

# Applied AS/A Level GCE

## Teachers' Handbook

### **GCE in Applied Art and Design**

OCR Advanced Subsidiary GCE in Applied Art and Design H013

OCR Advanced Subsidiary GCE in Applied Art and Design (Double Award) H213

OCR Advanced GCE in Applied Art and Design H413

OCR Advanced GCE in Applied Art and Design (Double Award) H613

This handbook is designed to accompany the revised OCR GCE in Applied Art and Design specification.

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# Introduction

These specifications are designed to provide candidates with an introduction to Applied Art and Design.

These specifications are set out in the form of units. Each teaching unit is assessed by its associated unit of assessment. Guidance notes are provided with these specifications to assist teachers in understanding the detail necessary for each unit.

It is important to make the point that the Teacher Support plays a secondary role to the Specification itself. The Specification is the document on which assessment is based and specifies what content and skills need to be covered in delivering the course. At all times, therefore, this teacher support should be read in conjunction with the Specification. If clarification on a particular point is sought then that clarification should be found in the Specification itself.

OCR recognises that the teaching of this qualification will vary greatly from school to school and from teacher to teacher. With that in mind, this Teacher's Handbook is offered as guidance but will be subject to modifications by the individual teacher.

# Unit F140: 2D and 3D Skills, Materials and Techniques

## Guidance on Delivery

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In this unit candidates are provided with the opportunity to explore 2D and 3D skills, materials and techniques. Candidates can produce work in different art, craft and design contexts.

Delivery of the unit should encourage candidates to understand the fundamental nature of mark-making and object-making, the need for regular practice and the need to produce work independently.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

This unit is linked to Unit F141: *Communication and meaning through visual language* in which candidates use the skills learnt to demonstrate how visual language can express communication and meaning. This unit is also closely linked to Unit F142: *Preparing and working to a brief* which introduces candidates to working to the constraints of an externally-set brief.

Candidates need to be able to identify 2D and 3D formal elements and use them effectively. They need to carry out investigations of basic elements and their relationships (visual dynamics) by experimenting with a wide range of techniques and media using a variety of sources. Candidates need to develop their understanding and practise their skills through assignments, projects and workshop sessions. Regular feedback may be given to candidates through discussions using the assessment criteria.

Set activities used to develop candidates' skills in 2D and 3D visual language may be based on any theme, topic or brief. Candidates need to develop their use of different sources as starting points for artwork(s). They need to be encouraged to use a variety of primary and secondary source material, including investigations into the work of historical and contemporary artists, craftspeople and designers, and the technological developments of their time. Candidates need to develop an awareness of how new technology changes the way we view and shape the world.

Candidates need to be encouraged to investigate creative opportunities through experimentation. To do this effectively they need to learn investigative techniques and be encouraged to approach the development of their ideas with an open, creative mind. Investigations can be teacher-led. For example candidates can be told about a property of a medium, and then shown the technique, before they practise using it.

Regular feedback may be given to candidates through day-to-day discussion using the assessment criteria.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher. Candidates will show evidence of their 2D and 3D skills when producing work for other units, such as Unit F144: *3D design* and Unit F145: *Fashion and textiles*.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the Marking Criteria Grid. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the Marking Criteria Grid for each unit in the specification. Please note that the body of the grid is generic to all units but the banner, (the top section of the grid), will be specific to this unit.

The information on this grid will eventually be transferred onto a Unit Recording Sheet to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A Coursework Administration Pack will be supplied, containing all relevant Unit Recording Sheets. Where marking for this unit has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the Marking Criteria Grids.

### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

A wide range of media, materials and technologies covering 2D and 3D needs to be available to candidates for the investigation and experimentation stages of this unit, as well as for the production of the outcome(s). The techniques and processes that candidates select will largely depend on the equipment and media available in each centre and the artists, craftspeople and designers they have researched, but it is expected that candidates will familiarise themselves with as broad a range as possible, though not all candidates will have the opportunity to use the whole range.

Candidates also need access to books, magazines and the Internet and, if possible, access to practising artists, craftspeople and designers, in addition to galleries and museums.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Text books

Bruce S	<i>The Art of Handbuilt Ceramics</i>	The Crowood Press 2000	186 126 3627
Connell J	<i>The Potter's Guide to Ceramic Surfaces</i>	Apple Press 2002	184 092 3601
Drysdale-Green J	<i>ArtEffects</i>	Watson-Guptil Publications 1993	082 302 5292
French N	<i>The Potter's Directory of Shape and Form</i>	A&C Black 1998	071 364 8791
Gair A	<i>Collins Artist's Manual</i>	Collins 1999	000 413 3633
Godfrey T	<i>Drawing Today</i>	Phaidon Press 1990	071 482 5670
Hamer F & Hamer J	<i>Ceramics: The Potter's Dictionary of Materials and Techniques</i>	A&C Black 1997 Hardback 2004	071 364 4184 071 366 4088
Leland N & Williams VL	<i>Creative Collage Techniques</i>	North Light Books 2001	158 180 0983
Leland N	<i>The Creative Artist</i>	North Light Books 1993	089 134 4659
Monahan P, Seliqman P & Clouse W	<i>Hamlyn Art School: A Complete Painters Course</i>	Hamlyn 2000	060 060 1463
Rossol M	<i>The Artists' Complete Health and Safety Guide</i>	Allworth Press 1994	188 055 9188
Saxton C (Ed)	<i>Art School: An Instructional Guide Based on the Teaching of Leading Art Colleges</i>	Papermac 1982	033 332 3246
Smith R	<i>The Artist's Handbook</i>	DK Publishing Inc 2003	078 949 3365

# Unit F141: Communication and meaning through visual language

## Guidance on Delivery

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This unit allows candidates to investigate the power of visual communication and helps them to develop their ability to use visual language creatively to convey meanings, messages and information. The unit builds on Unit F140: *2D and 3D skills, materials and techniques*.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates can produce work in any specialist pathway, including Fine Art, 3D design, fashion, textiles and surface pattern and communications (graphic design, photography, film, video and multimedia). They need opportunities to practise their skills.

Candidates need to study a range of historical and contemporary artists, craftspeople and designers from key movements, styles and schools, as well as underlying themes, such as:

- abstraction;
- symbolism;
- conflict;
- myth and fantasy;
- narrative.

Through the exploration of others' work, candidates need to be encouraged to study the uses and purposes of visual language as a separate, broad issue. Their study needs to go beyond 'vocabulary and syntax' and needs to explore the selective interpretation of visual experience and the communication of specific ideas or messages.

Candidates need to be encouraged to think about the way that all kinds of art, craft and design work convey meanings, messages or information, for example the way in which:

- paintings and sculptures convey meanings and messages about the ideas of their creators and about the societies or cultures in which they work;
- package designs convey messages and information about the products contained in the packages, eg whether they are cheap or expensive and what kind of person is expected to buy them;

- products can convey information in the way they are designed and made, eg through scale, styling and materials;
- clothes convey messages about the people wearing them, eg what kind of person they are or what kind of job do they do;
- advertisements for cars convey messages about the lifestyles of the people who would like to drive them;
- news photographs convey information about the issues surrounding current affairs.

Candidates need to be encouraged to analyse their response to others' work and say what they think and feel about it. Opportunities need to be provided throughout the learning programme for candidates to discuss the range of meanings – overt and covert – in art, craft and design, and to apply the knowledge they have gained to images seen for the first time.

When exploring signs and symbols with specific 'cultural meaning', candidates could consider some of the following:

- the colour of clothes worn to show respect for the dead; in western society black is considered to be the colour of mourning whereas in some Far Eastern countries white is worn for the same purpose;
- the use of the reversed swastika as a symbol of war and the Nazi party in Germany in the 1930s and 40s and its use as a symbol of peace in ancient Greece and in the Hindu religion;
- the use of a red cross to represent the aid organisation the *Red Cross* and the use of a red crescent by Muslim branches of the same organisation.

