsnoops.tumblr.com">www.fashionsnoops.tumblr.com</a>	Fashion Snoops (Research)

## **Links**

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 9: Fashion & Textiles Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 23: Fashion Collection*
- 24: Visual Merchandising*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 42: Styling*
- 47: Branding & Identity*
- 49: Art Direction*
- 51: Ceramic Design*
- 55: Jewellery Design*
- 59: User-testing for Design*

## Unit 63: Principles of Lifiedrawing

<b>Unit code</b>	<b>H/616/4452</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Life drawing has historically played a significant role across a broad spectrum of art and design practices. The skills of observation and visual analysis, required in lifiedrawing, ensure that it remains a critical practice for within creative subjects. Referencing and measuring human proportions enables mark making accuracy and specialised craftsmanship along with enabling the cultivation of personal and creative exploration.

The aim of this unit is to explore observational drawing practices through development and application of lifiedrawing principles and practices. Students will apply a process of development through the practice of life drawing to an illustration brief.

Topics included in this unit are: historical and contemporary influences, principles of life drawing, techniques, anatomy, media exploration, portrayal of movement and balance, poses and settings, practical iterative development, reflection and revision, presentation and evaluation of life drawing.

On successful completion of this unit students will be able to be able to apply measuring skills, observational recording and both traditional and non-traditional media while developing work for an illustrative project. Students will also be able to contextualise how life drawing and their own practice relates to wider fields of creative study and transfer skills learnt to future projects.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Illustrate the principles and practices of lifedrawing through historic and contemporary precedents
- 2 Explore anatomy, structure and form through lifedrawing media and techniques
- 3 Develop lifedrawing work; applying principles of proportion, volume, and movement
- 4 Present a portfolio of lifedrawing work that reflects evaluation and reflection.

## Essential content

### LO1 Illustrate the principles and practices of lifedrawing through historic and contemporary precedents

#### *Historical and contemporary influences of precedent*

Lifedrawing development

Lifedrawing and the arts

Lifedrawing traditions

#### *Principles of lifedrawing*

Anatomy

Hand-eye coordination

Proportion

Ergonomics

Anthropometrics

Visualising weight and mass

Gravity

Balance

Movement

Perspective

Ethics

Health and safety

Formal elements

#### *Techniques*

Sketching

Outline

Contour

Silhouette

Shape

Gesture

Formulaic and measuring  
Continuous line  
Negative space  
Perspective and foreshortening  
Blind  
2D and 3D  
Tonal study

## LO2 **Explore anatomy, structure and form through lifedrawing media and techniques**

### *Anatomy*

Skeleton  
Muscles  
Skin  
Angle of limbs  
Anatomical movement  
Height  
Weight

### *Media exploration*

Traditional and non-traditional materials  
Traditional and non-traditional surfaces

### *Portraying movement and balance*

Line of action  
Gesture drawing  
Memory drawing  
Sequential movement  
Interlocking muscles  
Weight bearing techniques  
Plumb line  
Centre of gravity



*Poses and settings*

Natural

Static

Body language

Animated

Emotional

**LO3 Develop lifedrawing work; applying principles of proportion, volume, and movement**

*Proportion, volume and movement*

Measurements

Vitruvian body

Kinetics

Balance

*Practical iteration and development*

Application of strategy for project

Quick poses

Large and small scale work

Close ups

Varied poses

Testing

Revising

Re-working

*Alternative techniques*

Reflection and revision

Feedback

Evaluation

Analysis of work

Comparison to others' work

Consideration of craftsmanship

**LO4 Present a portfolio of lifedrawing work that reflects evaluation and reflection**

*Evaluate and reflection*

Initial intentions

Response to brief

Reflective process

Craftsmanship

Development process

Materials

Techniques

Contextualisation of work

Application of lifedrawing principles

Comparison to work in industry

*Presentation and communication*

Feedback

Portfolio formats

Industry standards

Portfolio selection

Communication of process

Interview

Critique

Viva

Demonstration

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p><b>LO1</b> Illustrate the principles and practices of lifedrawing through historic and contemporary precedents</p>		<p><b>LO1 and LO2</b></p> <p><b>D1</b> Critically analyse the work of others to inform the exploration of applied life drawing principles and practices</p>
<p><b>P1</b> Discuss the development of principles of lifedrawing, through reference to historic and contemporary examples.</p> <p><b>P2</b> Illustrate the practices of lifedrawing through the work of a contemporary practitioner.</p>	<p><b>M1</b> Compare the use of techniques used by a range of practitioners to develop illustrative outcomes</p>	
<p><b>LO2</b> Explore anatomy, structure and form through lifedrawing media and techniques</p>		
<p><b>P3</b> Explore life drawing materials and techniques.</p> <p><b>P4</b> Create work applying static anatomical principles to defined poses.</p>	<p><b>M2</b> Evaluate materials and techniques to illustrate movement, balance and form.</p>	

Pass	Merit	Distinction
<p><b>L03</b> Develop lifedrawing work; applying principles of proportion, volume, and movement</p>		<p><b>L03 and L04</b></p> <p><b>D2</b> Critically apply iterative development to own practice of life drawing principles, media and processes</p>
<p><b>P5</b> Demonstrate refinement of materials and techniques within the development of life drawing work</p> <p><b>P6</b> Apply reflection and iterative development to life drawing practice</p>	<p><b>M3</b> Critically review life drawing development processes in response to contextual analysis</p>	
<p><b>L04</b> Present a portfolio of lifedrawing work that reflects evaluation and reflection.</p>		
<p><b>P7</b> Evaluate own portfolio of lifedrawing work, to highlight areas of good practice in technique.</p> <p><b>P10</b> Reflect upon own process of developing lifedrawing work, to highlight areas for further development.</p>	<p><b>M4</b> Justify creative decisions and development process in response to feedback</p>	

## Recommended resources

### Textbooks

- BOERBOOM, P. (2017) *Figure Drawing Methods for Artists: Over 130 Methods for Sketching, Drawing, and Artistic Discovery*. Rockport Publishers.
- BRAMBILLA, D. (2015) *Human Figure Drawing: Drawing Gestures, Postures and Movements*. Promopress.
- BUCHMAN, B. (2010) *Expressive Figure Drawing: New Materials, Concepts, and Techniques*. Watson-Guption.
- MALE, A. (2007) *Illustration: A Theoretical and Contextual Perspective: A Theoretical & Contextual Perspective*. AVA Publishing.
- HAMPTON, M. (2009) *Figure Drawing: Design and Invention*. Michael Hampton.
- HOUSTON, G. (2016) *Illustration that Works: Professional Techniques for Artistic and Commercial Success*. Monacelli Studio.
- MUFTIC, K. (2017) *Figure Drawing for Concept Artists*. 3dtotal Publishing.
- OSTI, R. (2016) *Basic Human Anatomy: An Essential Visual Guide for Artists*. Monacelli Studio.
- ZEEGEN, L. (2012) *The Fundamentals of Illustration Second Edition*. 2nd ed. AVA Publishing.
- ZELLER, R. (2017) *The Figurative Artist's Handbook: A Contemporary Guide to Figure Drawing, Painting, and Composition*. Monacelli Studio.

### Websites

- |   |  |
|---|--|
| <a href="http://www.european-illustrators-forum.com">http://www.european-illustrators-forum.com</a> | European Illustrators Forum<br>(General reference)     |
| <a href="https://illustrationage.com">https://illustrationage.com</a>                               | Illustration Age<br>(Tutorials)                        |
| <a href="http://www.theaoi.com">http://www.theaoi.com</a>   | The Association of Illustrators<br>(General reference) |

## **Links**

*This unit links to the following related units:*

*Unit 1: Professional Development*

*Unit 3: Individual Project*

*Unit 4: Techniques and Processes*

*Unit 9: Fashion & Textiles Practices*

*Unit 14: Graphic Design Practices*

*Unit 15: Media Practices*

*Unit 17: Art/Craft Production*

*Unit 31: Visual Narratives*

*Unit 40: Advanced Art Practices Studies*

*Unit 46: Technical Drawing*

*Unit 60: Digital Animation*

## Unit 64: Advanced Lifedrawing

<b>Unit code</b>	<b>K/616/4453</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Lifedrawing, as a practice, has evolved significantly and is now recognised as a highly valuable skill across the full range of the visual arts. As well as developing observational skills, lifedrawing can contribute to the development of character and figurative based work. For example an illustrator creating images of characters or an animator aiming to lend their cast realistic qualities of behaviour.

This unit explores how to develop figure drawing skills specifically to communicate narrative and mood. Students will apply colour, media and composition to express ideas and emotions. They will apply observational practice, working with character, props and context to support their wider creative project aims. Figure based work will communicate scene and mood through mark making, applied colour theory and compositional method.

Topics within this unit include: character and figurative work development through lifedrawing, lifedrawing techniques, character studies, context, representation, use of props, poses, location and lighting, application of techniques for depth, volume, composition, mood, historical referencing, design iteration within lifedrawing practice and evaluation methods.

