Level 3
—
Applied General Diploma and Extended Diploma in Art & Design
# Contents

- UAL Awarding Body 4
- Qualifications at a glance 6
- Qualifications overview 8
- Assessment and Moderation 12
- Grading 16
- Qualification structure 18

## Unit specification 20

<table>
<thead>
<tr>
<th>Unit</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Diagnostic Investigation in Art and Design</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Assessment grid</td>
<td>36</td>
</tr>
<tr>
<td>Unit 2</td>
<td>Specialist Practice in Art and Design</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Assessment grid</td>
<td>56</td>
</tr>
</tbody>
</table>

## Guidance for students 60

## Glossary 62

## Resources and support 64
We believe in transformative education. We design and award creative qualifications that empower and inspire educators to help students reach their potential.

UAL Awarding Body is regulated by Ofqual, Qualification Wales and CCEA and currently offers qualifications in Art and Design, Fashion Business and Retail, Creative Media Production and Technology, Music Performance and Production and Performing and Production Arts. We are also the UK’s leading provider of the Foundation Diploma in Art and Design. Our qualifications have high retention and achievement rates because they are flexible, responsive and relevant to industry needs, and facilitate student progression.

University of the Arts London (UAL) is Europe’s largest specialist art and design university, comprising six renowned Colleges:

Camberwell College of Arts
Central Saint Martins
Chelsea College of Arts
London College of Communication
London College of Fashion
Wimbledon College of Arts.
Qualifications at a glance

Applied General Diploma and Extended Diploma in Art & Design
Level 3

<table>
<thead>
<tr>
<th>Qualification title</th>
<th>UAL Level 3 Applied General Diploma in Art &amp; Design</th>
<th>UAL Level 3 Applied General Extended Diploma in Art &amp; Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qualification number</td>
<td>603/1457/6</td>
<td>603/1459/X</td>
</tr>
<tr>
<td>Qualification start date</td>
<td>01 September 2017</td>
<td>01 September 2017</td>
</tr>
<tr>
<td>Approved Age range</td>
<td>16-18, 19+</td>
<td>16-18, 19+</td>
</tr>
<tr>
<td>Guided Learning Hours (GLH)</td>
<td>600</td>
<td>1,160</td>
</tr>
<tr>
<td>Total Qualification Time (TQT)</td>
<td>780</td>
<td>1,620</td>
</tr>
<tr>
<td>Total Credits</td>
<td>78</td>
<td>162</td>
</tr>
</tbody>
</table>

Qualification structure
- Students must achieve one mandatory unit to achieve the qualification.
- Students must achieve two mandatory units to achieve the qualification.

Entry requirements
There are no formal entry requirements for this qualification. However, it is recommended that students have a minimum of 4 x GCSEs at grade 4 or grade C and above, at least one of which should be in an art and design subject (or the equivalent Level 2 qualification in an appropriate subject).

Assessment method/model
- This qualification is assessed through:
  - one external assessment taken at the end of the course, which is set and marked by UAL Awarding Body.
- This qualification is assessed through:
  - one external assessment taken at the end of the first unit, which is set and marked by UAL Awarding Body and;
  - one internally assessed project taken at the end of the second unit, which is marked by the centre and moderated by UAL Awarding Body.

Grading
The overall qualification is graded as Fail, Pass, Merit, or Distinction.
Both units of the Extended Diploma are graded as Fail, Pass, Merit, or Distinction.

Unit 1 and Unit 2 are aggregated to provide the final overall grade for the Extended Diploma qualification of: Fail, Pass, High Pass, Merit, High Merit and Distinction.

Funding eligibility*
- 16-19 funding, Legal Entitlement, Advanced Learner Loans.

UCAS Points
- P36 M60 D84
- P72 HP96 M120 HM144 D168

Offered in: England

*Centres can find full details of the Education & Skills Funding Agency (ESFA) funding arrangements for the qualification on ‘the Hub’ Learning Aims search facility.
2.1 Qualifications purpose
The UAL Level 3 Applied General Diploma and Extended Diploma in Art & Design are designed to be ‘Applied General’ qualifications that provide post-16 students with the skills, knowledge and understanding necessary to progress into further or higher education and training. The skills developed throughout these qualifications may also support students to progress into appropriate entry level roles, training programmes or apprenticeships in the creative sector.

Both qualifications provide an opportunity for those who have an interest in the visual arts to explore, develop and test their creativity within qualification structures that are stimulating and demanding.

The Diploma and Extended Diploma aim to develop students’ understanding and application of visual language and the creative process, enabling them to develop creative ideas and produce creative outcomes.

The objectives of these qualifications are to enable students to:
1. Develop a critical and contextual awareness of different perspectives and approaches within art, design or related subjects of study or work.
2. Research, analyse and evaluate relevant information and ideas in order to develop creative solutions.
3. Understand, adapt and use appropriate practical skills.
4. Solve complex problems through the application of art, design or related practical, theoretical and technical understanding.
5. Critically review the effectiveness and appropriateness of methods, actions and results.
6. Use evaluative and reflective skills to take responsibility for their own learning, development and decision making.
7. Take responsibility for the research, planning, time and actions required to access progression opportunities.
8. Present themselves and their work.

Those who undertake the Extended Diploma will be able to further develop and enhance their skills and knowledge within a particular specialist practice such as fashion or graphic design.
2.2 Entry requirements
UAL Awarding Body expects centres to recruit with integrity and on the basis of applicants’ anticipated ability to successfully complete the requirements of these qualifications.

Applicants should evidence their suitability, ideally through a portfolio of work. Where possible, they should be invited to attend an interview to enable delivery staff to assess their aptitude and potential to benefit from the course.

UAL Awarding Body recommends that students wishing to apply for the Level 3 Applied General Diploma and Extended Diploma in Art & Design have a minimum of:
> a UAL or equivalent Level 2 qualification or
> four GCSEs at grade C or grade 4 or above or
> an equivalent Level 2 functional skills qualification in English and Maths.

The Centre must provide students with opportunities for re-taking English and Maths.

Students should be advised that some university degree courses require students to have gained GCSEs in Mathematics and English at grade 4 or grade C and above. Students may be advised to complete these qualifications to ensure that they have the best possible chance to progress to higher education.

2.3 Induction
Centres should provide students with an induction, which ensures that:
> A course handbook is provided, along with any other supporting material to facilitate effective learning
> Timetable arrangements are clarified
> Academic tutorials systems are provided
> Learning support needs are identified and provided for, as appropriate
> Course structures and assessment requirements are explained for internal assessment, external examination and external moderation
> Health and safety regulations and procedures are explained.
2.4 Planning the programme
UAL Awarding Body supports innovative approaches to programme design and delivery within the broad context of the aims and learning outcomes of the qualifications. The programmes can therefore be delivered in a variety of specialisms. These qualifications have been written to support a range of delivery options.

Although the intention of these qualifications is to give students access to a range of disciplines, it is entirely feasible that more specialist delivery models could be used to support the development of students who begin the course with a clearer understanding of the disciplines in which they want to work. Delivery could therefore occur in the context of a particular specialist practice including, but not limited to:

> **Fine art:** for example, drawing, painting, mixed-media, sculpture, ceramics, installation, printmaking, moving image (video, film, animation) and photography, performance art
> **Interactive arts:** for example, interactive media including web, app and game design
> **Graphics communication:** for example advertising, packaging design, design for print, illustration, communication graphics, branding, multimedia, motion graphics, design for film and television
> **Fashion/textile design:** for example, fashion design, fashion textiles, costume design, digital textiles, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles, art textiles and installed textiles
> **Three-dimensional design:** for example, ceramics, sculpture, exhibition design, design for theatre, television and film, interior design, product design, environmental design, architectural design, jewellery/body ornament and 3D digital design
> **Photography/lens-based media:** for example, portraiture, landscape photography, still life photography, documentary photography, photojournalism, fashion photography, experimental imagery, multimedia, photographic installation and moving image (video, film, animation).