These are just a small number of examples that may be used but are an indication of the type of themes that candidates may wish to study. Studies of the themes need to preferably be set in the context of inventive project work through which candidates are encouraged to explore a wide range of 'territory', rather than through a dry and sterile categorisation of limited ranges of images and ideas.

Regular feedback may be given to candidates through day-to-day discussion using the assessment criteria.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which can be built up over the course. This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records need to be maintained by both candidates and you, the teacher. Candidates will show evidence of their 2D and 3D visual language skills when producing work for other units.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

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### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

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### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

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Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

# Resources

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The resources listed here are particular to this unit.

Candidates need access to as wide a range of materials, media and technologies as possible, though it is understood that not all candidates will use the whole range.

Candidates also need access to books, guides, maps, film, newspapers, magazines, the Internet and, if possible, to practising artists, craftspeople and designers, as well as to galleries and museums.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Text books

Arnheim R	<i>Art and Visual Perception</i>	University of California Press 1983	052 002 6136
Bonnici P	<i>Visual Language: Design Fundamentals</i>	Rotovision 1999	288 046 3882
Gage J	<i>Colour and Meaning: Art, Science and Symbolism</i>	Thames & Hudson 2000	050 028 2153
Gombrich EH	<i>Art and Illusion: A Study in the Psychology of Visual Perspective</i>	Phaidon 2002	071 484 2087
Gregory RL	<i>Eye and Brain: The Psychology of Seeing</i>	OUP 1997	019 852 4129
Itten J	<i>Design and Form: The Basic Course at the Bauhaus and Later</i>	John Wiley & Sons 1975 revised edition	047 128 9302
Kress G & Van Leeuwen T	<i>Visual Design</i>	Routledge 1996	041 510 6001
Lauer P	<i>Design Basics</i>	Wadsworth 2004	053 462 5592
Lester PM	<i>Visual Communication: Images with Messages</i>	Wadsworth 2002	053 456 2442
Ocvirk OE, Stinson R & Wigg PR	<i>Art Fundamentals: Theory and Practice</i>	McGraw-Hill. 2001	007 248 3512
Rose G	<i>Visual Methodologies: An Introduction to the Interpretation of Visual Materials</i>	Sage 2001	076 196 665X
de Saumarez M	<i>Basic Design: The Dynamics of Visual Form</i>	Herbert Press, 2001	071 365 2411
Stangos N (Ed)	<i>Concepts of Modern Art</i>	Thames & Hudson 1994	050 020 2680 019 852 4129

# Unit F142: Preparing and working to a brief

## Guidance on Delivery

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In this unit, candidates learn to understand and use the creative process to meet a set brief in art, craft or design. It is assessed through an externally-set brief which is set at the start of the course. **A new project brief is set each year and will be live for one January and June series only.** There is no set time-limit for the preparatory research and work necessary to plan and produce the final outcome/solution to the brief. They need to be able to draw on the knowledge and skills developed in other units to carry out their own project confidently.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

Candidates need to realise that briefs can be approached in a personal way. They need to be encouraged to adopt a professional approach through planning, recording and evaluating their progress.

Candidates need to be encouraged to:

- clarify accurately the requirements of a set brief, eg by asking questions;
- carry out effective research and use this to understand the brief and to inspire ideas;
- explore and develop creative opportunities, using any media or materials available;
- make realistic plans and work within tight deadlines;
- select and use media, materials, technology, processes and techniques in skilful and innovative ways;
- use effective working methods to develop creative outcomes, while working within the confines of the brief;
- develop creative and clear ways of recording the development of their ideas and thinking, and any modifications and refinements made to their work;
- review how they worked and resolved practical constraints, and the extent to which their outcome met the project objectives;
- discuss their working methods and final work with others, and take any criticism offered constructively;
- present work effectively.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed by an *external* assessment which is a brief that is externally set, internally marked (teacher marked) and externally moderated by OCR. The portfolio can be built up over the course. This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

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### Selecting work for the portfolio

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## Determining a candidate's mark

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The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Candidates need access to books, magazines, libraries, the Internet, galleries, museums, retail outlets and collections. They also need access to a range of making facilities appropriate to their chosen areas of interest. Specific resources relating to the set theme for external assessment will be identified within the question paper each year.

Candidates also need access to a range of recording formats such as photography, video and ICT.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### **Text Books**

Goodrich K	<i>Design Secrets: Products 50 Real Life Projects Uncovered</i>	Rockport 2003	156 496 4760
Norman DA	<i>The Design of Everyday Things</i>	Basic Book 2002	046 506 7107

# Unit F143: The creative process

## Guidance on Delivery

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In this unit candidates are provided with the opportunity to explore the creative process in response to an externally-set project brief. The project brief is set at the start of the course. **A new project brief will be set each year and will be 'live' for one January and June series only.** There is no set time-limit for the preparatory research and work necessary to plan and produce the final outcome/solution to the brief. The submission of the work must meet the deadline for presentation to the client which will be a deadline date set by you. Failure to submit work to the deadline means it cannot be entered for marking and moderation at the proposed session. The deadline date you set needs to allow you sufficient time to mark the work and submit the marks to OCR by the deadline for receipt of marks. The creative process links to all units and candidates need to be encouraged to use the areas of the creative process in producing **all** work.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

It is important that candidates understand that although there is a sequence to developing artworks, they need to be encouraged to revisit the areas of the creative process throughout the production of work. Candidates also need to understand that the creative process is applicable to the production of work in all pathways and vocational contexts.

Candidates need to learn how to use a starting point, tackle a brief and explore the possibilities in a wide and varied manner. They need to be given guidance on where to look for sources of information and how to explore different approaches. Candidates need to be given guidance on how to develop and investigate ideas when using starting points or working to a brief.

This unit is assessed through candidates' portfolios, which will be built up over the course, and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

# Guide to Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course, and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

## Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to

the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Candidates need access to books, magazines, libraries, the Internet, galleries, museums, retail outlets and collections. They also need access to a range of making facilities appropriate to their chosen area(s) of interest. Specific resources relating to the set theme for external assessment will be identified within the question paper each year.

Candidates also need access to a range of recording formats such as photography, video and ICT.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Text Books

Bayles D & Orland T	<i>Art &amp; Fear: Observations on the Perils (and Rewards) of Art-making</i>	Image Continuum	096 145 4733
Fletcher A	<i>The Art of Looking Sideways</i>	Phaidon Press 2001	071 483 4491
Maisel E	<i>Fearless Creating: A Step-by-Step Guide to Starting and Completing Your Work of Art</i>	GP Putnam's & Sons 1995	087 477 8050
Swan-Jones L	<i>Art Information and the Internet</i>	Greenwood Press 1998 Fitzroy Dearbon	019 280 0434 157 958 0955

# Unit F144: 3D Design

## Guidance on Delivery

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This unit focuses on practising and developing 3D visual language skills. Candidates will develop their understanding of the potential and limitations of materials, techniques, processes and associated 3D technologies in art, craft and design. The object-making techniques that candidates choose to explore for this unit need to be linked to their work in other units. Candidates need to be encouraged to recognise the differences and links between the areas covered by each unit.

The scope and purpose of this unit should **not** be confused with Unit F141: *Communication and meaning through visual language*, which is concerned with exploring the power of visual language.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

Candidates need to be able to identify 3D formal elements and use them effectively. They need to carry out a systematic study of basic elements and their relationships (visual dynamics) by experimenting with a wide range of techniques and media using a variety of sources. Candidates need to develop their understanding and practise their skills through assignments, projects and workshop sessions. Regular feedback may be given to candidates through discussions using the assessment criteria.

Candidates need to be encouraged to investigate creative opportunities through experimentation. To do this effectively they need to learn investigative techniques and be encouraged to approach the development of their ideas with an open, creative mind. Investigations can be teacher-led. For example, candidates can be told that a property of wood is that it can be steamed and bent, then be shown the technique before practicing it themselves.