On successful completion of this unit, students will be able to develop characters or figurative based work through applied life drawing observation and development strategies. This will enable the application of lifedrawing principles to broad creative briefs.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Analyse a creative brief to define a lifedrawing approach
- 2 Develop characters and contexts through the application of lifedrawing techniques
- 3 Use an iterative approach to refine composition, mood and form in lifedrawing work
- 4 Evaluate lifedrawing outcomes and process in support of a creative brief.



## Essential content

### LO1 Analyse a creative brief to define a lifedrawing approach

*Proposal in response to a client brief*

Client needs

Character development

Scene development

Contextual and historical research

Applied and active research

Project management

*Application*

Lifedrawing in creative projects

Availability of resources

Suitability of techniques

Skills development opportunities

Transferability of skills

Management of health and safety

Ethical practice

History of poses

Communication with models

## LO2 **Develop characters and contexts through the application of lifedrawing techniques**

### *Character*

Physiology

Age

Gender

Behaviour

Ethnicity

Posture

### *Contexts and location*

Time

Event

Narrative

Surroundings

### *Representation*

Abstract

Realistic

Adapted

### *Poses and props*

Defining poses

Communicating with models

Expressive poses

Facial expressions

Body language

Clothes and props

Tension and contortion

### *Environment and lighting*

Applied lighting

Shadow casting

Projected imagery

Studio and location

### LO3 **Use an iterative approach to refine composition, mood and form in lifedrawing work**

#### *Depth and volume*

Hue, value and chroma

Contour

Shading and tinting

Contrast

Layering

Colour palettes

#### *Composition*

Positioning

Scales and ratios

Negative space

Angles and shapes

Focal points

#### *Mood*

Colour theory

Cultural colour associations

Colour palettes

Symbolism

Atmosphere

Emotions

Physical qualities of marks

Intensity

Confidence

Pace

Repetitive

Deliberate

Spontaneous

Freeform

Exaggerated

Erasing

*Media, techniques and referencing*

Observational techniques

Historical sources

Art movements

Risk taking

Surfaces

Traditional and non-traditional media

2D, 3D and relief media

Mixed media

Iteration

Revision

Critique

Reflection

**LO4 Evaluate lifedrawing outcomes and process; in support of a creative brief**

*Relationship to creative process*

Application of strategy for project

Development of characters

Revising designs

Visualising actions and scenes

Testing ideas

Contribution of drawing to outcome

*Review*

Critical reflection

Responding to peer and tutor feedback

Reworking

Reassessing

Presenting work verbally and visually

Understanding own progress

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Analyse a creative brief to define a lifedrawing approach		<b>LO1 and LO2</b> <b>D1</b> Critically analyse the creative opportunities for character and figurative work in response to a brief
<b>P1</b> Analyse a creative brief. <b>P2</b> Define a lifedrawing approach, in response to a creative brief.	<b>M1</b> Compare different approaches to lifedrawing, in regard to their application to a creative brief.	
<b>LO2</b> Develop characters and contexts through the application of lifedrawing techniques		
<b>P3</b> Apply lifedrawing techniques to develop characters. <b>P4</b> Use props and poses to create a narrative in lifedrawing.	<b>M2</b> Integrate different props and poses, in lifedrawing, to explore different approaches to narrative.	
<b>LO3</b> Use an iterative approach to refine composition, mood and form in lifedrawing work		<b>LO3 and LO4</b> <b>D2</b> Critically analyse the communication of character and mood in the outcomes and through the approach to the brief.
<b>P5</b> Develop lifedrawing work that reflects composition, mood and form. <b>P6</b> Refine lifedrawings through an iterative process.	<b>M3</b> Evaluate the relationship between composition, mood and form in lifedrawings.	
<b>LO4</b> Evaluate lifedrawing outcomes and process; in support of a creative brief.		
<b>P7</b> Evaluate life drawing work in response to a creative brief. <b>P8</b> Assess own development process of life drawing work.	<b>M4</b> Justify the approach to lifedrawing, based on how it meets the requirements of a creative brief.	

## Recommended resources

### Textbooks

ARMER, E. (2013) *Drawing Masterclass: Life Drawing*. Kent: Search Press

HUSTON, S. (2016) *Figure Drawing For Artists: Making Every Mark Count*. Gloucester, MA: Rockport Publishers

NICOLAIDES, K. (2008) *The Natural Way To Draw: A Working Plan For Art Study*. London: Souvenir Press

RAYNES, J. (2007) *Complete Anatomy and Figure Drawing Book*. London: Batsford Ltd.

REID, C. (2016) *The Natural Way To Paint: Rendering The Figure in Watercolour Simply and Beautifully*. Guilford, VT: Echo Print Books and Media

### Websites

<http://www.european-illustrators-forum.com>

European Illustrators Forum  
(General reference)

<https://illustrationage.com>

Illustration Age  
(Tutorials)

<http://www.theaoi.com>

The Association of Illustrators  
(General reference)

### Links

This unit links to the following related units:

*Unit 1: Professional Development*

*Unit 3: Individual Project*

*Unit 4: Techniques and Processes*

*Unit 9: Fashion & Textiles Practices*

*Unit 14: Graphic Design Practices*

*Unit 15: Media Practices*

*Unit 17: Art/Craft Production*

*Unit 31: Visual Narratives*

*Unit 40: Advanced Art Practices Studies*

*Unit 46: Technical Drawing*

*Unit 60: Digital Animation*

## Unit 65: Location Photography

<b>Unit code</b>	<b>K/618/1169</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Location photography includes a diverse set of specialist disciplines such as wildlife, landscape, street and war photography. Distinct from studio photography, through its practice in uncontrolled environments, it allows the space and place to contribute to the communication intentions where subjects are considered within the context of their surroundings. Through this unit students will develop an understanding of location photography practices; including the principles, equipment, techniques and processes associated with this specialist area.

The unit encourages students to inform their practice through historical and contemporary research and take an active and experimental approach to the use of locations. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context and logistics of the work they are producing.

On successful completion of this unit students will have an awareness of approaches to location photography and how the places and spaces can contribute to their communication intentions.

## **Learning Outcomes**

By the end of this unit students will be able to:

1. Investigate the application of location photography precedents in development of photographic ideas
2. Explore the use of equipment and practices in the development of a strategy for a location photography shoot
3. Plan and execute a location photography shoot based on a given brief
4. Present a body of location photography outcomes to an identified audience.



## Essential Content

### LO1 Investigate the application of location photography precedents in development of photographic ideas

#### *Principles*

Purpose, intentions, audience

Subjects (e.g. landscape, architecture, people, culture, wildlife, objects)

Style and visual language

Relationship between location and subject

Contribution of location to communication intentions

Technological developments (e.g. Daguerreotype, Autochrome/Kodachrome, digital photography)

#### *Areas of practice, e.g.:*

Fine art

Media

Journalism and documentary

Editorial

Commercial

Social

Scientific

#### *Location Photography Genres*

Environmental/Landscape

Environmental Portraiture

Street Photography

Still Life

Social Documentary

War Photography

Fashion Location

## LO2 **Explore the use of equipment and practices in the development of a strategy for a location photography shoot**

### *Evaluating a brief*

Type of client (e.g. commercial, private, self)

Client requirements/expectations

Communication needs

Audience

Platform endpoint

### *Testing and experimentation with location photography*

Visual experimentation

Process experimentation

Testing equipment

Test shooting

Post-production experimentation

### *Equipment*

Cameras

SLR/DSLR

Medium Format

Mobile

Drone

Lenses

Filters

Stabilisation

Portable lighting and power sources

Light modifier (e.g. reflector, diffuser)

Props

### LO3 Plan and execute a location photography shoot based on a given brief

#### *Planning and logistics*

Timing (e.g. weather conditions, daylight, access)

Scouting locations

availability and suitability

Cost

Transportation

Communication

Contingency

Personal protection and security

Equipment

Storage

#### *Legal and ethical*

Risk assessment

Permission, copyright

Environmental impact

#### *Location Setup*

Camera position and setup

View, e.g. vantage point, personal positioning, drone use

Perspective, distortion, lens angle, correction

Composition

Mise-en-scène and in shoot cropping unwanted elements

Macro, telephoto, wide-angle

#### *Art direction*

Props

Costume

Make-up

Colour

### *Lighting setup*

Direction

Blocking

Substitution

Fill

Ambient vs Artificial

### *Location safety and management*

Minimising disruption and environmental impact

### *Shooting*

Exposure

Bracketing

Focus (e.g. bokeh, differential, motion blur, tilt shift)

Filters (e.g. polarising, neutral density, colour correction)