These specialist practice areas are neither compulsory nor exclusive; centres are able to deliver additional specialist practice areas.

As the programmes progress, students must be able to demonstrate achievement in learning, observing and practical experience in art and design, alongside an increasing ability to reflect on their experiences in preparation for the next stages of their professional development. Centres must develop their students’ practical skills base along with their understanding of the relationship between the development of their ideas and work, and the choices they make regarding future progression.

Centres planning to deliver these qualifications must familiarise themselves with the qualifications’ specification and associated support material including:

> Qualification structure
> Course specification including learning outcomes and content
> Assessment grids
> Delivery guidance including the delivery model
> Assessment guidance
> Sample assessment papers.

Centres delivering the qualifications are not expected to provide identical programmes, but will be required to cover the same learning outcomes across all specialisms within a centre and ensure coherent sequencing (patterns of teaching, learning and assessment which are continuous, interactive and integrative), rather than a fragmented approach across diverse disciplines. It is anticipated that centres will resource teaching within the areas of two-dimensional, three-dimensional and four-dimensional.
2.5 Personal and professional development

The UAL Level 3 Applied General Diploma and Extended Diploma in Art & Design will provide students with opportunities to develop and utilise broad, transferable skills, through encouraging an ethos of personal and professional development. Specifically, the programmes will allow students to demonstrate a range of transferable skills that will benefit them in other subject areas including:

> Initiative
> Independent inquiry
> Creative thinking
> Reflective learning
> Team working
> Self-management
> Effective participation
> Social responsibility
> Environmental awareness
> Sustainability
> Problem solving
> Numeracy
> Digital
> Research
> Literacy
> Communication
> Presentation.

2.6 Progression opportunities

The UAL Level 3 Applied General Diploma and Extended Diploma in Art & Design will support students in developing a portfolio of work to help them progress onto:

**Further education** – these qualifications will help support students to develop the knowledge and skills required to progress to further education courses, such as:
> Other Level 3 creative subjects
> UAL Level 3 Diploma in Art and Design – Foundation Studies
> UAL Level 4 Diploma in Art and Design – Foundation Studies.

**Higher education** – these qualifications are intended to carry UCAS points and be recognised by higher education providers as meeting admission requirement to many relevant courses, such as:
> BA (Hons) Product Design
> BA (Hons) Fine Art
> BA (Hons) Fashion Design
> BA (Hons) Graphic Design
> BA (Hons) Photography
> BA (Hons) Games Design.

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

**Employment or apprenticeships** – the skills developed throughout these qualifications may support students to progress into appropriate entry level roles, training programmes or Level 3 or higher apprenticeships in the creative sector.

2.7 Certification

Upon completion of these qualifications, students will achieve the following qualification certificates:
> UAL Level 3 Applied General Diploma in Art & Design
> UAL Level 3 Applied General Extended Diploma in Art & Design.
3.0 Assessment and moderation
Assessment is the process of measuring students' skills, knowledge and understanding against the standards set in a qualification.

The assessment for the UAL Level 3 Applied General Diploma in Art & Design consists of one type of assessment:
> External assessment – tasks are set, assessed and graded by UAL Awarding Body and taken under controlled conditions.

The assessment for the UAL Level 3 Applied General Extended Diploma in Art & Design consists of two types of assessment:
> External assessment – tasks are set, assessed and graded by UAL Awarding Body and taken under controlled conditions and completed at the end of Unit 1
> Internal assessment – students produce a portfolio of evidence which is assessed and graded by centre staff and externally moderated by UAL Awarding Body at the end of Unit 2.

3.1 External assessment
The single external assessment (Unit 1) is:
– 100% of the grade of the Diploma
– 50% of the grade of the Extended Diploma

The design of this assessment ensures that there is sufficient stretch and challenge, enabling the assessment of knowledge, understanding and skills at the end of the learning period.

The external assessment is synoptic and is based on set tasks that require students to demonstrate that they can identify and use an appropriate selection of skills, techniques, concepts, theories and knowledge from across Unit 1 in an integrated way.

3.1.1 Setting the assessment
External assessment is set and marked by UAL Awarding Body and assesses students’ skills, knowledge and understanding of the learning undertaken in Unit 1 - Diagnostic Investigation in Art and Design.

The external assessment is in the style of set tasks. UAL Awarding Body requires students to demonstrate their understanding and application of knowledge and skills through the completion of a series of tasks, and in response to a set theme.

Students must have a thorough understanding of unit content prior to commencing the external assessment. Work produced prior to external assessment must not be used as evidence in the external assessment.

3.1.2 Conducting the assessment
The external assessment will involve:

A preparatory period (10 hours recommended)
Following receipt of the set brief, students will conduct initial research, planning and prepare their response to a series of tasks.

As soon as the supervised/invigilated period starts, students must stop their preparatory work.

Supervised time (173 hours)
Following the preparatory period, students must complete 173 hours of work under supervised conditions.

In the 173 hours of supervised time, students must undertake further research, experiment with a range of materials, processes and techniques and produce their final outcome or series of outcomes, informed by their preparatory work.

The first three hours of supervised time must be consecutive and should be used by students to complete their Project Proposal.

Preparatory work and the rest of the work produced in the supervised time must be stored securely in between sessions of
supervised time. The work produced during the supervised time must be clearly identified as such. Preparatory work and the rest of the work produced in the supervised time must be stored securely in between sessions of supervised time. The work produced during the supervised time must be clearly identified as such.

**Invigilated time (12 hours)**
Students must complete a number of specific tasks within a set time and under invigilated conditions.

In the 12 hours of invigilated time students must prepare their work for submission and complete their final evaluation. Further instructions on how to administer the external assessment and the conditions under which it must be sat are issued with the external assessment materials.

**3.1.3 Re-sitting the external assessment**
Students are entitled to one opportunity to re-sit.

A new brief will be issued to all centres holding re-sits. When re-sitting the assessment, students must submit entirely new evidence, completed within the same controlled conditions as the first assessment. They cannot improve previously submitted work, and they must not use or refer to work completed in their first assessment.

**3.2 Internal Assessment**
The single internal assessment is:
– 50% of the grade of the Extended Diploma.

The internal assessment is also synoptic and require students to demonstrate that they can identify and use an appropriate selection of skills, techniques, concepts, theories and knowledge from across the entire qualification in an integrated way.

**3.2.1 Setting the assessment**
The assessment approach is set by UAL Awarding Body, and is designed to assess students’ skills, knowledge and understanding of the learning undertaken in Unit 1 and Unit 2.
Students must develop a self-initiated project within the parameters set by UAL Awarding Body. It is the job of the centre to ensure that student generated projects enable them to meet the learning outcomes and grade criteria.

A student's achievement will be assessed through their portfolio of evidence. The portfolio of evidence must include:

- A completed project proposal
- Records of planning, research and ideas development
- Records of analysis and reflection
- Records of project development and realisation
- Records of presentation and communication
- Setting final evaluation.