Regular feedback may be given to candidates through day-to-day discussion using the assessment criteria.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates will show evidence of their 3D visual language skills when producing work for other units, such as Unit F141: *Communication and meaning through visual language*, Unit F142: *Preparing and working to a brief* and Unit F143: *The creative process*.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

The summative project needs to include sufficient work that covers development of ideas from initial thoughts to final outcome. Witness statements could be included to confirm discussions, eg during tutorials and group critiques. Statements need to be cross-referenced to annotations in sketchbooks and/or other work by candidates.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Resources are critical in this unit and candidates need access to a wide range of media and materials. They also need access to hand tools, power tools, machinery and technologies such as reprographic or computer-based equipment.

The techniques and processes that candidates select will largely depend on the equipment and media available in each centre, but it is expected that candidates will familiarise themselves with as broad a range as possible, though not all candidates will use the whole range.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Text Books

Butler J, Holden K & Lidwell W	<i>Universal Principles of Design: 100 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach Through Design</i>	Rockport 2003	159 253 0079
Fiell CP	<i>Design of the 20th Century</i>	Taschen 1999	382 285 8730
Forty A	<i>Objects of Desire: Design and Society, 1750-1980</i>	Thames & Hudson 1986	050 027 4126
Johnson M	<i>Problem Solved: A Primer in Design and Communications</i>	Phaidon Press 2002	071 484 1749
Norman DA	<i>The Design of Everyday Things</i>	Basic Books 2002	046 506 7107
Rossol M	<i>The Artists' Complete Health and Safety Guide</i>	Allworth Press 1994	188 055 9188
Sparke P	<i>An Introduction to Design and Culture of the 20th Century</i>	Routledge 1995	041 526 3352

# Unit F145: Fashion and Textiles

## Guidance on Delivery

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In this unit candidates are provided with an opportunity to explore the creative potential of the range of fashion and textile processes. They need to be encouraged to develop their understanding of the potential uses and limitations of materials, techniques and technologies.

This broad-based unit provides opportunity for candidates to become aware of the whole range of fashion and textiles, but candidates are required to produce a final piece of work for **one** area only, eg a fashion illustration accompanied by a textile sample created by the candidate.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

Although candidates will consider examples given for construction, surface treatment and finishing, it is not intended that they will produce work using all of the examples given. They need to demonstrate skills and knowledge in at least **one** area and show awareness of others. These may be used alone or in combination.

Health and safety is most important in an area where candidates are encouraged to use chemical dyes and bleaches in an experimental way. They need to be made aware of particular safe working practices and their responsibilities within the studio. The effects of health and safety legislation on professional practice needs to be understood.

Candidates may present their ideas, development work and solutions in any suitable format such as photographs, drawings, colour studies, mood boards, textile samples and fashion illustrations.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

To accompany their final outcome, candidates need to provide sketchbooks or worksheets containing evidence of exploration and demonstrating skill and knowledge in at least **one** area of fashion and textiles. Processes and techniques need to be documented by way of notes, experiments and investigative samples. This work needs to be annotated in order to provide evidence of candidates' planning, the proposed use and placement of their work, their aesthetic judgment and critical ability.

This will encourage in candidates the reflective skills from which objective and critical evaluation can develop. This needs to be seen as an important aspect of studio practice and needs to be ongoing, wherever possible.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

## Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

The techniques and processes that candidates select will largely depend on the equipment and media available in each centre, and the artists, craftspeople and designers they have researched, but it is expected that candidates will familiarise themselves with as broad a range as possible, though not all candidates will use the whole range. Whilst sophisticated equipment may be provided, it is perfectly possible for successful completion of this unit using basic domestic equipment and simple materials. However, a wide range of materials, media and processes need to be available for the investigative stages to enable candidates to make informed choices about their own work.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Textbooks

Braddock SE & O'Mahony M	<i>Techno Textiles: Revolutionary Fabrics for Fashion and Design</i>	Thames & Hudson 1999	050 028 0967
Braddock SE & O'Mahony M	<i>Sportstech: Revolutionary Fabrics, Fashion and Design</i>	Thames & Hudson 2002	050 051 0865
Colchester C	<i>The New Textiles: Trends and Traditions</i>	Thames & Hudson 1993	050 027 7370
Gale C & Kaur J	<i>The Textile Book</i>	Berg 2002	185 973 5126
Hibbert R	<i>Textile Innovation: Traditional, Modern and Smart Textiles</i>	Line 2001	095 401 1007
Quinn B	<i>Techno Fashion</i>	Berg 2002	185 973 6203
Schoeser M	<i>World Textiles: A Concise History</i>	Thames & Hudson 2003	050 020 3695

# Unit F146: Graphic design

## Guidance on Delivery

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In this unit candidates are provided with an opportunity to explore the creative potential of a broad range of graphic forms and processes. They need to be encouraged to develop their understanding of the potential uses and limitations of media, techniques and technologies.

When planning and designing your course you could consider delivering and assessing the units in an *integrated way*. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in each of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

Although candidates will consider examples such as typography, illustration, photography, printmaking and digital media, it is not intended that they will produce work using all of the examples given. Candidates need to explore at least **three** areas in order to understand how areas can be combined in the graphic design field. They need to demonstrate skills and knowledge in at least **one** area and show awareness of others. The skills and knowledge may be used alone or in combination – this will depend upon resources available in the centre.

This unit focuses on developing graphic skills through visual and practical research leading to the production of a body of work that demonstrates broad understanding of graphic design.

This unit encourages candidates to explore ideas and feelings by investigating and selecting media and processes and relating the subject of their work to a cultural or historical context.

You need to take into account the developmental process of graphics; combining ideas, subject matter, material properties and the recording and exploring of visual characteristics. These stages, although developmental, are not necessarily linear and so movement between various stages in the process needs to be clarified with candidates.

Candidates need to learn how to develop and use specific skills and techniques in relation to the materials they will explore. It is likely that a number of individual skills- and technique-based activities will need to be completed before appropriate levels of knowledge and skills are acquired.

The exact nature and range of activities will be influenced by the eventual focus of the summative project. These activities might include:

- accurate typeface tracing;
- simple pack construction;
- interpretation of words into image, type and element composition within a given format.

In addition to practical and creative design activities, topics for graphic design assignments need to be evolved to expose candidates to concepts of a broader nature. For example, poster and

magazine page design assignments might be based on ethnic, historical or other knowledge-based content. This will require initial inquiry, reference gathering and conclusion, before image research, development and evolution processes commence. Point of sale and product pack assignments could include examination of basic marketing concepts such as 'unique selling points', or the consideration of differing perceptions and graphic representations of 'quality'.

Whatever the knowledge base, the practical work in briefs/assignments needs to allow the broad, creative and exploratory approach of mandatory units to be pursued through extensive visual research, image development processes through sketchbooks and 'worksheet' processes. This needs to be followed by the focusing, consideration and finalising of layout possibilities, via initial research drawings, into design solutions for presentation.

For their project, candidates need to demonstrate:

- research processes;
- media and colour experimentation and exploration;
- type and image analysis;
- selection, manipulation and progressive development of imagery;
- composition and layout consideration for the graphic format.

Candidates need to analyse, reflect on and interpret their work through discussions and tutorials which should encourage them to make personal interpretations and critical appraisals; comparing similarities and differences in use of visual language, intention, style, content, idea etc. Annotation as part of the research process can provide clear evidence of reflective thinking in relation to work undertaken.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work. Documentary records should be maintained by both candidates and you, the teacher.

Candidates will show evidence of the mandatory units when producing work for this unit. 2D visual language skills will be essential and candidates may be advised to develop their painting and drawing skills before undertaking this unit.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

## Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the best one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the AS standard should not be marked down in consequence.)

Only one mark per AO section will be entered. The final mark is out of a total of 100 and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

# Resources

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The resources listed here are particular to this unit.

Resources and materials are a critical aspect of this unit and candidates need to experience a range of the activities outlined in the guidance before going on to develop their work. Candidates will need to have knowledge of as wide a range of tools, materials and media as possible, though it is understood that not all candidates will use the whole range.