## **LO4 Present a body of location photography outcomes to an identified audience**

### *Audience*

Public

Private

Commercial

### *Presentation Medium*

Digital/Online

Gallery

Publication

Portfolio

Audio/Visual

*Preparing for presentation*

Post-processing

Image retouching

Colour correction

For print

For web/online

Image manipulation/modification

*Mounting/Exhibiting*

*Audience Feedback*

Verbal/Face-to-face

Questionnaire

Online survey/Comments

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Investigate the application of location photography precedents in development of photographic ideas		<b>D1</b> Refine photographic ideas through evaluation of precedents, client needs, location opportunities and experimentation.
<b>P1</b> Discuss the development of location photography through historic and contemporary practitioners. <b>P2</b> Develop ideas for location photography based on research.	<b>M1</b> Assess the way in which precedents inform location photography ideas related to a chosen area of practice.	
<b>LO2</b> Explore the use of equipment and practices in the development of a strategy for a location photography shoot		
<b>P3</b> Explore the characteristics of location photography equipment, techniques and processes in the development of a strategy. <b>P4</b> Apply iterative review in the development of a location photography strategy to meet a given brief.	<b>M2</b> Develop a location photography strategy informed by targeted experimentation and analysis of location.	
<b>LO3</b> Plan and execute a location photography shoot based on a given brief		<b>D2</b> Critically analyse the success of location photography planning, execution and presentation in meeting the requirements of a given brief.
<b>P5</b> Prepare the logistical and health and safety requirements for a location photography shoot. <b>P6</b> Produce a body of location photography outputs to meet a given brief.	<b>M3</b> Assess the way in which logistics and health and safety inform a creative response in location photography.	
<b>LO4</b> Present a body of location photography outcomes to an identified audience.		
<b>P7</b> Present location photography outcomes through a medium appropriate to the given audience. <b>P8</b> Review the way in which location photography outcomes meet client needs.	<b>M4</b> Evaluate the success of location photography outcomes through audience feedback.	

## Recommended Resources

### Textbooks

ALEXANDER, J. A. P. (2015) *Perspectives on Place: Theory and Practice in Landscape Photography*. Fairchild Books

BERNABE, R. (2018) *Wildlife Photography*. Ilex Press

COMPANY, D. (2012) *Art and Photography*. Phaidon

CORNBILL, T. (2019) *Urban Photography*. Ilex Press

FANCHER, N. (2015) *Studio Anywhere*. Peachpit Press

SUGDEN, J. (2020) *Drone Photography: Art and Techniques*. The Crowood Press

### Websites

<a href="https://loadedlandscapes.com/">https://loadedlandscapes.com/</a>	Loaded Landscapes Tutorial and guide resource
<a href="https://www.photoephemeris.com/tpe-for-desktop">https://www.photoephemeris.com/ tpe-for-desktop</a>	Ephemeris Light prediction for locations
<a href="https://www.locationscout.net/">https://www.locationscout.net/</a>	Locationscout Location finder
<a href="https://layersmagazine.com/">https://layersmagazine.com/</a>	Layers Tutorial and guide resource

## Unit 66: Studio Photography

<b>Unit code</b>	<b>D/618/1170</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The studio has been at the very heart of the professional photographic process since the mid-1900s. Early photographic methods required extremely long exposures to permanently record an image, and the reliability of a purpose-built studio, with its natural daylight, artificial sets and painted backdrops made it possible to record family and individual portraits in a practical and commercial way.

Although lighting technology and the quality of modern cameras have advanced dramatically, the photographic studio remains an integral tool for the professional image maker; giving practitioners ultimate control over the lighting, background and subject without the distractions of the outside world.

This unit aims to introduce students to the practical advantages and creative possibilities of working in a professional photographic studio. Students will be equipped with the skills, knowledge and understanding to be able to competently photograph a wide range of subjects using industry standard equipment and lighting techniques, within the context of the studio, to create professional final products.

On successful completion of this unit, students will create a portfolio of studio imagery, showcasing their skills with a range of creative, artistic and commercial subjects.



## **Learning Outcomes**

By the end of this unit students will be able to:

1. Discuss the historical and contemporary development of studio photographic practices and techniques
2. Explore studio practices and techniques to realise photographic outputs
3. Produce a range of studio-photographic outputs to meet a given brief
4. Present a body of studio-photographic outputs to an identified audience.

## Essential Content

### LO1 Discuss the historical and contemporary development of studio photographic practices and techniques

*Historical development of studio photographic practices and lighting techniques*

Portraiture

Family groups

Fine Art

Children/babies

Glamour

*Specialist photography*

Medical

Scientific

Forensic

Macro

Engineering

*Special Interest*

Fashion

Food

Pets

*Corporate, commercial studio photographic practices*

Tabletop

Products

*Marketing*

Promotional photos

Campaigns

Headshots

## LO2 Explore studio practices and techniques to realise photographic outputs

### *Equipment*

### *Lighting*

Studio Strobe Lighting

Modeling Lamp

Lighting modifiers

Stands and lighting support

Flash meters

Triggers, slaves, flash sync

Key Light

Fill Light

Rim Light

Background Light

Hair Light

Lighting ratios

Soft/Hard lighting

Inverse Square Law

### *Cameras*

Film Cameras

Digital Cameras

Medium format

Large format

Lenses

Filters

Extension tubes/bellows

### *Computers & Data storage*

### *Sets and backdrops*

## *Techniques/Processes*

### *Shooting with continuous light*

Mixing flash with continuous light

### *Rear curtain flash sync*

### *Multiple exposures*

### *Lighting patterns and shapes*

Split Lighting

Butterfly Lighting

Rembrandt Lighting

Broad/short Lighting

### *Copy lighting for reprographics*

### *Post-production*

Image sharpening

Colour correction

Brightness and contrast

Cropping

### *Image output*

Film/darkroom printing

Digital

File type, raw files, JPEG

File size, compression

Image size

Images resolution

### *Editing-digital manipulation*

### *Legal & Ethical*

Model release forms

Public Liability

### *Health & Safety*

Electrical safety

### LO3 **Produce a range of studio-photographic outputs to meet a given brief**

#### *Client Type*

Individual/Personal

Professional/Corporate

Self

#### *Client Requirements*

Photo usage (e.g. personal, promotional, product, advertising, sales, publication)

Photo destination (e.g. personal use, print publication, online, corporate)

#### *Photo type in relation to client requirements*

Individual/Personal (e.g. family, portrait)

Professional/Corporate (e.g. fashion, product, food, scientific)

### LO4 **Present a body of studio-photographic outputs to an identified audience**

#### *Audience*

Personal (e.g. home, personal album)

Public (e.g. published work, gallery display)

Professional (e.g. corporate use, corporate publication)

#### *Commercial (e.g. advertising, promotional) Output formats*

Wet film processing and printing

Commercial printing (e.g. brochures, books, campaign leaflets)

Marketing display boards (e.g. popup banners, portable exhibition displays)

Photo books (personal, model portfolio, commercial)

Online (e.g. social media profiles, web sites, catalogues/brochures)

*TV monitors, projection (e.g. shop, restaurant displays, art installations)*

#### *Display requirements and techniques*

Printing

Print finishing

Mounting

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Discuss the historical and contemporary development of studio photographic practices and techniques		<b>L01 L02</b> <b>D1</b> Evaluate historic and contemporary precedents to inform exploration of techniques and processes in realising photographic outputs.
<b>P1</b> Discuss historical and contemporary genres in relation to studio photographic practice.  <b>P2</b> Describe studio photographic lighting techniques in relation to different photographic products.	<b>M1</b> Compare historical and contemporary genres, styles and techniques used in studio photographic practice.	
<b>L02</b> Explore studio practices and techniques to realise photographic outputs		
<b>P3</b> Use studio lighting, sets and equipment to capture a range of photographic subjects.  <b>P4</b> Analyse studio photographic outputs based on experimentation with lighting techniques and practices.	<b>M2</b> Assess studio photographic experiments to identify potential techniques for future application.	
<b>L03</b> Produce a range of studio-photographic outputs to meet a given brief		<b>L03 L04</b> <b>D2</b> Justify a body of work that meets the requirements of a given brief through the application of studio photographic techniques and processes.
<b>P5</b> Select studio lighting, equipment and techniques to meet the requirements of a given brief.  <b>P6</b> Create photographic studio outputs in response to a give brief.	<b>M3</b> Analyse the outcomes of studio photography to identify images for further development.	
<b>L04</b> Present a body of studio-photographic outputs to an identified audience.		
<b>P7</b> Use post production techniques to finish photographic products.  <b>P8</b> Present a body of studio photographic works to an identified audience and gather feedback.	<b>M4</b> Evaluate the effectiveness of chosen studio-photographic practices and techniques in meeting a brief.	

## Recommended Resources

### Textbooks

- BAVISTER, S. (2007) *Lighting for portrait photography*. Mies: Rotovision.
- GOCKEL, T. (2014) *Creative Flash Photography: Great Lighting with Small Flashes: 40 Flash Workshops*: Rocky Nook.
- GREY, C. (2004) *Master Lighting Guide, for portrait photographers*: Amherst media.
- GREY, C. (2010) *Studio lighting, techniques for photography*. Buffalo: Amherst media.
- JADE, L. (2012) *Fashion Photography. A complete course for new fashion photographers*: ILEX
- KELBY, S. (2011). *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*. US: Pearson Education, New Riders Publishing.
- MOWBRAY, M. (2015). *The Speedlight Studio*. US: Amherst Media.
- SIEGEL, E. (2012) *Photographing Models: 1,000 Poses*: Bloomsbury Publishing plc.
- VAN NIEKERK, N. (2015) *Lighting and design for portrait photography: direction and quality of light*. New York: Amherst Media.