Students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and grading criteria. However, recommended forms of evidence could include:

- Records of planning, research and ideas development presented in workbooks, digital format, notebooks or personal reflective journals
- Records of analysis and reflection presented in workbooks, digital format, notebooks or personal reflective journals
- Records of project development and realisation presented in workbooks, digital format, visual development work, images, designs, media, artefacts, notebooks, personal reflective journals
- Records of presentations and communications presented in workbooks, digital format, notebooks or personal reflective journals.

UAL Awarding Body has created a template and supporting guidance for the project proposal (see Guidance for students section of this specification). This proposal must be used for Unit 2, and must form part of the assessment evidence. Tutors should ensure that students have access to the template prior to commencing the final project.

UAL Awarding Body maintains quality oversight of assessments through the process of external moderation, whereby trained external moderators sample assessment and grading decisions to ensure they are in line with the required standards. For more information on moderation, please see the External Moderation section of this specification.

### 3.2.2 Preparing for assessment

Students must have a thorough understanding of unit content prior to commencing the assessment. Centres will need to ensure that they set up the assessment in an effective way. This could involve specifying times in which all students must complete specific tasks, or it could involve guiding their independent working over a number of weeks. With both approaches, tutors must give students formative feedback on their progress at defined points – this will help tutors with authenticating their work and will provide students with guidance on how they can improve.

It is important to remind students that, when preparing work for assessment, they have to produce the work themselves and they have to meet the submission deadlines given to them by the centre. Centres must present students with assessment guidance, so that they know how they are being assessed and what is expected of them. This must include:

- The qualification title
- The unit title and number
- The learning outcomes
- Grading criteria
- Evidence requirements
- Start date
- Submission date

UAL Awarding Body also requires centres to set controls for the time, resources, supervision and opportunities for collaboration. For additional information please refer to the delivery guidance available on our website.

### 3.2.3 Marking the assessment

Centre assessors must judge the quality of a student’s assessment evidence against criteria in the assessment grid to award a grade of Fail, Pass, Merit or Distinction. Grades are given according to the highest level for which
the student is judged to have met all the criteria. Therefore:
> To achieve a Distinction, a student must provide evidence that meets all the Distinction criteria
> To achieve a Merit, a student must provide evidence that meets all the Merit criteria
> To achieve a Pass, a student must provide evidence that meets all the Pass criteria.

Students who do not meet all the Pass criteria will be referred and will have one opportunity to redeem their Referral. Referrals that have been successfully redeemed will be capped at a Pass. Where possible, referrals should be redeemed before external moderation. Students who, after being referred, are still unable to satisfy all the Pass criteria will be awarded a Fail.

For information on grading an assignment, please see the Grading section of this specification.

3.3 Internal verification
Internal verification is the process of ensuring that everyone who assesses a particular qualification in a centre is assessing to the same standards.

Centres must have an established internal quality assurance framework to ensure that UAL Awarding Body’s approval, quality assurance and contractual arrangements are met. It is the responsibility of internal verifiers to ensure that assessors’ decisions are sampled and monitored to ensure consistency and fairness, and that assessments set are appropriate and at the required level. Internal verifiers are also responsible for supporting assessors by offering advice and guidance. The internal verifier will follow the centre’s own sampling strategy in selecting the sample to be internally verified, and must over time include evidence from a full range of work, student achievement and decisions made by all staff with assessment responsibility.

It is recognised that different centres use different approaches and terminology specific to their culture. The UAL Awarding Body centre handbook outlines some examples of good practice for the internal verification of qualifications. Centres must ensure their methodologies are suitably robust and meet the standards set by UAL Awarding Body.

3.4 External moderation
External moderation is concerned solely with evaluating the validity of centres’ assessment decisions through the external moderation of internally assessed and verified work.

External moderation is carried out by external moderators who are appointed, trained and monitored by UAL Awarding Body. External moderators are responsible for ensuring that the internal assessment for Unit 2 is rigorous and assessment decisions are fair, valid, reliable and free from bias.

UAL Awarding Body’s external moderation of internal assessment is carried out at least once a year to ensure that assessments and grading decisions are in line with the required standards. For further information on the external moderation process, please refer to the UAL Awarding Body centre handbook.

3.5 Synoptic assessment
The Department for Education defines synoptic assessment as:

'A form of assessment which requires a student to demonstrate that s/he can identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole vocational area, which are relevant to a key task.'

Both the Diploma and Extended Diploma are synoptically assessed at the end of the learning period. In the Diploma students must apply learning from the entire qualification to respond to a brief set by UAL Awarding Body. In the Extended Diploma, students must apply their learning from the entire qualification to produce a self-initiated project.

To support the development of a synoptic approach, tutors are encouraged to continually reinforce links between elements of the course, so that their students view the area of study as a holistic programme of learning.
4.0 Grading
The achievement of each unit is based on a student’s ability to meet the learning outcomes and grade criteria.

Both units can be awarded a grade of Fail, Pass, Merit or Distinction. Due to the synoptic nature of the qualification, the knowledge, understanding and skills developed throughout each unit are equally important, and therefore both units are weighted equally.

4.1 Grading the external assessment
UAL Awarding Body will assess and award a student’s external assessment grade using the learning outcomes and assessment grid. Students will be awarded one of the following grades:

Fail (F)
If students are unable to provide evidence that meets all the pass grading criteria, they will receive a Fail grade.

Pass (P)
To achieve a Pass grade, students must achieve all the pass grading criteria against the learning outcomes.

Merit (M)
To achieve a Merit grade, students must achieve all the merit grading criteria against the learning outcomes.

Distinction (D)
To achieve a Distinction grade, students must achieve all the distinction grading criteria against the learning outcomes.

4.2 Grading the internal assessment
Centres must assess and award a student’s internal assessment grade using the learning outcomes and assessment grid. Students will be awarded one of the following grades:

Referral (R)
Centres must refer students who fail to meet the learning outcomes and pass criteria following assessment of the internally assessed unit. The centre must inform students of the learning outcomes that they have failed to meet, and ensure they are provided with opportunities to work towards meeting those outcomes within a suitable timeframe.

Students will only be allowed one opportunity to redeem a referral before being awarded a Fail. The end grade is capped at a Pass.

Fail (F)
If students are unable to provide evidence that meets all the pass grading criteria, they will receive a Fail grade.

Pass (P)
To achieve a Pass grade, students must achieve all the pass grading criteria.

Merit (M)
To achieve a Merit grade, students must achieve all the merit grading criteria.

Distinction (D)
To achieve a Distinction grade, students must achieve all the distinction grading criteria.
4.3 Awarding the qualification grade

UAL Level 3 Applied General Diploma in Art & Design

The final grade for the UAL Level 3 Applied General Diploma in Art & Design is determined entirely by the grade achieved in Unit 1. The final grade for this qualification is based on a structure of Fail, Pass, Merit and Distinction.

UAL Level 3 Applied General Extended Diploma in Art & Design

The grades for Unit 1 and Unit 2 are based on a structure of Fail, Pass, Merit and Distinction.

The final grade for the UAL Level 3 Applied General Extended Diploma in Art & Design is determined by aggregating the grades achieved in both units on a 50% - 50% basis, to be awarded one of five grades Pass, High Pass, Merit, High Merit, Distinction.

Both units are weighted equally, due to their significance in developing competence in art and design practice.

The table below shows how both units are aggregated to form the overall grade of the qualification.