Candidates will need access to a range of resources including:

- books and magazines;
- digital information;
- professional software packages for DTP, image creation and image manipulation;
- printers, scanners, drawing tablets, pens, photocopiers and cameras.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Textbooks

Fiell C	<i>Graphic Design in the 21st Century</i>	Taschen 2003	382 281 6051
Gordon B & Gordon M	<i>The Complete Guide to Digital Graphic Design</i>	Thames & Hudson 2002	050 028 315X
Hollis R	<i>Graphic Design: A Concise History</i>	Thames & Hudson 2001	050 020 3474
McLean R	<i>Typography</i>	Thames & Hudson Manuals 1980	050 068 0221
Mitton M	<i>Interior Design Visual Presentation: A Guide to Graphics, Models &amp; Presentation Techniques</i>	John Wiley & Sons 2003	047 122 5525
Pipes A	<i>Production for Graphic Designers</i>	Overlook Press 2001	158 567 1592
Reason R	<i>Communicating With Type</i>	Hayden Books 1997	156 830 3904

# Unit F147: Lens-based Media and Multimedia

## Guidance on Delivery

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This unit needs to be devised to enable candidates to explore creatively a range of lens-based media and multimedia materials through practical experience. Candidates will learn about a range of lens-based equipment, techniques and processes that will allow them to experiment with photography, film and computer-aided work to produce images. They need to be encouraged to explore ideas and feelings by investigating media, processes and equipment, selecting and relating the subject of their work to the work of artists, film-makers, animators and photographers. Their work needs to be technically competent as well as inventive, and needs to explore the possibilities of combining a variety of techniques.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F140, F141 and F142 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

Candidates need to take into account the developmental process of this unit combining ideas, subject matter, material properties and the recording and exploring of visual characteristics. These stages, although developmental are not necessarily linear and so movement between various stages in the process needs to be clarified with candidates.

Candidates need to record evidence of their experimentation and be encouraged to develop their own individual style or subject. They need to consider presentation and display of the media and the variety of production in response to the setting of the final work.

Candidates need to analyse, reflect and interpret their work through discussion and tutorials, which should encourage them to make personal interpretations and critical appraisals, comparing similarities and differences in the use of photographic techniques, intention, style, content, and idea etc. Annotation as part of the research process can provide clear evidence of reflective thinking in relation to work undertaken.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Candidates will need access to as wide a range of lens-based media and multimedia as possible, including:

- photographic equipment, including processing, developing and printing resources;
- digital cameras and facilities for downloading and manipulating images;
- scanners;
- photocopiers;
- film, including video and digital;
- computers, software and printers.

Candidates need to have knowledge of as wide a range as possible, though it is understood that not all candidates will use the whole range.

Candidates also need access to books, magazines and the Internet and, if possible, access to practising artists, craftspeople and designers, in addition to collections, galleries and museums.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### **Text books**

Chapman N & J	<i>Digital Multimedia</i>	John Wiley & Sons 2004	047 085 8907
Clarke G	<i>The Photograph – A Visual and Cultural History</i>	OUP 1977	019 284 2005
Maynard P	<i>The Engine of Visualisation:</i>	Cornell University Press 2000	080 148 6890
Rosenblum N	<i>A World History of Photography</i>	Abbeville Press1997	078 920 0287
Scharf A	<i>Art and Photography</i>	Penguin Books1990	014 013 1329
Sontag S	<i>On Photography</i>	Picador USA 2001	031 242 0099

# Unit F148: Fine art

## Guidance on Delivery

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Delivery of this unit needs to be devised to enable candidates to explore creatively 2D and 3D media and materials within a Fine Art context. The research, development and realisation of an idea can be made using traditional or non-traditional materials and techniques or a combination of both. Encouragement needs to be given to help candidates generate a range of ideas and personal responses that could be resolved in a final outcome(s). Ideas may be derived directly from experimenting with different media and candidates need to be encouraged to keep a reflective/technical account of their investigations as part of their evidence. Candidates need the opportunity to explore their own personal experiences and beliefs, feelings and imagination at the initial developmental stages.

You need to be aware of the breadth of this unit and give the appropriate support to ensure sufficient opportunity has been made available for candidates to demonstrate their skill and potential.

It is important that candidates understand the work of other historical and contemporary Fine Artists, such as painters, sculptors and printmakers, etc. Visits to galleries and museums where established original pieces of relevant artwork can be seen, discussed and recorded are recommended. Guidance and support will enable candidates to extend their specialist understanding of Fine Art and be able to research, experiment, and develop individual responses.

When planning and designing your course you could consider delivering and assessing the units in an integrated way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing separate unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for several units in a single portfolio, you need to be aware that you must enter their work for all those units in a single session. For example, if the evidence for Units F140, F141 and F142 is integrated into one portfolio, then all three units must be entered for assessment and moderation in that session, ie the entry may not be split across two sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs

In asking candidates to produce a practical outcome, which alters or extends the original materials or context in some way, it is intended that they will begin to understand how fundamental the visual appearance of an object or artefact is and how this is determined by its social, historical or cultural context.

Evidence needs to show the development of a candidate's visual awareness. This can be produced as written or illustrative work, or a combination of both.

This unit will encourage candidates who wish to develop their visual analytical skills and to apply these in a meaningful way to an area of research of their own choice. It is expected that they will have a clear understanding of the different uses of a variety of materials, processes and techniques, which will provide an opportunity for investigation into an area previously explored in other optional units. In this way, the inter-relationship of theory and practice can be demonstrated on a personal level.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a single submission of evidence, you need to be able to identify clearly the work you are assessing for each unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the Marking Criteria Grid. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the Marking Criteria Grid for each unit in the specification. Please note that the body of the grid is generic to all units but the banner, (the top section of the grid), will be specific to this unit.

The information on this grid will eventually be transferred onto a Unit Recording Sheet to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A Coursework Administration Pack will be supplied, containing all relevant Unit Recording Sheets. Where marking for this unit has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the Marking Criteria Grids.

### Determining a candidate's mark

It must be stressed that you determine only the mark for a candidate's portfolio evidence and not the grade which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the quality of the work that is being assessed. The award of marks must be directly related to the assessment criteria in the Marking Criteria Grids. The degree to which the assessment objectives have been met must be determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The grid is divided into the three assessment objectives for this qualification. Within each AO section there are five mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each grid.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO:

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the best one could expect from candidates working at AS level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should not be marked down in consequence.)

Only one mark per AO section will be entered. The final mark is out of a total of 100 and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

This unit requires candidates to have access to a well-equipped studio/workshop which has a range of resources to facilitate the research, development and production of a Fine Art outcome(s). Candidates need access to a library/Internet information service/ museums/galleries etc. to be able to research historical and contemporary references. A suitable exhibition space/area/venue is required for the final presentation of this unit.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### **Texts Books**

Butler A	<i>The Art Book</i>	Phaidon Press1997	071 483 6257
Gombrich EH	<i>The Story of Art</i>	Phaidon Press1995	071 483 2472
Honour H & Fleming J	<i>A World History of Art</i>	Laurence King 2002	185 669 3155
Hughes R	<i>The Shock of the New: Art and the Century of Change</i>	Thames & Hudson 1991	050 027 5823
Vitali J	<i>The Fine Artist's Guide to Marketing and Self-Promotion</i>	Allworth Press 2003	158 115 2817
Zelanski P & Fisher MP	<i>Colour</i>	Herbert Press1999	071 365 032X

# Unit F149: Professional practice and progression

## Guidance on Delivery

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This unit is designed to give candidates an opportunity to investigate professional practice and to develop and explore the many career options open to the art, craft and design candidate, in their own terms. This unit hinges on the *statement of intent*. **The level of mark achieved will be dependent on the quality of this document.** This unit is candidate-led but is dependent on strong teacher support. It is expected that candidates will provide a written evaluation answering the questions that are asked in the set brief.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F53 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

---

This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Ideally, candidates need access to practising art, craft or design professionals and organisations. This may be through visits or placements, working in the community or by visiting galleries, workshops and museums or through the media.