### Websites

- |   |   |
|---|---|
| <a href="https://digital-photography-school.com/">https://digital-photography-school.com/</a> | Digital Photography School<br>(General Reference) |
| <a href="https://expertphotography.com/articles/">https://expertphotography.com/articles/</a> | Expert Photography<br>(General Reference)         |
| <a href="https://www.magnumphotos.com">https://www.magnumphotos.com</a>                       | Magnum Photos<br>(General Reference)              |
| <a href="https://photographylife.com">https://photographylife.com</a>                         | PhotographyLife<br>(General Reference)            |

## Unit 67: Photojournalism

<b>Unit code</b>	<b>M/618/1173</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Photography, from its earliest days, has been used to tell stories and photojournalism is one of the most impactful ways in which news has been communicated. While there are similarities to documentary photography and social photography, photojournalism stands out by seeking to maintain the same ethical standards that are expected from other forms of journalism. The challenge for photojournalists, as with all journalists, is to communicate stories that are impartial, factual and honest – while also being informative and, often, entertaining.

Technology has played a key role in the history of photojournalism. The development of portable camera equipment, better lenses and better film stock, in the early part of the 20th century, allowed photographers greater mobility and the potential to operate in environments that were previously inaccessible. More recently, the development of digital photography has allowed photojournalism to become more 'immediate'; as images can be distributed to news sources much more quickly. But, conversely, it has also made it possible for photographs to come from many different sources; including the public via mobile phones. These changes, along with the decline of print publishing (magazines, newspapers) is changing the nature of photojournalism.

Today photojournalism exists in print, online and as a gallery-based form. Along with documentary photography, photojournalism is now seen alongside fine art photography as a form that can use the gallery as a vehicle for communication.

Through this unit, students will explore the historical development of photojournalism and how it has developed in response to social and technological change. Exploring the ethical issues associated with journalism and photography, students will bring their understanding of these issues to bear in the production of their own work.



## **Learning Outcomes**

By the end of this unit students will be able to:

1. Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents
2. Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution
3. Develop a body of photojournalism work in support of a current news story
4. Present a body of photojournalism work to an identified audience.

## Essential Content

### LO1 Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents

#### *Historic development of photojournalism*

War photography

Social photography

Illustrated News and Magazines, e.g:

Berliner Illustrierte Zeitung (Germany)

Life (USA)

Picture Post (UK)

Vu (France)

Professional organisations/associations

#### *Photographic Technologies and photojournalism*

Flash powder

Compact camera

Flash bulbs

Rolled film

Offset printing

Digital cameras

Mobile phone cameras

Internet distribution

#### *From photojournalism, celebrity and reality TV*

Celebrity and publicity

Political 'spin'

**LO2 Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution**

*Factual reporting & accuracy*

Retouching

Staging

*Objectivity and impartiality*

Documenting vs intervening

Images of conflict and suffering

*Taste, decency and acceptability*

*Privacy*

“in the public interest” vs “the expectation of privacy”

Celebrity and privacy

Paparazzi vs journalist

Release forms

Types of release

When is release required?

*Technology*

Social media and photojournalism

Digital photography and digital manipulation

**LO3 Develop a body of photojournalism work in support of a current news story.**

*Identifying story opportunities*

Current affairs

The ‘everyday’ story

*Relationship between images and words*

Photos as the story

Photos supporting the story

### *Capturing the moment(s)*

Action

Composition

Lighting

### *Reviewing shots*

Narrative (What story are you telling?)

Image sequence

Writing to accompany images?

### *Post-production and ethics*

Enhancing the story vs changing the story

## **LO4 Present a body of photojournalism work to an identified audience**

### *Audience*

Demographics

Expectations

### *Context*

News

Documentary

Social commentary

### *Format*

News media

Print

Online

Social media

Channel (e.g. Facebook, Twitter, Instagram)

Gallery

Display

Scale

Narrative

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Discuss the role of photojournalism, and the impact of technology, through historic and contemporary precedents		<b>D1</b> Critically analyse the changes in photojournalism in contemporary society; with particular consideration of citizen journalism and mobile technologies.
<b>P1</b> Explain development of photojournalism using historic and contemporary precedents.	<b>M1</b> Analyse how photojournalism has responded to social, cultural and political change.	
<b>P2</b> Explore the impact of technology on the development of photojournalism.		
<b>LO2</b> Analyse the ethical issues for photojournalism; with consideration of the implications of digital technology and distribution		
<b>P3</b> Discuss the importance of ethics in photojournalism.	<b>M2</b> Assess how laws related to privacy impact on photojournalism and the public interest.	
<b>P4</b> Explain the different forms of 'release' that may be required for different photojournalism contexts		
<b>LO3</b> Develop a body of photojournalism work in support of a current news story		<b>D2</b> Critically evaluate a body of photojournalism work with regard to the relationship between narrative and format.
<b>P5</b> Explore current news contexts to identify potential photojournalism opportunities.	<b>M3</b> Analyse photographs to select those that support a clear photojournalism narrative.	
<b>P6</b> Produce photographs, and potential related material, in support of a photojournalism story.		
<b>LO4</b> Present a body of photojournalism work to an identified audience.		
<b>P7</b> Prepare photojournalism work to be presented via a suitable format for the identified audience.	<b>M4</b> Justify the decision of format for a body of photojournalism work.	
<b>P8</b> Present photojournalism work to an identified audience.		

## Recommended Resources

### Websites

<a href="https://www.theguardian.com/artanddesign/gallery/2015/dec/05/photojournalism-in-a-world-of-words-in-pictures">https://www.theguardian.com/artanddesign/gallery/2015/dec/05/photojournalism-in-a-world-of-words-in-pictures</a>	Photojournalism in a world of words – in pictures (General Reference)
<a href="https://thebppa.com/">https://thebppa.com/</a>	British Press Photographers Association (Professional Body)
<a href="https://nppa.org/">https://nppa.org/</a>	National Press Photographers Association (Professional Body)
<a href="https://rps.org/">https://rps.org/</a>	Royal Photographic Society (Professional Body)
<a href="https://www.magnumphotos.com/">https://www.magnumphotos.com/</a>	Magnum Photos (Photo Library/Agency)
<a href="http://www.themediasociety.com/">http://www.themediasociety.com/</a>	The Media Society (Professional Body)
<a href="https://www.nuj.org.uk/home/">https://www.nuj.org.uk/home/</a>	National Union of Journalists (Professional Body)
<a href="https://www.spj.org/">https://www.spj.org/</a>	Society of Professional Journalists (Professional Body)
<a href="https://www.ifj.org/">https://www.ifj.org/</a>	International Federation of Journalists (Professional Body)
<a href="https://www.panos.co.uk/">https://www.panos.co.uk/</a>	Panos Pictures (Photo Library/Agency)
<a href="https://pictures.reuters.com/">https://pictures.reuters.com/</a>	Reuters Pictures (Press Agency)
<a href="https://paimages.co.uk/">https://paimages.co.uk/</a>	PA Images (Photo Library/Agency)

## Unit 68: Commercial Photography

<b>Unit code</b>	<b>H/618/1171</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Commercial photography covers the production of photographic work within a commercial context. In its broadest sense, commercial photography relates to image production that is sourced, planned and executed for commercial use in business, for sales or for other client-based transactions where the production and supply of images is exchanged for money.

Commercial photography falls into one of two categories; business to business or business to consumer. Examples of business to business photography include; corporate brochures, point of sale, leaflets, menus, product advertising, corporate portraiture. Examples of business to consumer photography include; nursery/school portraiture, wedding photography, family portraiture.

Underpinning the unit is the effective organisation and management of a client facing brief that is essential to establishing key professional practice. On completion of this unit students will be able to negotiate a commercial assignment, devise and carry out photography to meet the needs of a client and realise the brief by applying industry standard administrative and management practices.

## **Learning Outcomes**

By the end of this unit students will be able to:

1. Develop a brief for a commercial photo shoot, based on client requirements
2. Apply project management processes for the production of photographic work in response to a client brief
3. Produce photographic work that meets the requirements of a commercial client
4. Present commercial photographic output that meets the requirements of client brief.