Students who do not pass either unit will not achieve the qualification.

UAL Awarding Body qualification assessment outcomes are criterion referenced and graded. The criteria stipulating the requirements for each grade and any aggregation methods are fixed, as are the grade thresholds. UAL adopts a mastery model whereby to achieve any given grade, all criteria must be met at the same level. For example, to achieve a Distinction grade, all criteria must be met at Distinction level. Reliability is achieved by maintaining the same fixed criteria over time and ensuring a standardised approach to their application. For this reason, UAL Awarding Body does not anticipate making any changes to its grade criteria. However in exceptional circumstances it may be necessary to do so to secure the maintenance of standards over time.

<table>
<thead>
<tr>
<th>Unit 1 (weighted 50%)</th>
<th>Unit 2 (weighted 50%)</th>
<th>Qualification grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distinction</td>
<td>Distinction</td>
<td>Distinction</td>
</tr>
<tr>
<td>Merit</td>
<td>Distinction</td>
<td>High Merit</td>
</tr>
<tr>
<td>Pass</td>
<td>Distinction</td>
<td>Merit</td>
</tr>
<tr>
<td>Distinction</td>
<td>Merit</td>
<td>High Merit</td>
</tr>
<tr>
<td>Merit</td>
<td>Merit</td>
<td>Merit</td>
</tr>
<tr>
<td>Pass</td>
<td>Merit</td>
<td>High Pass</td>
</tr>
<tr>
<td>Distinction</td>
<td>Pass</td>
<td>Merit</td>
</tr>
<tr>
<td>Merit</td>
<td>Pass</td>
<td>High Pass</td>
</tr>
<tr>
<td>Pass</td>
<td>Pass</td>
<td>Pass</td>
</tr>
</tbody>
</table>
5.0 Qualification structure

UAL Level 3 Applied General Diploma in Art & Design
- One mandatory unit
- Total Qualification Time for the Diploma is: 780 hours
- Total Credits for the Diploma are: 78

To achieve the UAL Level 3 Applied General Diploma in Art & Design, students are required to successfully complete the following mandatory unit:

<table>
<thead>
<tr>
<th>Unit title</th>
<th>GLH</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1 Diagnostic Investigation in Art and Design</td>
<td>600</td>
<td>Synoptic External</td>
</tr>
</tbody>
</table>

UAL Level 3 Applied General Extended Diploma in Art & Design
- Two mandatory units
- Total Qualification Time for the Extended Diploma is: 1,620 hours
- Total Credits for the Extended Diploma are: 162

To achieve the UAL Level 3 Applied General Extended Diploma in Art & Design, students are required to successfully achieve the following mandatory units:

<table>
<thead>
<tr>
<th>Unit title</th>
<th>GLH</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1 Diagnostic Investigation in Art and Design</td>
<td>600</td>
<td>Synoptic External</td>
</tr>
<tr>
<td>Unit 2 Specialist Practice in Art and Design</td>
<td>560</td>
<td>Synoptic Internal</td>
</tr>
</tbody>
</table>
Qualifications commentary
The Level 3 Diploma and Extended Diploma in Art & Design are characterised by experiential, experimental and integrated learning. Both qualifications focus on the application of practical skills and acknowledge the common principles and distinctive characteristics of different art and design disciplines. Study for the qualifications is not time constrained, but will normally be over a period of one year for the Diploma and two years for the Extended Diploma. Students must achieve the Diploma before they can commence study for the Extended Diploma.

The structure of the Level 3 Diploma introduces students to the underpinning principles of creative practice in art and design, whilst enabling them to explore a range of alternative disciplines through a diagnostic process culminating in a synoptically assessed final assessment and providing a transition from a diagnostic to a more specialist learning experience for the Extended Diploma.

The structure of the Level 3 Extended Diploma allows students to develop practical skills and theoretical understanding within a specialist practice and through a process of reiteration and reinforcement, to develop effective working practices that will provide support for creativity across a range of stimulating and increasingly demanding activities and preparing them for progression to either higher education or employment.

Unit 1: Diagnostic Investigation in Art and Design
In Unit 1, students will undertake a diagnostic investigation into art and design practices. This diagnostic investigation allows students to explore a wide range of art and design disciplines as part of their journey to, or reinforcement of, specialism in Unit 2.

Students are able to work within a specialist discipline throughout the qualification, or sequentially develop a specialist approach within the programme.

As part of the course, students will be given an introduction to the creative process and will gain an understanding and ability to:
> Apply the formal elements of visual language in a range of art and design activities
> Use visual and contextual research activities to inform and develop their ideas
> Use a range of different materials, processes and practical skills to support art and design activities
> Use evaluation and reflection to inform own practice
> Explore and develop alternative solutions for theoretical and practical problems in art and design activities
> Plan, develop and present an art and design project.

Students will also be provided with an opportunity to explore and experiment with the above to generate ideas and produce outcomes.

Unit 2: Specialist Practice in Art and Design
In Unit 2, students will be provided with an opportunity to further extend, develop, refine and research ideas and undertake the practical execution of work within a particular specialism.

Students will focus on exploring practical and contextual work through a range of 2D, 3D and/or 4D processes and media in a specialist discipline/practice.

Students will also be encouraged to take responsibility for the direction of their work via a self-initiated and self-directed project.
Level 3 Diploma and Extended Diploma

Unit specification

This section provides details on the format of the unit specification:

Unit title
The title provides a concise summary of the content of the course.

Total Qualification Time (TQT)
TQT represents an estimate of the amount of time students will be required to undertake in order to complete and demonstrate achievement of the qualification. Total Qualification Time is comprised of:
> The number of hours which has been assigned to a qualification for Guided Learning, and;
> The number of hours which has been assigned for self-directed learning. That is learning which is not under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training.

Guided Learning Hours (GLH)
Guided learning hours represent the time students are being taught or instructed by – or otherwise participating in education or training under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training. This estimate includes the hours being assessed, if the assessment takes place under the immediate guidance or supervision of a lecturer, supervisor, tutor or other appropriate provider of education or training.

Learning outcomes
Learning outcomes state what students should know, understand or be able to do as a result of completing the programme of learning.

Statement
A brief and clear summary of the intent of the learning outcome.

Indicative content
Content defines the breadth and depth of learning for each learning outcome. It is expected that all the content will be delivered during the programme of learning. It is not required to assess every aspect of the content, as students will be expected to apply the knowledge, understanding and skills acquired through the learning process to the specifics of the assessment context.

Assessment grid
This is used to determine the grade achieved by students. Centres, students and the awarding body will be able to make judgements on performance based on the information contained within the grid.
Unit 1
Diagnostic Investigation in Art and Design

Unit overview

<table>
<thead>
<tr>
<th>Level:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLH:</td>
<td>600</td>
</tr>
<tr>
<td>TUT:</td>
<td>780</td>
</tr>
<tr>
<td>Credits:</td>
<td>78</td>
</tr>
<tr>
<td>Assessment:</td>
<td>External Assessment</td>
</tr>
<tr>
<td>Grade:</td>
<td>Pass/Merit/Distinction</td>
</tr>
</tbody>
</table>
Learning outcomes
Students will:

1. Understand how visual language and visual language skills inform art and design activities.

2. Understand visual and contextual research to inform ideas for creative activities.

3. Be able to use materials, processes and practical skills to support art and design activities.

4. Be able to use reflective and evaluative skills to inform own progress and practice.

5. Be able to explore and develop alternative solutions for theoretical and practical problems in art and design activities.