Candidates also need access to a careers library or adviser in addition to the range of materials, media and technology related to their area of interest or specialism.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Text Books

Crawford T	<i>Legal Guide for the Visual Artist</i>	Allworth Press 1999	158 115 0032
Lucie-Smith E (ed)	<i>The Thames &amp; Hudson Dictionary of Art Terms</i>	Thames & Hudson 1988	050 020 2222
Lydiate L	<i>Professional Practice in Design Consultancy</i>	The Design Council 1992	085 072 3043
Rossol M	<i>The Artists' Complete Health and Safety Guide</i>	Allworth Press 1994	188 055 9188

# Unit F150: Decorative imagery

## Guidance on Delivery

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This unit is designed to encourage candidates to investigate the enormous range of decorative imagery present in all cultures. They are expected to explore decoration in a practical sense, by taking photographs, and making drawings and studies. This visual research needs to be fully annotated as to where the designs have originated from, what they represent and how they are made.

Candidates' research actively results in **one** piece of practical work. Candidates need to develop their own use of pattern and decoration as a result of their initial research and investigations undertaken for this unit. This practical work could be produced in *any* specialised pathway, eg Unit F144: *3D design*, Unit 153: *Fashion design*, Unit 154: *Graphic design specialisms*, Unit 155: *3D design/crafts* or Unit 157: *Textiles*.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in each of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates need access to a wide range of source material in order to identify examples of decoration in other cultures, both historical and contemporary, and examples of decoration and pattern from a wide range of cultural sources.

Much of this information will be gathered from books and other secondary sources but, wherever possible, candidates need to be encouraged to use primary source material. This may be through visiting an ethnographical museum or collection of decorative arts. Sources of decoration may also be gleaned from:

- the man-made environment;
- representational designs based on the human figure;
- the natural world – structural forms such as shells or sunflowers; geological formations.

This could lead to further enquiry into formal structures such as the Fibonacci proportional system and an investigation into the mathematical structures of pattern and design.

Candidates need to understand the different uses of decoration and recognise some of the major forms that it takes, eg jewellery, fabrics, ceramics and typography.

They also need to learn how to manipulate pattern through the use of formal elements. This may be random, using marks and textures, or a systematic development of repeat pattern using recognised structures. Using these repeat systems enables candidates to develop their own motifs

or units in an infinite number of variations and for many purposes within their chosen vocational context.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates will show evidence of other mandatory units when producing work for this unit. 2D visual language skills will be essential and candidates may be advised to develop their painting and drawing skills before undertaking this unit.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning* to meet the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The grid is divided into the three assessment objectives for this qualification. Within each AO section there are five mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of the grid.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Whilst access to a museum or collections would be of benefit for this unit, it is equally valid to encourage candidates to identify sources of decorative imagery within their local environment – architectural detailing, natural forms, local signage systems, household objects, market stalls etc.

They need access to a range of media, materials and processes in order to develop work in either 2D or 3D. It is expected that candidates will familiarise themselves with as broad a range as possible, though it is understood that not all candidates will use the whole range.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Visual research can be further developed through the use of software packages available for many of the computer systems now to be found in art departments. Painting and drawing packages such as *Freehand* and *Painter* can be used, as well as more specialised fashion and textiles applications.

Reprographic facilities can prove invaluable when investigating repeat systems within Sub-section 11.2.3 (Exploration of pattern and layout) of this unit.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Textbooks

Bremer DC, Fogelman P, Fusco P & Hess C	<i>Decorative Arts: An Illustrated Summary Catalogue of the Collections of the J Paul Getty Museum</i>	J Paul Getty Museum 1993	089 236 2219
Fleming J & Honour H	<i>Penguin Dictionary of Decorative Arts</i>	Viking 1989	067 082 0474
Genders C	<i>Sources of Inspiration: For Ceramics and the Applied Arts</i>	A&C Black 2003	071 367 0983
McHarg IL	<i>Design with Nature</i>	John Wiley & Sons 1995	047 111 460X
Morris B	<i>Inspiration for Design: Influence of the Victoria and Albert Museum</i>	V&A Publications 1986	094 810 7391
Trench L (Ed)	<i>Materials &amp; Techniques in the Decorative Arts: An Illustrated Dictionary</i>	University of Chicago Press 2000	022 681 2006

# Unit F151: Multimedia specialisms

## Guidance on Delivery

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In this unit candidates are provided with the opportunity to explore and develop their understanding of multimedia as a specialism. They need to be encouraged to develop their understanding of the potential uses of materials, techniques and technologies.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in each of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates need to learn how to use techniques in *expected* ways in which the end result is known and *innovative* ways such as an unconscious exploration, following intuitive feeling, without a clear idea of the result. A key element of this unit is the development of personal work that is suitable to the client's needs. Candidates need to be actively encouraged to explore different types and combinations of multimedia to present work of an innovative nature. They need to consider presentation and display, eg whether the final work is intended for display inside, outside, in a public or private space.

Candidates need to analyse, reflect upon and interpret their work through discussion and tutorials. This should encourage them to make personal interpretations and critical appraisals, comparing similarities and differences in the use of visual language, intention, style, content, idea etc. Annotation, as part of their research process, can provide clear evidence of their reflective thinking in relation to work undertaken.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of beginning to meet the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of adequately meeting the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of fully meeting the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

# Resources

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The resources listed here are particular to this unit.

Resources and materials are a critical aspect of this unit and candidates need access to appropriate equipment. You need to assess your own centre's skills and materials before going on to develop this unit. However, it is understood that not all multimedia equipment will be available to centres. It is expected that candidates will familiarise themselves with as broad a range as possible, though it is understood that not all candidates will use the whole range.

Centres may not possess sophisticated multimedia resources but many techniques can be practised using relatively simple equipment and materials, and innovative outcomes may still be produced.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## **Imagebanks and stock directories**

Creatas [www.creatus.com](http://www.creatus.com)  
Gettyone [www.gettyone.com](http://www.gettyone.com)

## **Magazines**

Creative Review  
Design Magazine  
Penrose Annual

## Textbooks

Chapman N & Chapman J	<i>Digital Media Tools</i>	John Wiley & Sons 2003	047 085 748X
Chapman N & Chapman J	<i>Digital Multimedia</i>	John Wiley & Sons 2004	047 085 8907
Cress G & Van Leeuwen T	<i>Reading Images, The Grammar of Visual Design</i>		041 510 6001
Monaco J	<i>How to Read a Film: The World of Movies, Media, Multimedia—Language, History, Theory</i>	OUP 2000	019 503 869X
Powers A	<i>Cinema 4D: The Artist's Project Sourcebook</i>	R&D 2004	157 820 2426
Vaughan T	<i>Multimedia: Making it Work</i>	Osborne McGraw Hill	007 223 0002
Weil K	<i>Macromedia Flash MX2004 Hands on Training</i>	Peachpit Press2003	032 120 2988
Wise R	<i>Multimedia, A Critical Introduction</i>	Routledge1999	041 512 1515
Zelderman J	<i>Taking your Talent to the Web, Making the Transition from Graphic Design to Web Design</i>		073 571 0732

Relevant software manuals

## Useful websites

Adobe Magazine	<a href="http://www.adobemag.com">www.adobemag.com</a>
Communication arts	<a href="http://www.commarts.co.uk">www.commarts.co.uk</a>
Computer Arts Magazine	<a href="http://www.computerarts.co.uk">www.computerarts.co.uk</a>
Digital Video Magazine	<a href="http://www.zdent.com/~ziffnet/cis/">www.zdent.com/~ziffnet/cis/</a>

# Unit F152: Spatial Design

## Guidance on Delivery

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This unit focuses on developing 2D and 3D skills through visual research and practical investigation leading to the production of spatial design ideas. Candidates need to be encouraged to explore their own ideas and feelings by experimenting with materials and processes that relate to the subject and have cultural and/or historical links.