## Essential Content

### LO1 Develop a brief for a commercial photo shoot, based on client requirements

#### *Defining commercial photography*

Commercial genres

Professional context

Market and cultural context

#### *Parameters of commercial photography*

Defining a client (e.g. individual, start-up, SME, institution based, charity, public sector, creative/cultural sector)

Understanding client's intentions

#### *Genre and usage*

educational

promotional

public domain

private

online

print

#### *Client's needs*

single image

image and text

images in series

narrative, scale

quality

quantity

#### *Producing a client brief*

### *Costing and charging for photographic services*

transport

travel

materials

props

studio hire

models

hidden costs

time

    per hour basis

    half/full day rate basis

Invoicing

### *Quoting for client based photographic work*

formal quote

contingencies

### *Contracts*

dates

roles and responsibilities

scale

stylistic and technical requirements

quantity

format

timescales

hand over

### *Terms and Conditions*

copyright  
media usage  
payment terms  
privacy  
model release  
insurances  
liability

### *Ethical Considerations*

Client confidentiality  
Photo usage

## **LO2 Apply project management processes for the production of photographic work in response to a client brief**

### *Evaluating Research*

Concept development  
Creative strategy  
Expectations of intended audience  
Assessing parameters and opportunities to push boundaries  
Project planning  
Meeting key client goals  
Developing/responding to a brief  
Project route map (research, preproduction, production, post production, publication to client)

### *Project Management*

Logistical planning  
Timescales  
Recognising interdependencies  
Evidencing the project planning and management process  
Phases and checkpoints  
Tracking and control  
Action planning

Risk assessment

Health and Safety

*Commercial awareness*

Client relationships

Decision making

Roles and responsibilities

Marketing of self or business

### LO3 **Produce photographic work that meets the requirements of a commercial client**

*Pre-shoot*

*Recce*

Test shoots

Identifying barriers (e.g. technical, aesthetic, and logistical concerns)

Shoot logistics

- studio/location

- facilities

  - props

  - backdrops

- indoor/outdoor

  - weather

  - access

- safety

- staffing

  - assistants

  - contractors

- models

- styling

  - hair

  - make-up

  - clothing/costume

Client cultures and etiquette hierarchies

Roles

Responsibilities

Technical and stylistic planning

camera format

digital/film

lenses

lighting

flash

continuous

effects

*Shoot*

Managing the shoot

Leadership

Team working

Interpersonal skills

Cultural awareness

Decision making and communicating decisions

Using equipment

Camera selection

Lens selection

Manipulating light to enhance commercial photography

Pros and cons of tethered shooting in a controlled environment

Identifying issues and problem solving

Technical

Health and Safety

## LO4 **Present commercial photographic output that meets the requirements of client brief**

### *Post-shoot*

Managing photographic output

Editing (e.g. image correction, improvement, manipulation and effects)

Archiving and cataloguing

Copyright and licensing

Image watermarking

key wording (where applicable)

Customer service (e.g. modes of presentation, publication to client)

Self-publishing (e.g. social media, blog, website)

*Securing feedback (e.g. peer/tutor critiques, clients, customers, surveys, focus groups, evaluation forms, reviews)*

### *Dealing with feedback*

subjectivity/objectivity

balance

informed opinion

giving/receiving criticism

critical distance

personalisation

dealing with ego

### *Measuring success*

Observable and measurable outcomes (e.g. change in sales, brand perception, click traffic)

Response to client brief/meeting client needs

Evolution of photographic style and its influences

*Professional Attributes*

Understanding self-branding

Relationship building

Problem solving/intellectual skills

Flexibility and adaptability

Handling verbal and written communication

Project Management

Communicating decisions

Personal effectiveness

Professional networking

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Develop a brief for a commercial photo shoot, based on client requirements		<b>D1</b> Evaluate how client, market and/or cultural context influence a commercial brief.
<p><b>P1</b> Explain commercial photography in relation to the professional context; considering, genre, usage and market.</p> <p><b>P2</b> Define a brief based on client requirements.</p>	<p><b>M1</b> Demonstrate the meeting of business, legal and ethical considerations in agreeing a commercial photography brief.</p>	
<b>L02</b> Apply project management processes in the production of photographic to meet a client brief		<b>D2</b> Evaluate how commercial awareness and knowledge of client relations impacts on project management.
<p><b>P3</b> Demonstrate the skills, technologies, and resources required to manage a photography brief.</p> <p><b>P4</b> Illustrate how research into stylistic convention shapes the planned response to a commercial photography brief.</p>	<p><b>M2</b> Analyse how effective project management enhances creative planning in support of a commercial photography brief.</p>	
<b>L03</b> Produce photographic work that meets the requirements of a commercial client		<b>D3</b> Critically analyse feedback to inform creative, practical and professional strategies for future commercial photography projects.
<p><b>P5</b> Identify equipment, techniques and processes of commercial photographic production.</p> <p><b>P6</b> Demonstrate the use of photographic equipment, techniques and processes in support of a client-based brief.</p>	<p><b>M3</b> Organise a commercial photography shoot, utilising appropriate lenses, cameras, lighting and processes.</p>	
<b>L04</b> Present commercial photographic output that meets the requirements of client brief.		
<p><b>P7</b> Use post-production tools and techniques to prepare commercial photographic output for presentation.</p> <p><b>P8</b> Present commercial photographic output for client feedback.</p>	<p><b>M4</b> Assess feedback to identify areas of good practice and areas for improvement in the future.</p>	



## Recommended Resources

### Textbooks

ANG, T. (2020) *Digital Photographers Handbook*. DK.

BENDANDI, L. (2015) *Experimental Photography: A Handbook of Techniques*. Thames & Hudson.

EARNEST, A. (2019) *Lighting for Product Photography*. Amherst Media.

JACOBS, L. (2010) *Professional Commercial Photography*. Amherst Media.

SCOTT, G. (2015) *The Essential Student Guide to Professional Photography*. Routledge

SCOTT, G. (2014) *Professional Photography: The New Global Landscape Explained*. Routledge.

### Websites

<a href="https://photographylife.com">https://photographylife.com</a>	PhotographyLife (General Reference)
<a href="https://www.headshotlondon.co.uk/blog/your-guide-to-commercial-photography/">https://www.headshotlondon.co.uk/blog/your-guide-to-commercial-photography/</a>	HeadShot London (General Reference)
<a href="https://www.pixpa.com/blog/commercial-photography">https://www.pixpa.com/blog/commercial-photography</a>	Pixpa (General Reference)
<a href="https://expertphotography.com/photography-tutorials/">https://expertphotography.com/photography-tutorials/</a>	ExpertPhotography (Tutorials)

## Unit 69: Event Photography

<b>Unit code</b>	<b>K/618/1172</b>
<b>Unit level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Society captures events through photography for a broad range of purposes, whether it is for legitimising, posterity, commercial promotion or personal record, the photographic image of an event is regarded as a central evidence and a powerful artifact. Images are used to capture public events such as political and cultural social moments on a National and regional level for society. Event photography is also one area where individuals in society engage with professional photography practice through the commissioning of images that record rights of passage they feel are important, such as weddings or graduation.

With the critical needs of the subject, client and society, the event photographer is in a position of significant responsibility for the capturing of effective images and the management of the process. Responsible for the experience of the subject and participants, the professional conduct of the photographer is central to the practice of event photography.

Through this unit, students will explore the opportunities for capturing cultural activities and actions within events, the professional responsibilities and techniques pertinent to event photography and methods for communicating work back to the client/audience.

## **Learning Outcomes**

By the end of this unit students will be able to:

1. Develop an opportunity for event photography
2. Demonstrate professional conduct while undertaking event photography
3. Apply event photography techniques and processes in response to a brief
4. Present a collection of event photography works that meet client needs.

## Essential Content

### LO1 Develop an opportunity for event photography

*Event type, e.g.*

Wedding

Concert

VIP

Sport

*Clients*

Client Types

Personal

Commercial

Speculative/Image Libraries

Personal promotion to gain clients

Obtaining clients

Communication with client (e.g. defining brief, identifying requirements)

Feasibility

Requirements

Negotiating fees

Obligations

Shot list, e.g. itinerary, key people, things to avoid

Style of image and creative opportunities

*Legal and ethical*

Own use and rights

Contract/agreement

Data protection

Risk assessment

Insurance and liability

Permission, copyright, privacy, defamation

Health & safety

## LO2 **Demonstrate professional conduct while undertaking event photography**

### *Professional conduct*

Personal presentation

Personal conduct

Curtesy

Limiting intrusion and obstruction

Contingency, e.g. extra resources

Risk management

Codes of conduct and guidelines from professional bodies (e.g. National Union of Journalists, Master Photographers Association, National Photographic Society).