6. Be able to plan, develop and present an art and design project.

Resources

Centres must have the physical resources to successfully implement the programme including: appropriately equipped and updated art and design studio and workshops, IT facilities and information and research sources.

Centres must adopt a delivery approach that supports the development of their particular students. The aims and aspirations of all students, including those with identified special needs, must be considered and appropriate support mechanisms put in place.

Centres must provide an appropriate level of access to a dedicated general studio and an adequate flexible or open access provision in more specialist areas.
Learning outcome 1
—

Understand how visual language and visual language skills inform art and design activities

Statement
– Students should be provided with a range of opportunities and activities that enable them to develop an understanding of what visual language is.
– They should understand how to apply alternative techniques for communicating through visual language and how it is used by existing artists and designers.
– Students should be given opportunities to develop the visual language skills necessary to successfully express their own creative ideas and intentions across a range of art and design disciplines.

Indicative content
Understanding visual language, for example:
> An introduction to drawing tools, techniques and the formal elements of visual language: line, shape, tone, colour, form, motion, texture, pattern, direction, orientation, scale, angle, space and proportion, juxtaposition and composition
> Exploration of alternative media and how it can be used to influence meaning
> Exploration of visual language tools and techniques across a range of art and design disciplines
> Visual recording techniques – 2D/3D/digital using traditional and unconventional methods.

Communicating through visual language, for example:
> An introduction to alternative approaches to communicating ideas through visual language – figurative/representational/abstract/symbolic
> An introduction to semiotics, symbols and signs
> Exploring the use of visual language in communicating ideas through primary and secondary sources, using digital or traditional media
> Analysing the articulation of visual language through both contemporary and historical art movements, artists and designers
> Presenting ideas and concepts through visual means and methods
> Analysing image and meaning in own work and the work of others.
Developing visual language skills, for example:
> Experimentation to explore how material choices can affect or change the meaning in visual language
> Exploration of visual language skills through selected themes, subjects and concepts
> Exploration of alternative techniques for the selection and presentation of ideas
> Exploration of scale.

Using visual language to influence appearance and meaning, for example:
> How the selection of different media, materials, techniques and processes affects visual language
> Analysing the effectiveness of own and others visual language for the audience or user
> Application of visual language skills across a range of disciplines.
Learning outcome 2

Understand visual and contextual research to inform ideas for creative activities

Statement
- Students should be provided with a range of opportunities and activities to develop their understanding of the importance of both visual and contextual research in informing and developing ideas in art and design.
- They should be provided with opportunities to analyse research for relevance, reliability and usefulness, building their skills and knowledge through exploration and documentation of a range of research sources and methodologies.
- Students should be given opportunities to synthesise practical investigation and theoretical knowledge and to establish their understanding and awareness of visual and contextual contexts influencing creative practice.

Indicative content
Visual research, for example:
> Primary – from original source material providing opportunities for recording observations and collecting inspiration through drawing, photography, found objects and materials
> Secondary – gathered through web-based or traditional media or originated by another person
> Historical – referencing art movements, artists and designers, social, cultural and political contexts from the past
> Contextual – referencing contemporary sources
> Exploration of a wide range of research sources – external/studio based/traditional/digital
> Using research tools and techniques – drawing/photography/collection
> Research methodologies – information gathering techniques and visual narratives
> Using the five Ws (Who? What? When? Where? Why?)
> The psychology of seeing and recording information
> Reading and interpreting visual information.
**Contextual research**, for example:
> Exploration of cultural perspectives – historical and contemporary/local and global
> Introduction to the history of art and design – investigation of a wide range of creative disciplines fine art/architecture/design/photography/fashion/film and the relationship between the disciplines
> Introduction to contemporary influences on the creative arts – film/literature/dance/music/social media/fashion/politics/feminism/celebrity culture
> Exploration of social perspectives – culture/gender politics/ethical and environmental/sustainable
> Research methodologies – traditional museum/gallery/library/archive and digital web-based sources.

**Reviewing, refining and documenting research**, for example:
> Exploration of a wide range of methods for recording research sources
> Collecting and collating research in visual, written or audio formats
> Selecting and editing to provide focus
> Note taking, report and essay writing – techniques and approaches
> Critiques and analysis
> Methodologies for establishing the validity of research sources used
> Academic conventions – referencing
> Exploring methodologies for the documentation and presentation of visual research – sketchbooks/reflective journals/blogs/thumbnails/storyboards/development sheets
> Evaluating research and its effectiveness in informing ideas.

**Using research to inform and inspire ideas and activities**, for example:
> Exercises in developing initial ideas and responses derived from research/rough sketches/maquettes/thumbnails/sampling
> Exploring relationships and juxtapositions between research and practical investigations, multiple trains of thought
> Establishing the relevance of research in informing ideas and creative intent
> Identifying opportunities to extend research to inspire further ideas
> Methods for visually describing the relationship between research and ideas development/sketchbooks/development sheets/presentations
> Using research to inform the exploration and development of ideas for specific purposes or audiences.
Learning outcome 3
—
Be able to use materials, processes and practical skills to support art and design activities

Statement
– Students should be provided with a series of opportunities and activities that enable them to explore a range of materials, processes and techniques used in art and design.
– They should be introduced to the particular characteristics of materials for a range of creative disciplines and to the associated practical and technical skills required to develop and realise their ideas through practical experimentation.

Indicative content

Exploring materials, for example:
> An introduction to a range of materials, their characteristics, properties and use
  – materials used in the creation of 2D imagery, wet and dry mark making, print and illustrative materials, digital and lens-based media, materials used in the creation of 3D artefacts, resistant and plastic materials, hard, soft and stretch fabrics
> Experimentation with materials across a range of disciplines, including but not limited to:
  – 2D, for example fine art, graphic communication, fashion and textiles, photography and digital media
  – 3D, for example sculpture, ceramics, fashion, constructed textiles, interior, environmental and architecture, product, jewellery, costume and theatre
  – 4D, for example video, film, animation, games
> Analysis of conceptual and physical impact/effect of different material choices on themes and visual language
> Exploration of alternative materials to inform understanding and future choices, including but not limited to:
  – Resistant materials, for example wood, card, plastic, stone, metal
  – Non-resistant materials, for example clay, plaster, fabric
  – Digital materials, for example photo-editing software, drawing software, image manipulation software
> Environmental and sustainable considerations.
Practical skills development, for example:
> Introduction to workshop practices – health and safety and safe working practices
> Introduction to tools and equipment, for example but not limited to: mechanical and non-mechanical hand tools, sewing machinery, printmaking equipment, digital and analogue cameras, IT and digital tools
> Exploration and experimentation with a range of processes and practical skills
> Experimentation with surface, texture, volume and form
> Evaluation of processes, equipment and practical skills to inform future decision making
> Practical experimentations with various materials, including but not limited to: cutting, shaping, forming, joining, stitching, weaving, finishing
> Use of mathematics as a technical skill, for example, perspective drawing, measurement, geometric skills, accuracy
> Documentation of processes, practical skills and materials, including but not limited to photography, video, illustrations, annotations, sketchbooks, maquettes and samples.