When planning and designing your course you could consider delivering and assessing the units in an integrated way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing separate unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for several units in a single portfolio, you need to be aware that you must enter their work for all those units in a single session. For example, if the evidence for Units F149, F153 and F157 is integrated into one portfolio, then all three units must be entered for assessment and moderation in that session, ie the entry may not be split across two sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates need to be given encouragement to explore different methods, techniques and processes to communicate 2D illusionary space and actual 3D production. This unit also allows candidates to explore the context, location and siting of their proposed work as a part of its vocational function. Related formal elements that emphasise 3D qualities need to be incorporated into the key stages of this unit, eg space, form, surface, volume and structure.

The key stages within the design process are **not** necessarily linear and there needs to be opportunity for candidates to diversify and experiment. It is important to realise that initial practical investigations by candidates into the qualities of materials are often how ideas are formed and how personal ideas can be further investigated and developed.

Candidates' work needs to show a developing visual awareness and personal understanding of the requirements of this unit and the brief needs to allow candidates to produce an original and effective investigation.

Candidates should be reminded of the *vocational context* within which they have chosen to concentrate their studies and be encouraged to produce sufficient relevant information to make clear their intentions. They should consider the presentation of both their development work and their final outcome(s) and ensure there are clear explanations of their final intentions.

Candidates need to analyse, reflect on and interpret their work through discussion and tutorials which should encourage them to make personal interpretations and critical appraisals, comparing similarities and differences in use of visual language, intention, style, content, idea etc. Both on-going and final evaluation can provide clear evidence of their reflective thinking in relation to work undertaken.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to present both 2D and 3D evidence for their final outcome(s). This needs to be in the most appropriate format relating to the demands and constraints of their final chosen idea. Both 3D models/maquettes and electronic modelling are acceptable.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a single submission of evidence, you need to be able to identify clearly the work you are assessing for each unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the Marking Criteria Grid. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the Marking Criteria Grid for each unit in the specification. Please note that the body of the grid is generic to all units but the banner, (the top section of the grid), will be specific to this unit.

The information on this grid will eventually be transferred onto a Unit Recording Sheet to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A Coursework Administration Pack will be supplied, containing all relevant Unit Recording Sheets. Where marking for this unit has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the Marking Criteria Grids.

### Determining a candidate's mark

It must be stressed that you determine only the mark for a candidate's portfolio evidence and not the grade which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the quality of the work that is being assessed. The award of marks must be directly related to the assessment criteria in the Marking Criteria Grids. The degree to which the assessment objectives have been met must be determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The grid is divided into the three assessment objectives for this qualification. Within each AO section there are five mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each grid.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO:

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the best one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should not be marked down in consequence.)

Only one mark per AO section will be entered. The final mark is out of a total of 100 and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Candidates need access to a range of media and materials and the associated tools and equipment used to produce sufficient spatial design evidence for this unit. It is expected that candidates will familiarise themselves with as broad a range as possible, although it is understood that not all candidates will use the whole range.

It is important that centres provide opportunities for candidates to experience both 2D and 3D construction and production. Suitably equipped workshops and studios are required for the making of both prototype models and final outcomes.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Textbooks

Coates N	<i>Collidoscope: New Interior Design</i>	Laurence King 2004	185 669 3880
Drpic I	<i>Sketching and Rendering Interior Spaces</i>	Whitney Library of Design 1988	082 304 8535
Mitton M	<i>Interior Design Visual Presentation: A Guide to Graphics, Models &amp; Presentation Techniques</i>	John Wiley & Sons 2003	047 122 5525
Pile JF	<i>A History of Interior Design</i>	John Wiley & Sons 2004	047 146 4341
Rainbird S (ed)	<i>Joseph Beuys: Vitrines, Actions, Environments</i>	Tate Feb 2005	185 437 561X
St Publications	<i>Stores and Retail Spaces 5</i>	HarperCollins July 2004	094 409 4449
Williams ST	<i>Interior Designers Guide to Pricing, Estimating and Budgeting</i>	Allworth Press March 2005	158 115 4038

# Unit F153: Fashion Design

## Guidance on Delivery

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In this unit candidates learn to explore areas within the fashion field, so that creative flair and artistic ability can develop through the process of research, generation of ideas, exploration of materials/techniques and the production of a finished item.

Candidates need to be innovative in their use of conventional, new or unusual materials and technology in their response to the work of historical and contemporary designers.

A professional style of working is to be encouraged using modern studio practice, with the emphasis on individual creative response to enable candidates to develop independent thinking.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Candidates need to use correct terminology throughout, especially in construction and production methods, and build an awareness of standard and new methods of working using CAD/CAM.

Candidates need to draw from the fundamental knowledge and research skills developed in other units to carry out their chosen project independently. They will also use visual language skills and working methods learned in Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language* to record and develop ideas. Research skills learned in Unit F143: *The creative process* and Unit F150: *Decorative imagery* will be used to identify visual references.

Candidates need to have access to a wide range of fabrics in order to examine the ways in which fibre content and physical properties, such as weight, strength, texture, and tactile qualities, affect the use and fit of fabrics, although it is recognised that not all candidates will have the opportunity to work with the whole range.

It is important, however, that candidates are given the opportunity to fully investigate a range of different structures in relation to their proposed use. This needs to include:

- woven;
- non-woven;
- knitted;
- bonded;
- laminated.

You need to encourage candidates to develop their *objective* evaluation skills at all stages of their project. These need to relate to the analysis and interpretation of their own and others' work. Candidates need to be encouraged to document their work in progress to show evidence of their thinking and decision-making. This visual diary will form an important part of their evaluative process.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher. Candidates are to be encouraged to make their final presentation to an external audience. This needs to take into account the demands and constraints of individual institutions but could take the form of exhibition, fashion show, theatrical production, carnival etc.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit*

*Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

The techniques and processes that candidates select will depend largely upon the equipment available in each centre. Candidates may simulate professional or industrial practice through the use of appropriate software and technologies if these are available. It is expected that candidates will familiarise themselves with as broad a range as possible, although it is understood that not all candidates will use the whole range.

Candidates need to have access to a wide range of fabrics in order to examine the ways in which fibre content and physical properties affect the use and fit of fabrics, although it is recognised that not all candidates will have the opportunity to work with the whole range. However, it is important that candidates are given the opportunity to fully investigate a range of different structures in relation to their proposed use.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Texts

Jenkyn-Jones S	<i>Fashion Design</i>	Laurence King 2002	185 669 2450
McKelvey K	<i>Fashion Source Book</i>	Blackwell Science (UK) 1996	063 203 9930
McKelvey K & Munslow J	<i>Illustrating Fashion</i>	Blackwell Science (UK) 1997	063 204 0246
McKelvey K & Munslow J	<i>Fashion Design: Process, Innovation and Practice</i>	Blackwell Science (UK) 2003	063 205 5995
O'Hara G	<i>The Thames &amp; Hudson Dictionary of Fashion and Fashion Designers</i>	Thames & Hudson 1998	050 020 313X

# Unit F154: Graphic Design Specialisms

## Guidance on Delivery

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This unit focuses on developing graphic skills through visual and practical research and investigating the specialist areas within the discipline. Candidates are expected to explore these different areas and finally produce a focused piece of work using **one or more** of the disciplines as *long as they relate to one another*, eg illustration and advertising or typography and 3D graphics. This focus leads to each candidate producing a summative graphic project.

This unit encourages candidates to explore ideas and feelings by investigating and selecting media and processes and relating the subject of their work to a cultural or historical context. It is closely linked to Unit F150: *Decorative imagery* and Unit F151: *Multimedia specialisms*. This unit also links with Unit F140: *2D and 3D skills, materials and techniques*, Unit F141: *Communication and meaning through visual language* and Unit F142: *Preparing and working to a brief*. This unit also builds on skills and knowledge gained through these units and Unit F146: *Graphic design*, developing them in a more vocational way through working with set briefs and concentrating upon final outcomes.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

You need to take into account the broad range of specialisms within graphic design. Candidates need to explore these in some detail to see how they fit together, so that they can identify their own strengths and how these best match to the chosen area of study. This identification of strengths is linked directly to the developmental process – combining ideas, subject matter, material properties and the recording and exploring of visual characteristics. It is important to realise that initial practical investigations by candidates, into the qualities of images and materials, are often how ideas are formed and how the subject is investigated and developed.