### *People management*

Providing instructions, e.g. poses, actions, interaction, expression

Encouragement, e.g. drawing out people's character, positive reinforcement

Managing behaviour

Working with others, e.g. subject, public, support team

Managing distractions for participants

Health and safety

## LO3 **Apply event photography techniques and processes in response to a brief**

Shot types

Pre-event

Candid opportunities

Posed

Natural

### *Techniques and processes*

Working in low level light (e.g. external flash, large aperture, high ISO, compensation, reflector)

Capturing movement (e.g. high shutter speed, motion blur, tracking)

Vantage point and framing the action/activity, e.g. perspectives, unobstructed views

Styling, e.g. staging, props

### *Anticipating action*

Setting up shots (e.g. anticipating expression or activity, camera positioning)

Predetermining camera settings

Continuous focus/subject tracking

Multi-shot bursts

## **LO4 Present a collection of event photography works that meet client needs**

### *Processing*

File management

Post-production workflow

Batch-processing

Removing blemishes

Focus adjustment (reducing or increasing blur)

Colouring and processing for consistency

Processing for style

Copyrighting

### *Presenting for an audience*

Selecting images

Engaging the audience/client

Presenting people well

Timing and turnaround

Supporting materials, e.g. video, audio, copy

Feedback

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>LO1</b> Develop an opportunity for event photography		<b>D1</b> Evaluate the role and professional responsibilities of an event photographer, in meeting client needs in accordance with an agreement.
<b>P1</b> Explore opportunities for event photography in relation to feasibility and requirements. <b>P2</b> Develop an appropriate agreement/contract for an event photography project.	<b>M1</b> Analyse an agreement/contract based on client needs, ethical requirements, feasibility and creative opportunities.	
<b>LO2</b> Demonstrate professional conduct while undertaking event photography		
<b>P3</b> Demonstrate appropriate professional conduct in order to meet objectives and client needs. <b>P4</b> Use people management skills in undertaking event photography safely and ethically.	<b>M2</b> Adapt to changing circumstances to ensure the quality of photographic outcomes, while managing self and others.	
<b>LO3</b> Apply event photography techniques and processes in response to a brief		<b>D2</b> Evaluate event photography outcomes and audience feedback to identify areas of good practice and areas for future improvement.
<b>P5</b> Use photographic techniques and processes for even photography, informed by evaluation of client needs. <b>P6</b> Produce a collection of images that are technically consistent and fit for processing.	<b>M3</b> Assess photographic images to select those that, with processing, will be suitable to meet client needs.	
<b>LO4</b> Present a collection of event photographic works that meet client needs.		
<b>P7</b> Use image processing tools and techniques to prepare final images to meet client needs. <b>P8</b> Present a collection event photography images to an identified audience and gather feedback.	<b>M4</b> Analyse the ways in which a collection of event photographs meet client needs; based on audience feedback.	

## Recommended Resources

### Textbooks

ADLER, L. (2017) *The Photographer's Guide to Posing: Techniques to Flatter Everyone*, Rocky Nook

HOMBAUER, M. (2018) *The Beginners Guide to Concert Photography*, Independently Published

O'MAHONY, M. (2018) *Photography and Sport (Exposures)*, Reaktion Books

PRITCHARD, L. (2015) *Running a Successful Photography Business*, Bloomsbury Academic

THURSTON, B. (2014) *For the Love of Weddings: A Photographers Guide to Starting a Wedding Photography Business*, CreateSpace Independent Publishing Platform

### Websites

<a href="https://sislp.com/">https://sislp.com/</a>	Society of International Sport & Leisure Photographers (Professional body)
<a href="https://swpp.co.uk/">https://swpp.co.uk/</a>	Society of Wedding and Portrait Photographers (Professional body)
<a href="https://www.practicalphotography.com/">https://www.practicalphotography.com/</a>	Practical photography (Resource/tutorials)
<a href="https://www.nationalgeographic.com/">https://www.nationalgeographic.com/</a>	National Geographic (Resource/tutorials)
<a href="https://www.dpmag.com/">https://www.dpmag.com/</a>	Digital Photo (Resource/tutorials)



# 11 Appendices

## Appendix 1: Glossary of terms used for internally assessed units

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

Term	Definition
Analyse	<p>Present the outcome of methodical and detailed examination either:</p> <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> <p>Analysis can be through activity, practice, written or verbal presentation.</p>
Apply	<p>Put into operation or use.</p> <p>Use relevant skills/knowledge/understanding appropriate to context.</p>
Arrange	Organise or make plans.
Assess	Offer a reasoned judgement of the standard/quality of a situation or a skill informed by relevant facts.
Calculate	Generate a numerical answer with workings shown.
Compare	<p>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.</p> <p>This is used to show depth of knowledge through selection of characteristics.</p>
Compose	Create or make up or form.
Communicate	<p>Convey ideas or information to others.</p> <p>Create/construct skills to make or do something, for example a display or set of accounts.</p>
Create/Construct	Skills to make or do something, for example, a display or set of accounts.

Term	Definition
Critically analyse	Separate information into components and identify characteristics with depth to the justification.
Critically evaluate	Make a judgement taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.
Define	State the nature, scope or meaning.
Describe	Give an account, including all the relevant characteristics, qualities and events.
Discuss	Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.
Demonstrate	Show knowledge and understanding.
Design	Plan and present ideas to show the layout/function/workings/object/system/process.
Develop	Grow or progress a plan, ideas, skills and understanding
Differentiate	Recognise or determine what makes something different.
Discuss	Give an account that addresses a range of ideas and arguments.
Evaluate	<p>Work draws on varied information, themes or concepts to consider aspects, such as:</p> <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> <p>Students' inquiries 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 or activity.</p>
Explain	To give an account of the purposes or reasons.
Explore	Skills and/or knowledge involving practical research or testing.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.

Term	Definition
Illustrate	Make clear by using examples or provide diagrams.
Indicate	Point out, show.
Interpret	State the meaning, purpose or qualities of something through the use of images, words or other expression.
Investigate	Conduct an inquiry or study into something to discover and examine facts and information.
Justify	Students give reasons or evidence to: <ul style="list-style-type: none"> <li>• support an opinion</li> <li>• prove something is right or reasonable.</li> </ul>
Outline	Set out the main points/characteristics.
Plan	Consider, set out and communicate what is to be done.
Produce	To bring into existence.
Reconstruct	To assemble again/reorganise/form an impression.
Report	Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.
Review	Make a formal assessment of work produced. The assessment allows students to: <ul style="list-style-type: none"> <li>• appraise existing information or prior events</li> <li>• reconsider information with the intention of making changes, if necessary.</li> </ul>
Show how	Demonstrate the application of certain methods/theories/concepts.
Stage and manage	Organisation and management skills, for example, running an event or a [Sector] pitch.
State	Express.
Suggest	Give possible alternatives, produce an idea, put forward, for example, an idea or plan, for consideration.
Undertake/ carry out	Use a range of skills to perform a task, research or activity.

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

Type of evidence	Definition
Case study	A specific example to which all students must select and apply knowledge.
Project	A large-scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Independent research	An analysis of substantive research organised by the student from secondary sources and, if applicable, primary sources.
Written task or report	Individual completion of a task in a work-related format, for example, a report, marketing communication, set of instructions, giving information.
Simulated activity/ role play	A multi-faceted activity mimicking realistic work situations.
Team task	Students work together to show skills in defining and structuring activity as a team.
Presentation	Oral or through demonstration.
Production of plan/ Business plan	Students produce a plan as an outcome related to a given or limited task.
Reflective journal	Completion of a journal from work experience, detailing skills acquired for employability.
Poster/leaflet	Documents providing well-presented information for a given purpose.

## Appendix 2: Assessment methods and techniques for Higher Nationals

Assessment technique	Description	Transferable skills development	Formative or Summative
Academic graphic display	This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.	Creativity Written communication Information and communications technology Literacy	Formative Summative
Case study	This technique present students with a specific example to which they must select and apply knowledge.	Reasoning Critical thinking Analysis	Formative Summative
Discussion forum	This technique allows students to express their understanding and perceptions about topics and questions presented in the class or digitally, for example, online groups, blogs.	Oral/written communication Appreciation of diversity Critical thinking and reasoning Argumentation	Formative

<b>Assessment technique</b>	<b>Description</b>	<b>Transferable skills development</b>	<b>Formative or Summative</b>
Independent research	This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.	Information and communications technology Literacy Analysis	Formative
Oral/Viva	This technique asks students to display their knowledge of the subject via questioning.	Oral communication Critical thinking Reasoning	Summative
Peer review	This technique asks students to provide feedback on each other's performance. This feedback can be collated for development purposes.	Teamwork Collaboration Negotiation	Formative Summative
Presentation	This technique asks students to deliver a project orally or through demonstration.	Oral communication Critical thinking Reasoning Creativity	Formative Summative

<b>Assessment technique</b>	<b>Description</b>	<b>Transferable skills development</b>	<b>Formative or Summative</b>
Production of an artefact/ performance or portfolio	This technique requires students to demonstrate that they have mastered skills and competencies by producing something. Some examples are business plans, using a piece of equipment or a technique, building models, developing, interpreting, and using maps.	Creativity Interpretation Written and oral communication Interpretation Decision-making Initiative Information and communications technology Literacy, etc.	Summative
Project	This technique is a large scale activity requiring self-direction, planning, research, exploration, outcome and review.	Written communication Information Literacy, Creativity, Initiative.	Summative