Using materials, processes and practical skills, for example:
> Exercises, tasks and assignments using the application of materials, processes and technical skills to meet defined goals
> Understanding and applying the correct terminology in describing processes and materials used
> Review and evaluation of skills development, quality and appropriateness of material choices, success of outcomes and experiments
> Analysing achievements and progress, skills developed, skills required, knowledge attained
> Experimentation and problem solving through the manipulation of materials across a range of disciplines
> Using materials, skills, techniques and processes to support and inform the development of creative ideas.
Learning outcome 4

Be able to use reflective and evaluative skills to inform own progress and practice

Statement

– Students should be given a range of opportunities and activities to develop an in-depth understanding of, and the ability to use reflective and evaluative skills.
– Students should be introduced to a range of techniques and strategies that allow them to identify personal strengths and areas for improvement and to identify next steps and practical targets to inform the development of their own progress.
– They should be provided with opportunities to apply critical evaluation to both their own work and to the work of others and to use critical reflection in their project planning, development, production and review.

Indicative content

Reflective skills, for example:
> Exploration of a range of tools, techniques and strategies for critical reflection, for example ‘plus’, ‘minus’, ‘going well’, ‘not going well’, ‘to what purpose’
> Reflection on the potential value of information gathered
> Responding to feedback – group critiques, peer review and self-assessment
> Reconsidering or consolidating thoughts and ideas from a fresh perspective
> Recording responses – annotation, digital recording.

Evaluative skills, for example:
> Measuring and estimating the difference between ideas at different stages of the creative process
> Measuring the actual impact of ideas at different stages of the creative process
> Enquiry and investigation of concepts and ideas to enhance decision making
> Enquiry and investigation of materials and processes to enhance decision making
> Recognising the value of the unintended or unexpected
> Critiques – acknowledging feedback from others
> Analysis of work of others
> Reflection and reflective writing – strengths, areas for improvement
> Visual evaluation – the process of decision making through the selection and editing of ideas.
Informing own progress, for example:
>
> Analysis of own work – ongoing evaluation and critical analysis of progress
> Justification of refinements and decisions taken in developing work
> Progress and performance, identification of what has been learned and recommendations to develop future practice
> On-going evaluation and analysis of progress
> Reflection on successes and weaknesses
> Fitness for purpose of selected techniques and processes
> Experimenting with a variety of recording methods to capture responses, including but not limited to, sketchbook annotations, audio recordings, photography and video.
Learning outcome 5
—
Be able to explore and develop alternative solutions for theoretical and practical problems in art and design activities

Statement
– Students should be given a range of opportunities and activities to explore and develop ideas across various creative contexts.
– Students should be supported to develop the analytical skills needed to review their creative developments and develop the ability to identify where necessary refinements need to be made.
– Students should be made aware of the opportunities available to them and be supported to autonomously select possible solutions and next steps.
– Students are expected to solve increasingly complex theoretical and practical problems with a greater degree of independence as a project progresses.

Indicative content
Explore alternative solutions to practical and theoretical problems, for example:
> Exploration of themes, subjects and concepts
> Initial ideas and responses
> Ideas generation techniques – lateral thinking, concept challenge, mind mapping, alternative approaches
> Reviewing current progress and identifying potential problems
> Evaluating the scale and impact of problems identified through contrasting, evaluating and selecting alternative solutions
> Researching established working practices and solutions
> Making specific decisions linked to prior learning and understanding to resolve problem and move project forward.
Develop alternative solutions to practical and theoretical problems, for example:
> Developmental drawing from initial research, sketchbooks, thumbnails, storyboards, material-based exploration
> Revisiting and extending research to generate additional ideas
> Relationships and juxtapositions, multiple trains of thought
> Developing solutions through, practical experimentation and skills
> Developing solutions through intellectual enquiry
> Independent and self-directed decision making in problem resolution
> Recognising and capitalising on the value of the unintended or unexpected to open new avenues of creative development
> Reviewing, evaluating and recording the impact and effectiveness of solutions identified and decisions made
> Using the evaluative process to adjust and edit ideas and outcomes as appropriate.
Learning outcome 6

—
Be able to plan, develop and present an art and design project

Statement
– Students should be provided with an opportunity to make use of the skills, knowledge and understanding developed throughout the course to complete an art and design project.
– Students should be provided with sufficient and appropriate structure to support and encourage ambition and initiative, whilst maintaining the facility for them to exercise a degree of self-determination in their choice of subject and to clarify their own longer-term goals through the choice of an activity to explore in greater depth.

Indicative content
Planning, for example:
> Initial research and inspiration
> Writing a project proposal that balances creative intent and realism
> Time-planning within project parameters
> Impact analysis – ethical, environmental
> Safe working practices – risk assessment
> Resource needs – material, technical, physical
> Budget planning and costings – how to cost a piece of work
> Identifying potential problems
> Responding to unforeseen obstacles and challenges.

Development, for example:
> Application of the creative process
> Primary and secondary research
> Ongoing research to inform ideas
> Visual and contextual investigation
> Sampling and experimentation – sketchbooks/working drawings/storyboards/reflective journals/models/test pieces/screen shots/photos/thumbnails/drafts/design and concept development
> Documenting and recording of alternative ideas
> Selecting and developing – reviewing and refining ideas
> Self and peer reviewing
> Tutorials and critiques
> Reflection and evaluation.
Presentation, for example:
> Collate – review, refine, select, edit and present ideas
> Pitching of ideas and proposals
> Techniques for presenting in visual, verbal and written formats
> Selecting and editing of ideas and outcomes
> Suitability for intended audience, user group or target markets
> Methods of presentation – 2D/3D/digital
> Use of media and materials – traditional/digital
> Checking own work for coherence, professionalism of presentation, spelling with a view of the end user
> Alternative formats – portfolio, exhibition, interactive, performance
> Space – physical, virtual.
Unit 1
Diagnostic Investigation in Art and Design

Assessment grid

**Learning outcome**

<table>
<thead>
<tr>
<th>Learning outcome 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand how visual language and visual language skills inform art and design activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand visual and contextual research to inform ideas for creative activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to use materials, processes and practical skills to support art and design activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to use reflective and evaluative skills to inform own progress and practice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to explore and develop alternative solutions for theoretical and practical problems in art and design activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to plan, develop and present an art and design project</td>
</tr>
<tr>
<td>Fail</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>&gt; Insufficient use of the formal elements of visual language.</td>
</tr>
<tr>
<td>&gt; Limited application of visual language skills.</td>
</tr>
<tr>
<td>&gt; Research does not relate sufficiently to the development of ideas.</td>
</tr>
<tr>
<td>&gt; Limited range of materials and processes explored.</td>
</tr>
<tr>
<td>&gt; Execution of techniques is poor and inhibits the production of practical solutions.</td>
</tr>
<tr>
<td>&gt; Insufficient evidence of reflection and evaluation.</td>
</tr>
<tr>
<td>&gt; Little or no justification of ideas.</td>
</tr>
<tr>
<td>&gt; Insufficient alternative ideas explored.</td>
</tr>
<tr>
<td>&gt; Problems encountered are unresolved.</td>
</tr>
<tr>
<td>&gt; Ineffective planning, work is incomplete.</td>
</tr>
<tr>
<td>&gt; Insufficient ideas and solutions provided with little or weak response to the specified requirements.</td>
</tr>
<tr>
<td>&gt; Presentation is poor and fails to clearly communicate ideas.</td>
</tr>
</tbody>
</table>
Unit 2
Specialist Practice in Art and Design

Unit overview

<table>
<thead>
<tr>
<th>Level:</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLH:</td>
<td>560</td>
</tr>
<tr>
<td>TUT:</td>
<td>840</td>
</tr>
<tr>
<td>Credits:</td>
<td>84</td>
</tr>
<tr>
<td>Assessment:</td>
<td>Internal Assessment</td>
</tr>
<tr>
<td>Grade:</td>
<td>Pass/Merit/Distinction</td>
</tr>
</tbody>
</table>
Learning outcomes

Students will:

1. Be able to apply visual language, and cultural and contextual understanding within a chosen, specialist art and design practice.