Candidates need to learn how to use specific skills and techniques in relation to the materials they explore. It is likely that a number of individual skills- and technique-based activities will need to be completed before an appropriate level of knowledge and skill is acquired. Candidates need to learn how to use techniques in *expected* ways, in which the end result is known and *innovative* ways, such as an unconscious exploration, following intuitive feeling without a clear idea of the result.

The exact nature and range of activities will be influenced by the eventual focus of the summative project. These activities might include accurate typeface tracing, pack construction, interpretation of words into image, type and element composition within a given format.

In addition to practical and creative design activities, topics for graphic design assignments/briefs need to be evolved to expose candidates to concepts of a broader nature. For example, poster and magazine-page design assignments might be based on ethnic, historical or other knowledge-based content. This will require initial inquiry, reference-gathering and conclusion, before image research, development and evolution processes commence. Point of sale and product pack assignments could include examination of basic marketing concepts such as 'unique selling points', or the consideration of differing perceptions and graphic representations of 'quality'.

Whatever the knowledge base, the practical work in assignments needs to allow the broad, creative and exploratory approach of the mandatory units to be continued. This can be done through extensive visual research and image-development processes through sketchbooks and worksheet processes. This could be followed by focusing on consideration and finalising of layout possibilities, via initial research drawings, into design solutions for presentation.

Candidates need to produce developmental work for the summative project that demonstrates research processes, media and colour experimentation and exploration, type and image analysis, selection, manipulation and progressive development of imagery, composition and layout consideration for the graphic format.

Candidates need to analyse, reflect and interpret their work through discussion and tutorials which should encourage them to make personal interpretations and critical appraisals, comparing similarities and differences in use of visual language, intention, style, content, idea etc. Annotation, as part of the research process, can provide clear evidence of their reflective thinking in relation to work undertaken.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

## Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Candidates will need access to:

- trade/professional journals/magazines;
- books;
- digital information;
- professional software packages for DTP, image creation, image manipulation;
- printers, scanners;
- drawing tablets and pens;
- photocopiers, cameras;
- image banks;
- font libraries.

It is expected that candidates will familiarise themselves with as broad a range as possible, although it is understood that not all candidates will use the whole range.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Texts

Fiell C	<i>Graphic Design in the 21st Century</i>	Taschen 2003	382 281 6051
Fishel C	<i>Packaging: 50 Real Life Projects</i>	Rockport 2003	159 253 0060
Roat R	<i>Eco Design: Environmentally Sound Packaging and Graphic Design</i>	Rockport 1996	156 496 0838

# Unit F155: 3D design/crafts

## Guidance on Delivery

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This unit is about the exploration and interaction of designer/makers and their materials. It provides candidates pursuing a vocationally-orientated 3D pathway with an insight into the work of designer/makers. It is presented in a format similar to the sequential stages of the professional development of design/craft and thus enables candidates to create a portfolio for progression to higher education. Wherever possible, links need to be developed with local designer/makers or small crafts-based industries. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Alternatively candidates can identify personal aims, responding to 3D concepts, originated through their own research, which are considered interesting and suitable for development. This process will be assisted by the exploration of historical and contemporary references which illustrate the development of design in similar materials.

In workshop or studio environments, candidates need to be encouraged to explore hand and technical skills appropriate to the effective realisation of their ideas.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Each of the design/craft areas has particular health and safety concerns given the wide range of materials and processes available. It is *essential* that candidates are instructed in the safe use of small tools and machinery. Correct procedures *must* be taught and understood by candidates. Health and safety constraints and limitations should be considered before allowing candidates to work creatively with materials and candidates need to be made aware of their responsibilities as designer-makers to their clients.

Candidates need to be provided with opportunities to discuss their work in progress, modifying and altering their proposals as they do so. Interaction with materials and processes will also provide added opportunities for reflection and these comments need to be recorded in a technical notebook or as part of their working drawings. In particular, candidates need to consider the role of craft within contemporary society and the relevance to the work they are producing. As part of their evaluation they need to be encouraged to question the economic differences between design and craft in terms of resources and methods of production as well as in a cultural context.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the Marking Criteria Grid. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the Marking Criteria Grid for each section in the specification. Please note that the body of the grid is generic to all units but the banner, (the top section of the grid), will be specific to this unit.

The information on this grid will eventually be transferred onto a Unit Recording Sheet to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A Coursework Administration Pack will be supplied, containing all relevant Unit Recording Sheets. Where marking for this unit has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the Marking Criteria Grids.

### Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to

the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

Resources are critical in this unit as candidates need to develop their skills through exploration in **one** of the specified areas and will therefore require an adequate supply of materials as well as access to appropriate hand tools, power tools, machinery and technologies to enable the safe practice of their craft. Candidates will explore 3D design/crafts through hands-on experience of the following materials – plaster, wood, metal, clay, glass/mosaic, plastics. It is expected that candidates will familiarise themselves with as broad a range as possible, although it is understood that not all candidates will use the whole range. Resources available will vary according to centres, but candidates need to be allowed to develop a sustained level of enquiry in at least **one** of the design-craft areas identified.

Facilities and work space need to be provided to encourage candidates to work in a professional manner, allowing safe drying and storage of work in progress. Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### **Text books**

Brabec B	<i>Crafts Business Answer Book and Resource Guide</i>	M Evans & Co 1998	087 131 8334
Rossol M	<i>The Artists' Complete Health and Safety Guide</i>	Allworth Press 1994	188 055 9188

# Unit F156: Fine art specialisms

## Guidance on Delivery

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You need to provide candidates with the necessary support to create ideas, develop subject matter and to use materials and techniques associated with the production of a specialist Fine Art outcome(s). Your support and guidance needs to be based on appropriate vocational assignments/briefs to provide opportunities for the in-depth study relevant to the more focused content of this unit and the starting points for candidates' investigations. Where possible, this needs to be supported by individual and group tutorials and visits to museums, galleries and exhibitions.

Candidates need to be encouraged to adopt a creative and original approach to their studies, which may involve research into other disciplines outside Fine Art. Access to both historical and contemporary references and other influences is important if candidates are to recognise how Fine Art principles have affected the work of others.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

The practical development of candidates' own ideas and their intentions is essential. It is important to provide the opportunity for practical investigations into media, materials and techniques associated with a particular aspect of Fine Art.

Candidates need to show clearly a developing visual awareness and progressive understanding of this unit's requirements and their own intentions. They can use either 2D/3D traditional or non-traditional media as starting points, or a combination of both. Candidates' recording of work in progress by means of photographs/digitised images/ video needs to be considered, especially where candidates are eager to use locations, materials and techniques that are immediate and transitory.

You should provide advice to candidates on how to *record* and *organise* a coherent set of essential visual information at the key stages of this unit's development and production. It is important that the most appropriate techniques and presentation format(s) are used to display sufficient evidence across the research, development and outcome(s) stages. Candidates need to be guided in the selection of work produced for this unit and encouraged to display their work sequentially to produce an effective presentation. Candidates may have to undertake additional research into recognised methods of presentation and the circumstantial influences affecting a presentation.

Candidates may need to be reminded of the vocational context of these qualifications and the intended audience.

The analysis and evaluation of the assignments/briefs needs to be both formative and summative. Candidates need to be encouraged to make visual and/or written comments about the relationship between initial research, development of ideas, studio practice and the final outcome(s). Reflective thinking and forward planning of a candidate's individual work need to be integral parts of their learning. Candidates may require help and guidance to enable them to be self-critical of their work, based on their own views and perceptions and those of others.

Candidates need to review the success of their project against its overall objectives, taking into account any practical constraints originally envisaged and those encountered during its development. Candidates need to seek a genuine critique from the community, their peers and others, and deal with criticism constructively. They need to be able to review effectively their own identified contribution.