<b>Assessment technique</b>	<b>Description</b>	<b>Transferable skills development</b>	<b>Formative or Summative</b>
Role playing	This technique is a type of case study, in which there is an explicit situation established, with students playing specific roles, understanding what they would say or do in that situation.	Written and oral communication Leadership Information literacy Creativity Initiative.	Formative
Self-reflection	This technique asks students to reflect on their performance, for example, to write statements of their personal goals for the course at the beginning of the course, what they have learned at the end of the course and their assessment of their performance and contribution; completion of a reflective journal from work experience, detailing skills acquired for employability.	Self-reflection Written communication Initiative Decision-making Critical thinking	Summative

<b>Assessment technique</b>	<b>Description</b>	<b>Transferable skills development</b>	<b>Formative or Summative</b>
Simulated activity	This technique is a multi-faceted activity based on realistic work situations.	Self-reflection Written communication Initiative Decision-making Critical thinking	Formative Summative
Team assessment	This technique asks students to work together to show skills in defining and structuring an activity as a team.  All team assessment should be distributed equally, each of the group members performing their role, and then the team collates the outcomes, and submits it as a single piece of work.	Collaboration Teamwork Leadership Negotiation Written and oral communication	Formative Summative

<b>Assessment technique</b>	<b>Description</b>	<b>Transferable skills development</b>	<b>Formative or Summative</b>
Tiered knowledge	This technique encourages students to identify their gaps in knowledge. Students record the main points they have captured well and those they did not understand.	Critical thinking Analysis Interpretation Decision-making Oral and written communication	Formative
Time constrained assessment	This technique covers all assessment that needs to be done within a centre-specified time constrained period on-site.	Reasoning Analysis Written communication Critical thinking Interpretation	Summative
Top ten	This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.	Teamwork Creativity Analysis Collaboration	Formative
Written task or report	This technique asks students to complete an assignment in a structured written format, for example, a business plan, a report, marketing communication, set of instructions, giving information.	Reasoning Analysis Written communication Critical thinking, interpretation.	Summative

## Appendix 3: Mapping of Pearson BTEC Level 5 Higher National Diploma in Art and Design against FHEQ Level 5

Key	
KU	Knowledge and Understanding
CS	Cognitive Skills
AS	Applied Skills
TS	Transferable Skills

The qualification will be awarded to students who have demonstrated:

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Knowledge and critical understanding of the well-established principles of their area(s) of study, and of the way in which those principles have developed.	KU1	Knowledge and understanding of the fundamental principles and practices of the contemporary global creative industries.
	KU2	Knowledge and understanding of the external creative industries environment and its impact upon local, national and global levels of strategy, behaviour, management and sustainability.
	KU3	Understanding and insight into different art & design practices, their diverse nature, purposes, structures and operations and their influence upon the external environment.
	KU4	A critical understanding of the ethical, legal, professional, and operational frameworks within which the creative industries operate.
	KU5	A critical understanding of processes, procedures and practices for effective management of products, services and people.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
	KU6	A critical understanding of the evolving concepts, theories and models within the study of art & design across a range of practical and hypothetical scenarios.
	KU7	An ability to evaluate and analyse a range of concepts, theories and models to make appropriate art & design decisions.
	KU8	An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.	CS1	Apply knowledge and understanding of essential concepts, principles and models within the contemporary global creative industries.
	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.
	AS2	Apply innovative art & design ideas to develop and create new products or services that respond to the changing nature of the creative industries.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.
	AS4	Develop outcomes for clients/businesses using appropriate practices and data to make justified recommendations.
	CS2	Develop different strategies and methods to show how resources (human, financial and information) are integrated and effectively managed to successfully meet objectives.

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
<p>Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study.</p>	CS3	Critically evaluate current principles of the creative industries, and their application to problem-solving.
	CS4	Apply project management tools/techniques for reporting and planning, control and problem solving.
	KU9	Knowledge and understanding of how the key aspects of how the creative industries influence the development of people and businesses.
	CS5	Critique a range of art & design technology systems and operations and their application to maximise and successfully meet strategic objectives.
	KU10	An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.
<p>An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.</p>	TS1	Develop a skill-set to enable the evaluation of appropriate actions taken for solving problems in a specific art & design context.
	TS2	Self-reflection, including self-awareness; the ability to become an effective independent student and appreciate the value of the self-reflection process.

Typically, holders of the qualification will be able to:

FHEQ Level 5 descriptor		Art & design HND Programme Outcome
Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.	TS3	Competently use digital literacy to access a broad range of research sources, data and information.
	CS6	Interpret, analyse and evaluate a range of data, sources and information to inform evidence based decision-making.
	CS7	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real world creative industries scenarios.
Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.	TS4	Communicate confidently and effectively, both orally and in writing both internally and externally with creative industries professionals and other stakeholders.
	TS5	Communicate ideas and arguments in an innovative manner using a range of digital media.
	AS5	Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.
	TS6	Demonstrate strong interpersonal skills, including effective listening and oral communication skills, as well as the associated ability to persuade, present, pitch and negotiate.



FHEQ Level 5 descriptor		Art & design HND Programme Outcomes
Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.	TS7	Identify personal and professional goals for Continuing Professional Development to enhance competence to practice within a chosen creative industries field.
	TS8	Take advantage of available pathways for Continuing Professional Development through higher education and Professional Body Qualifications.

Holders will also have:

FHEQ Level 5 descriptor		Art & design HND Programme Outcomes
The qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.	TS9	Develop a range of skills to ensure effective team working, independent initiatives, organisational competence and problem solving strategies.
	TS10	Reflect adaptability and flexibility in approach to art & design; showing resilience under pressure and meeting challenging targets within given deadlines.
	TS11	Use quantitative skills to manipulate data, evaluate and verify existing theory.
	CS8	Evaluate the changing needs of the creative industries and have confidence to self-evaluate and undertake additional CPD as necessary.
	TS12	Emotional intelligence and sensitivity to diversity in relation to people and cultures.

## Appendix 4: HNC/HND Art and Design Programme Outcomes for Students

Unit	Knowledge and Understanding										Cognitive Skills								Applied Skills					Transferable Skills											
	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	1	2	3	4	5	1	2	3	4	5	6	7	8	9	10	11	12
1	x	x	x	x	x	x		x	x	x	x	x		x		x		x		x		x	x	x			x	x	x	x		x	x		
2		x	x			x	x								x										x									x	
3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x		x	x			
4	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x							x	x		
5	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
6	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x						x	x		
7	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x						x	x		
8	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x						x	x		
9	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
10	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
11	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
12	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
13	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x								x	x		
14	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
15	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
16	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
17	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
18	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
19	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
20	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x			
21	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		
22	x		x			x	x			x	x		x		x	x	x		x	x		x	x	x	x	x						x	x		

Unit	Knowledge and Understanding								Cognitive Skills											Applied Skills						Transferable Skills										
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	1	2	3	4	5	6	1	2	3	4	5	6	7	8	9	10	11
23	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x			x	
24	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x	x	x	
25	x		x			x	x			x	x		x		x	x			x	x		x	x		x	x						x	x		x	
26	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x		x	
27	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x						x	x		x	
28	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x	x		x	
29	x		x		x	x	x			x	x	x	x	x	x	x			x			x	x		x	x						x	x		x	
30	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x					x			x	
31	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x	x				x		x	x	
32	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x		x		x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	
33	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
34	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
35	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
36	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
37	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
38	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
39	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
40	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
41	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x	x	x	x	x					x	x	x	x	
42	x		x			x	x		x	x	x	x	x	x	x	x			x	x	x	x	x		x	x	x					x		x	x	
43	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x					x	x		x	
44	x		x			x	x			x	x		x			x	x		x	x	x	x	x		x	x	x	x				x			x	
45	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x					x	x	x	x	

Unit	Knowledge and Understanding								Cognitive Skills											Applied Skills						Transferable Skills															
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	1	2	3	4	5	6	1	2	3	4	5	6	7	8	9	10	11					
46	x		x			x	x			x	x		x		x	x	x		x		x	x	x		x	x							x	x			x				
47	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x	x						x			x				
48	x		x			x	x			x	x		x			x	x		x	x	x	x	x		x	x	x							x			x				
49	x		x			x	x		x	x	x	x	x	x		x	x		x	x	x	x	x		x	x	x							x		x	x				
50	x		x			x	x			x	x		x		x	x	x		x		x	x	x		x	x								x	x		x				
51	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x							x	x		x				
52	x		x			x	x			x	x		x		x	x	x		x	x	x	x	x		x	x	x	x							x	x		x			
53	x		x		x	x	x	x	x	x	x	x	x	x	x	x		x		x	x	x	x		x	x									x	x		x			
54	x		x			x	x			x	x		x		x	x			x	x		x	x		x	x	x								x	x		x			
55	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x									x	x		x		
56	x		x	x	x	x	x	x	x	x	x	x	x	x	x			x			x	x	x		x	x		x								x	x		x		
57	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x	x									x	x		x		
58	x	x	x		x	x	x	x	x	x	x	x			x	x	x	x	x		x		x	x	x	x	x	x	x	x	x	x	x	x	x		x	x			
59	x		x			x	x			x	x		x		x	x	x		x			x	x	x		x	x	x	x								x	x	x	x	
60	x		x			x	x			x	x		x		x	x	x		x	x		x	x		x	x											x	x		x	
61	x	x	x		x	x	x	x	x	x	x	x			x	x	x	x	x		x		x	x	x	x	x	x	x	x	x	x	x	x	x	x			x		
62	x		x			x	x			x	x	x	x		x	x	x		x			x	x	x		x	x										x	x	x	x	
63	x	x	x			x	x		x							x					x	x	x		x	x	x	x													
64	x	x	x			x	x		x							x					x	x	x		x	x	x	x											x		
65	x	x	x	x	x	x	x		x	x	x	x	x	x	x					x	x		x	x	x			x	x	x											
66	x	x	x	x	x	x	x		x	x	x	x	x	x	x					x	x		x	x	x			x	x	x											
67	x	x	x	x	x	x	x		x	x	x	x	x	x	x					x	x		x	x	x			x	x	x	x							x	x		
68	x	x	x	x	x	x	x		x	x	x	x	x	x						x	x		x	x	x			x	x	x	x							x	x		
69	x	x	x	x	x	x	x		x	x	x	x	x	x						x	x		x	x	x			x	x	x	x							x	x		