2. Be able to identify, analyse and respond to the needs of an audience within a chosen, specialist art and design practice.

3. Be able to use research and analysis to develop creative solutions within a chosen, specialist art and design practice.

4. Be able to solve practical, theoretical and technical problems in an art and design project.

5. Be able to use ongoing reflection and critical evaluation to inform the development of art and design concepts, ideas and personal creative development.

6. Be able to use practical methods and skills in the realisation of a self-initiated art and design project within a chosen, specialist, art and design practice.

7. Be able to initiate, plan, and present an art and design project proposal for a chosen specialist discipline.

8. Be able to produce, present and critically evaluate a self-initiated art and design project.

Resources

Centres must have the physical resources to successfully implement the programme including: appropriately equipped and updated art and design studio and workshops, IT facilities and information and research sources.

Centres must adopt a delivery approach that supports the development of their particular students. The aims and aspirations of all students, including those with identified special needs, must be considered and appropriate support mechanisms put in place.

Centres must provide an appropriate level of access to a dedicated general studio and an adequate flexible or open access provision in more specialist areas.
Learning outcome 1

Be able to apply visual language, and cultural and contextual understanding within a chosen, specialist art and design practice

Statement

– Students should be provided with the opportunity to explore and develop the visual language skills relevant to their personal practice.
– They should be given opportunities to research relevant contextual and cultural perspectives and to apply their knowledge and skills within a specific specialist area of study.
– Students should be supported to build on their skills in reflection and analysis and be encouraged to explore innovative and individualised application of visual language and cultural and contextual understanding within the development of their own practice.

Indicative content

Developing visual language skills for specialist practice, for example:

> Understanding how to successfully communicate ideas within a specific art and design practice
> Investigating a range of visual language tools specific to a chosen specialist discipline, e.g. fine art/sculpture/graphics/fashion/textiles/3D design/spatial and interior/photography/film/games design
> Visual exploration and recording of ideas and experiments appropriate to specialist practice
> Recording evidence of creative decisions with accompanying annotations and justifications
> Articulating ideas and presentation skills for specialist practice.

Applying visual language skills for specialist practice, for example:

> Using a range of visual language tools and techniques to research, develop and inform specialist art and design practice
> Interpretation and synthesis of research into practical experimentation
> Application of selected techniques to communicate ideas and intentions in response to project briefs
> Application of selected techniques appropriate to specialist practice to enhance presentation
> Independent decision making in response to project briefs.
Developing cultural and contextual understanding for specialist practice, for example:
> Breadth and depth in research and exploration of the interrelated nature of influences on creative practice – cross discipline, cross cultural, cross platform
> Investigation into historical and contemporary influences on specialist creative practice
> Investigation into social, ethical and political influences on specialist creative practice
> Ideas and concepts generation developed from cultural/contextual awareness
> Exploration of creative industries, environments and audiences for specialist practice.

Applying cultural and contextual understanding for specialist practice, for example:
> Use of the language and terminology appropriate to specialist practice
> Use of research methodologies and academic conventions within a specialist subject area
> Analysis of research to inform ideas and develop solutions appropriate to a user or audience within a specialist practice.

Albert Turner, Reigate School of Art
Unit 2: Specialist Practice in Art and Design

Learning outcome 2
—
Be able to identify, analyse and respond to the needs of an audience within a chosen, specialist art and design practice

Statement
– Students should be offered a range of opportunities to explore audience participation within art and design work.
– Support and guidance should be offered to students to help them develop an in-depth understanding of their chosen audience, and the relevance to their creative practice, through sustained and wide ranging market, visual and contextual research.

Indicative content
Identify, for example:
> Identification of own creative practice and the response required from a potential audience
> The needs, requirements, outcomes for a potential audience
> Current and historical practice that has responded to audience
> Own skills, areas of strength, development opportunities/needs
> Goods or services requirements, opportunities in market to potential audience
> Unique Selling Points (USP) – what is unique or innovative about own and others current practice/work that would appeal to identified audience.

Analyse, for example:
> How to reach intended audience
> Marketplace – galleries, retailers, digital platforms (virtual audience), current market trends, statistical analysis, competitors, current products
> Consumer – surveys, questionnaires, focus groups, feedback, articles, reviews, journals, current publications
> Logistics – time, materials, resources available, skills attained and required.
**Respond**, for example:

> Apply audience information to refine and select relevant ideas which respond to audience needs
> Review appropriateness of decisions in conveying intended meaning to the selected audience
> Consider presentation of ideas/outcome for audience
> Use sustained, reflective analysis of ongoing evaluation to inform and influence decision making throughout project to respond to audience needs.
Learning outcome 3

Be able to use research and analysis to develop creative solutions within a chosen, specialist art and design practice

Statement
- Students should be offered the opportunity to pursue individualised research of breadth and depth appropriate to their chosen specialist art and design practice.
- Students should demonstrate a clear synthesis between research, analysis and creative problem solving and should be encouraged to independently identify and explore unexpected avenues for source material and influences.
- Students should be encouraged to apply a process of continuous review and critical analysis of research materials to inform and influence ideas and the development of creative solutions within their chosen specialist practice.

Indicative content

Research, for example:
- An exploration in breadth and depth of primary and secondary source material through a range of methods appropriate to the chosen specialist discipline
- An exploration of historical, cultural and contextual source material – making reference to both subject specific art and design influences and the wider context in which the creative disciplines exist
- Consideration of context and positioning – contemporary influences
- Research into audience or user need – needs analysis
- Investigation of technological innovations impacting on creative practice
- Independent research to inform ideas development and experiment within a chosen specialist discipline.

Analysis, for example:
- Critical analysis of the effectiveness of research – validity, reliability of source, ethics, currency, relevance, suitability
- Critical analysis of methodologies – process, accuracy, relevance, challenge, skills
- Visual and written documentation – sketchbooks, annotations, writing, drawings, photographs, collections, samples
- Reviewing – recording progress, documenting, evaluating success, identifying further issues or problems, refining solutions, acknowledging strengths and identifying areas for improvement
- Responding to feedback.
Development of creative solutions, for example:
> Synthesising research, planning and practical work
> Application of research and analysis to inform independent decision-making in response to project briefs
> Experimentation and problem solving – SCAMPER technique, exploring alternatives and applying methods discovered, experiments, trials, models, test pieces
> Decision making, implementing ideas and the presentation of creative solutions.
Learning outcome 4

Be able to solve practical, theoretical and technical problems in an art and design project and design practice

Statement
– Students should be offered a range of opportunities to explore and solve practical, theoretical and technical problems in structured and self-directed art and design projects.
– Students should be able to analyse and evaluate problems through exploration and experimentation across a range of alternative ideas in support of an identified art and design project and in support of their own creative practice.
– Students should be introduced to techniques and strategies that allow them to identify practical, theoretical and technical problems and should be encouraged to independently find resolutions.
– Students should be encouraged to take calculated risks in the development of their work and embrace new and unexpected opportunities.
– Students should be expected to be consistent and coherent in the problem-solving process and use analysis and evaluation to support their own creative practice.