Assignments set need to place an emphasis upon the research, development and production of ideas through practical experimentation within a Fine Art specialism. The chosen discipline should be evidenced in the most appropriate way.

Technical notation, health and safety implications, and candidates' commentaries which provide specific evidence also need to be included. Evaluative comments of how their work has been affected will provide evidence of candidates' application of knowledge.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

### Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this

standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

This unit requires a well-equipped studio/workshop resourced to facilitate candidates' own exploration of media, materials and associated techniques. It is expected that candidates will familiarise themselves with as broad a range as possible within their chosen specialist Fine Art discipline, although it is understood that not all candidates will use the whole range.

Candidates need to access a comprehensive information resource base as well as have the opportunity to retrieve information from a wide range of sources. An appropriate environment suitable for the presentation of finished work to an audience is required.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

### Texts

Gombrich EH	<i>The Story of Art</i>	Phaidon Press 1995	071 483 2472
Honour H & Fleming J	<i>A World History of Art</i>	Laurence King 2002	185 669 3155
Hughes R	<i>The Shock of the New: Art and the Century of Change</i>	Thames & Hudson 1991	050 027 5823
Zelanski P & Fisher MP	<i>Colour</i>	Herbert Press 1999	071 365 032X

# Unit F157: Textiles

## Guidance on Delivery

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In this unit, candidates are provided with an opportunity to explore the creative potential of the range of textile processes. They need to be encouraged to develop their understanding of the potential uses and limitations of materials, techniques and technologies.

When planning and designing your course you could consider delivering and assessing the units in an *integrated* way. Whilst integrating delivery is likely to produce an exciting, lively and rewarding experience for candidates, you will need to plan carefully how you will monitor:

- the progress of candidates in *each* of the integrated units;
- the format of the evidence produced.

If your delivery results in candidates producing *separate* unit portfolios, then you may make entries for those units at any session. However, if candidates produce their evidence for *several* units in a *single* portfolio, you need to be aware that you must enter their work for all those units in a *single* session. For example, if the evidence for Units F149, F153 and F157 is integrated into **one** portfolio, then all **three** units must be entered for assessment and moderation in that session, ie the entry may not be split across **two** sessions.

Wherever possible, links need to be developed with local practitioners and/or workplaces. In this way candidates can be provided with experience of professional practice, through 'live' briefs.

Although candidates will consider examples given for construction, surface treatment and finishing, it is **not** intended that they will produce work using all of the examples given. They need to demonstrate skills and knowledge in at least **one** area and show awareness of others. These may be used alone or in combination – this will depend upon resources available in your centre.

To accompany their final outcome, candidates need to provide sketchbooks or worksheets containing evidence of exploration demonstrating skill and knowledge in at least **one** area of textiles. Processes and techniques need to be documented by way of notes, experiments and investigative samples. This work needs to be annotated which will provide evidence of candidates' planning, proposed use and placement, aesthetic judgment and critical ability.

This will encourage in candidates the reflective skills from which objective and critical evaluation can develop. This needs to be seen as an important aspect of studio practice and needs to be ongoing, wherever possible.

Candidates need to be informed where they present written work, the quality of written communication will be assessed, including clarity of expression, presentation of ideas, grammar, punctuation and spelling.

## Guidance on Assessment

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This unit is assessed through candidates' portfolios, which will be built up over the course and through completed outcome(s). This process of 'building' a portfolio should support learning and help candidates to reflect on their work.

Documentary records should be maintained by both candidates and you, the teacher.

Candidates need to be encouraged to be discriminating in their collection of evidence. Setting candidates' deadlines and undertaking formative assessment will discourage them from spending too long simply collecting evidence, as well as reducing the burden of assessment for yourself.

If you integrate the delivery of combinations of units producing a *single* submission of evidence, you need to be able to identify clearly the work you are assessing for *each* unit. In addition, you need to consider the display of such evidence for moderation. A clearly-structured exhibition of the sample for moderation is essential if moderators are to be able to identify evidence and confirm your assessment decisions.

When supervising candidates' work, you may offer advice and guidance and indicate possible sources that may help them. You may also advise on the practicality of approaches or ideas proposed by candidates and exercise continuing supervision of their work in order to monitor progress.

## Selecting work for the portfolio

Candidates may resubmit work to you as often as necessary until the work is completed but you are reminded that the amount of help given to individual candidates needs to be taken into account when marking work. You are also reminded that candidates and centres are required to authenticate work. If group work is undertaken during this course it is essential that each candidate's contribution/work is clearly identified and assessed.

When making final assessment decisions on a candidate's portfolio, a selection of work needs to be chosen that meets the requirements of the banner in the *Marking Criteria Grid*. Candidates need to be aware of the importance of the selection and presentation of their work for a vocational qualification.

You will assess each portfolio and award a mark for each assessment objective according to the criteria in the *Marking Criteria Grid* for each unit in the specification. Please note that the body of the *grid* is generic to all units but the banner, (the top section of the *grid*), will be specific to this unit.

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Marking Criteria Grids*.

## Determining a candidate's mark

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

For all units you will consider the portfolio of work submitted by each candidate using a 'best fit' approach when marking.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. It is the *quality* of the work that is being assessed. The award of marks **must be** directly related to the assessment criteria in the *Marking Criteria Grids*. The degree to which the assessment objectives have been met **must be** determined by the application of the assessment criteria.

For each Assessment Objective, you use your professional judgement to select the mark band where the set of descriptions best describes the standard of the work. Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;

- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

The *grid* is divided into the **three** assessment objectives for this qualification. Within each AO section there are **five** mark bands with evidence descriptors appropriate to each mark band for that assessment objective.

The maximum mark for each assessment objective is shown at the end of each AO section at the bottom of each *grid*.

You will use your professional judgement to determine which mark band descriptor best suits the individual candidate's work for each assessment objective and from the range of marks available within that particular mark band, you choose the mark that best fits the work. You then record this mark in the box against the total for the AO.

You should use the full range of marks available to you to produce a valid order of merit. You must award full marks for any work which fully meets the criteria. This is work which is the *best* one could expect from candidates working at A2 level. (The work of some candidates may exceed this standard and should be awarded full marks, but the marks of others who have fully achieved the A2 standard should **not** be marked down in consequence.)

Only **one** mark per AO section will be entered. The final mark is out of a total of **100** and is found by totalling the marks for each section.

Please also refer to Appendix C in these specifications which contains AS and A2 unit assessment amplification grids.

## Resources

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The resources listed here are particular to this unit.

The techniques and processes that candidates explore will largely depend upon resources available in each centre, but it is expected that candidates will familiarise themselves with as broad a range as possible, although it is understood that not all candidates will use the whole range.

This is a broad-based unit covering the whole range of textiles, however candidates are only required to produce a final piece of work in **one** area.

Whilst sophisticated equipment may be provided, it is perfectly possible for successful completion of this unit using basic domestic equipment and simple materials. However, a wide range of materials, media and processes need to be available for the investigative stages to enable candidates to make informed choices about their own work.

Whilst there should be sufficient resources to enable candidates to realise their full creative potential, the use, control and adherence to health and safety requirements is paramount.

Facilities will be needed for the safe and secure storage of completed work and work in progress.

## Texts

Braddock SE & O'Mahony M	<i>Techno Textiles: Revolutionary Fabrics for Fashion and Design</i>	Thames & Hudson 1999	050 028 0967
Braddock SE & O'Mahony M	<i>Sportstech: Revolutionary Fabrics, Fashion and Design</i>	Thames & Hudson 2002	050 051 0865
Colchester C	<i>The New Textiles: Trends and Traditions</i>	Thames & Hudson 1993	050 027 7370
Gale C & Kaur J	<i>The Textile Book</i>	Berg 2002	185 973 5126
Hibbert R	<i>Textile Innovation: Traditional, Modern and Smart Textiles</i>	Line 2001	095 401 1007
Quinn B	<i>Techno Fashion</i>	Berg 2002	185 973 6203