## Appendix 5: Transferable skills mapping

### Pearson BTEC Level 4 Higher National Certificate in Art and Design: mapping of transferable employability and academic study skills

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
1		x		x	x				x	x		x	x	x
2		x		x		x			x	x	x			x
3		x	x	x	x	x	x	x	x	x	x			
4		x	x	x		x	x	x	x	x				
5		x	x	x	x	x	x	x	x	x				
6		x	x		x	x		x	x	x				
7		x	x	x	x	x	x	x	x	x				
8		x	x	x	x	x	x	x	x	x				
9		x	x	x	x	x	x	x	x	x	x			x
10		x	x	x	x	x	x	x	x	x		x		
11		x	x	x	x	x	x	x	x	x	x			x
12		x	x	x	x	x	x	x	x	x	x			x
13	x	x	x	x	x		x	x	x	x				
14	x	x	x	x	x	x	x	x	x	x	x	x		x

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
15	x	x	x	x	x	x	x	x	x	x	x	x		x
16	x	x	x	x	x	x	x	x	x	x				
17	x	x	x	x	x		x	x	x	x	x			x
18	x	x	x	x	x	x	x	x	x	x	x	x		x
19	x	x	x	x	x	x	x	x	x	x	x	x	x	x
20	x	x	x	x	x	x	x	x	x	x	x	x	x	x
21	x	x	x	x	x		x	x	x	x	x	x	x	x
22	x	x	x	x	x		x	x	x	x	x	x	x	x
23	x	x	x	x	x		x	x	x	x	x	x	x	x
24	x	x	x	x	x		x	x	x	x	x	x	x	x
25	x	x	x	x	x	x		x	x	x	x	x	x	x
26	x	x	x	x	x	x	x	x	x	x	x	x	x	x
27	x	x	x	x	x	x	x	x	x	x	x	x	x	x
28	x	x	x	x	x		x	x	x	x	x	x	x	x
29	x	x	x		x	x		x	x	x		x	x	x
30	x	x	x	x	x	x	x	x	x	x	x	x	x	x
31	x	x	x	x			x	x	x	x	x		x	x
32		x		x	x	x	x		x		x	x		x

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
	Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership
33	x	x	x	x	x		x	x	x	x	x	x	x	
34	x	x	x	x	x	x	x	x	x	x	x	x	x	x
35	x	x	x	x	x	x	x	x	x	x	x	x	x	x
36	x	x	x	x	x	x	x	x	x	x	x	x	x	x
37	x	x	x	x	x	x	x	x	x	x	x	x	x	x
38	x	x	x	x	x	x	x	x	x	x	x	x	x	x
39	x	x	x	x	x	x	x	x	x	x	x	x	x	x
40	x	x	x	x	x	x	x	x	x	x	x	x	x	x
41	x	x	x	x	x	x	x	x	x	x	x	x	x	x
42	x	x	x	x	x		x	x	x	x		x	x	x
43	x	x	x		x	x		x	x	x		x		
44	x	x	x	x			x	x	x	x				x
45	x	x	x	x	x	x	x	x	x	x		x	x	x
46	x		x	x	x	x		x	x	x		x		
47	x	x	x	x	x	x	x	x	x	x		x	x	x
48	x	x	x	x			x	x	x	x	x			x
49	x	x	x	x	x		x	x	x	x		x	x	x
50	x	x	x	x				x	x	x		x		
51	x	x	x		x	x	x	x	x	x				

Skill Set	Cognitive skills						Intra-personal Skills					Interpersonal Skills		
Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self Management	Independent learning	Self Reflection	Team Work	Leadership	Cultural Awareness
52	x	x	x	x	x		x	x	x	x	x	x	x	x
53	x	x	x	x	x	x		x	x	x	x	x	x	
54	x	x	x	x	x	x	x	x	x	x	x	x		
55	x	x	x	x			x	x	x	x	x			x
56	x	x	x	x	x		x	x	x	x	x	x	x	
57	x	x	x		x	x	x	x	x	x	x			
58	x	x	x	x	x	x		x	x	x	x	x		x
59	x	x	x	x	x	x		x	x	x		x	x	x
60	x	x	x	x	x	x	x	x	x	x				
61	x	x	x	x	x		x	x	x	x	x	x	x	
62	x	x	x	x	x	x	x	x	x	x		x	x	x
63	x	x	x	x			x		x	x				x
64	x	x	x	x	x		x	x	x	x	x			x
65	x	x	x	x	x		x	x	x	x	x			x
66	x	x	x	x	x		x	x	x	x	x	x	x	x
67	x	x	x	x	x		x	x	x	x	x	x	x	x
68	x	x	x	x	x		x	x	x	x	x	x	x	x
69	x	x	x	x	x		x	x	x	x	x	x	x	x



## Appendix 6: Recognition of Prior Learning

### QCF Pearson BTEC Level 4 Higher National Certificate in Art & Design unit content mapped to the Level 4 units available in the RQF Pearson BTEC Higher National in Art & Design

#### Unit Mapping Overview

This mapping document is designed to support centres who wish to recognise student achievement in older QCF Higher Nationals within the new RQF suites. The document demonstrates where content is covered in the new suite, and where there is new content to cover to ensure full coverage of learning outcomes.

P – Partial mapping (some topics from the old unit appear in the new unit)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

N – New unit

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
1	Professional Development		N
2	Contextual Studies	3	X
3	Individual Project (Pearson Set)	2	X
4	Techniques & Processes	11	X
5	3D Practices	103	X
6	Materials & Structures	103 11 21 94	P
7	Computer Aided Design (CAD)	84	X
8	Pattern Cutting & Garment Making	49	X
9	Fashion & Textiles Practices	37 47	X
10	Lighting for Photography	105	X
11	Photographic Practices	105	X
12	Screen-based Practices	84	X

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
13	Typography	24	X
14	Graphic Design Practices	30	X
15	Media Practices	123	X
16	Material Practices	94	P
		103	P
17	Art/Craft Production	10	X
18	Digital Design Practices	63	X
19	Packaging Design	10	P
		17	P
		88	P
		95	P
20	Ceramic & Glass	96	X
21	Accessories	45	P
		46	P
22	Printmaking	120	X
23	Fashion Collection	47	X
24	Visual Merchandising	17	X
25	Surveying & Measuring		N
26	Darkroom Techniques	106	X
27	Textile Technology	45	X
28	Communication in Art & Design	1	P
		30	P
29	Workflows		N
30	Surface Design		N
31	Visual Narratives	1	P
		2	P
		30	P
63	Principles of Live Drawing	45	P
65	Location Photography	107	P
		110	P

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
66	Studio Photography	105 107 110	P P P

## Unit Mapping Depth

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
6	Materials & Structures	11	Design Principles	3	2
		21	Personal Style in Graphic Design	2	3
		94	Visual and Personal Presentation	3	4
		103	Properties of 3D Materials	1	1
16	Material Practices	94	Visual and Personal Presentation	3	4
		103	Properties of 3D Materials	2	1
				3	2
				4	3
19	Packaging Design	10	Design Method	2	4
		17	Products, Marketing and Advertising Media	3	2
		88	Product Design	3	3
		95	Marketing for 3D Design	2	1
21	Accessories	45	Design Exploration in Fashion	1	2
				3	3
		46	Design Application in Fashion	1	1
				4	4
31	Visual Narratives	1	Visual Communication in Art and Design	2	2
				3	3
		2	Idea Generation and Development in Art and Design	4	1
		30	Visual Communication in Graphic Design	4	4
63	Principles of Lifedrawing	45	Design Exploration in Fashion	1	3

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
65	Location Photography	107	Visual Language in Photography	2	1
				4	4
		110	Photographic Techniques	1	1,2
				4	4
66	Studio Photography	105	Studio Practice in Photography	2,3,4	2
				1	1,3
		107	Visual Language in Photography	2	1
				4	4
		110	Photographic Techniques	2	3
				4	4

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