Indicative content

Practical/technical problems, for example:
> Time constraints – ensuring that there is adequate time to complete tasks
> Scale – is the scale of the project appropriate and achievable?
> Financial – is the project/task/activity financially viable?
> Space/capacity – is planning within scope?
> Skills – skills gaps, support requirements, guidance
> Material choices – appropriateness, cost, availability
> Equipment – specialist equipment for cutting, shaping, fixing, joining
> Resources – availability, appropriateness, safety
> Knowledge – research gaps, gaps in understanding.

Theoretical problems, for example:
> Abstraction – developing theoretical solutions before applying
> The impact of connections between research and analysis
> Analogy – applying a solution from a similar problem.
Problem solving, for example:
> Mind mapping – refine multiple possible solutions to identify most appropriate
> Bite size – deconstructing a large problem into smaller more manageable/solvable problems
> Hypothesis testing – developing a possible solution for a problem and conducting tests to assess appropriateness
> Lateral thinking – thinking around a problem to devise creative solutions
> Means-ends analysis – devising multiple steps to move towards a solution
> Method of focal objects – using unusual or unexpected thought processes to identify uses for objects to develop innovative creative solutions
> Proof – trying to prove that a problem is unsolvable
> Reduction – redesigning the problem to an issue where a solution is already available
> Research – exploring existing work and practitioners to identify solutions
> Root cause – analysing the cause of the problem in order to identify the best/most appropriate solution
> Trial and error – using a series of tests or experiments to eventually uncover a solution.
Learning outcome 5

Be able to use ongoing reflection and evaluation to inform the development of art and design concepts and ideas and personal creative development

Statement
– Students should be provided with opportunities to maintain a reflective approach to the development of their creative practice.
– Students should receive guidance and support to build self-awareness and personal insight and support their development as reflective practitioners.
– They should show how their evaluative and analytical skills are used to inform and progress their ideas, creative decision making and increasing maturity in the development of their personal practice and ambitions.

Indicative content
Reflection and evaluation, for example:
> Defining the difference between on-going reflection and evaluation
> Defining the difference between formative and summative evaluation and the application and uses of both in informing personal development and progress
> Methods for identifying successes and weaknesses of concepts and ideas
> Methods for identifying the fitness for purpose of selected processes and practical skills within a specialist discipline
> Reviewing personal skill sets and identifying areas for additional skills development
> Interrogating a range of ideas to inform selection, editing and decision making.

Formative evaluation, for example:
> Techniques and tools for the recording of on-going reflection, e.g. reflective journals, online blogs/vlogs, diaries, annotations, sketchbooks
> Visual evaluation techniques, rough work, thumbnails, maquettes, samples, development sheets, sketches/diagrams
> Presentations to peers to elicit peer evaluation, group discussion and critiques
> Tutor feedback and response
> Self-assessment and evaluation techniques, e.g. five minute reflections plus/minus/interesting.
Summative evaluation, for example:
> Summary of achievement and evaluation at the conclusion of a project, measuring achievement against aims and intentions
> Exploration of tools for documenting the summative evaluation – written, printed, audio, video, digital, virtual
> Factoring external reviews and critique – audience, public, peer, professional
> Self-development planning – skills assessment, action plans, SMART (specific, measurable, achievable, realistic, time-bound) targets, next steps, personal/professional development
> Identification of strengths and areas for improvement to inform future progress within a chosen specialist discipline.
Learning outcome 6

Be able to use practical methods and skills in the realisation of an art and design project within a chosen, specialist, art and design practice

Statement

– Students should be expected to make specific decisions and choices regarding the identification and application of practical methods and skills to an individualised, specialist art and design project.
– Students should be given the opportunity to explore and experiment with a range of practical processes and be encouraged to develop an in-depth understanding of their chosen specialist skills.
– Students should be encouraged to use evaluative and analytical skills when making selections and choices of practical methods and skills.
– They should be given the opportunity to select the most appropriate specialist practical methods and skills to apply to their project and in the development of their creative practice.

Indicative content

Practical art and design methods and skills, for example:
> Two-dimensional skills – drawing, printing, painting, surface pattern, analogue and digital photographic techniques
> Three-dimensional skills – casting, sculpting, ceramics, product modelling, spatial design, garment and textile construction and manipulation
> Four-dimensional skills – digital design, time-based media (animation, film).

Application of practical methods and skills, for example:
> Experimentation – testing, sampling, comparisons
> Development – maquette, models, samples, prototypes, ideas sheets
> Reflection, analysis and refinement – annotations, design realisations, documentation, photos, targets, action plans
> Outcomes – finished/end products, improvements, design solutions
> Selections and decisions – process of decision making, selection of appropriate materials and processes.

Realisation, for example:
> Conclusion of a stage of development of concepts and ideas
> Final overall completion of project outcomes.
Unit 2: Specialist Practice in Art and Design

Learning outcome 7

Be able to initiate, plan, and present an art and design project proposal for a chosen specialist discipline

Statement

– Students should be given the opportunity to initiate, plan, and present an art and design project proposal.
– Students should be provided with an opportunity to reflect on, review and summarise their personal progress and achievement, and to present a rationale for their choice of discipline and project context.
– They should be able to articulate the skills, knowledge and understanding acquired throughout the course and present ideas and concepts for the development of an independently conceived, planned, realised and evaluated extended project that integrates their acquired learning within a specialist art and design practice.
– Students will be expected to engage in an extended activity related to their discipline of choice.
– Students should be able to take responsibility for their learning by responding positively to the greater opportunities for individual expression and creativity afforded.

Indicative content

Reviewing progress, for example:
> Success of previous projects – deadlines, appropriateness, achievable, formative assessment feedback
> Personal achievements and working preferences within the chosen specialist area
> Contextual investigations – engagement, sustained interest
> Career/employability preferences – project planning relevant to career aims and development
> Practical skills development – what skills are currently developed, areas for development
> Strengths and weakness – practical skills, academic skills
> Knowledge gaps – research investigations, aims and objectives
> Research skills – primary, secondary, research strategies, techniques
> How to maintain and use records of critical analysis and evaluation of the working processes leading to the realisation of the project.

Rationale, developing initial ideas and themes, for example:
> Exploration of themes, subjects and concepts
> Contextualising ideas, aims and ambitions
> Creative investigation – identified thematic enquiry exploring cultural, practical and theoretical areas
> Presentation of initial ideas and responses to feedback
> Revisiting and extending initial research to generate additional ideas
> Clarifying creative intent.
Proposal development and refinement, for example:
> Feedback strategies – peer feedback, questionnaires, surveys, peer review, tutorials, industry feedback
> Progress reviews and embedding regular, structured reflective opportunities
> Reviewing research to ensure relevance and appropriate depth and breadth to support the project development and realisation
> Ensuring stretch and challenge
> Action planning and project management skills – time management, separation of tasks/activities, risk assessment
> Problem solving – identifying and planning for possible problems
> Proposal writing – writing skills, grammar, punctuation and spelling
> Referencing of initial research sources in the appropriate formats
> Refining proposal – proof reading, second readers, group/peer/tutor discussion
> Presenting information in a logical sequence
> Selecting appropriate format and structure to present proposal
> Articulating in an appropriate form an analysis and evaluation of the working processes to inform the realisation of the project.
Learning outcome 8

Be able to produce, present and evaluate a self-initiated art and design project

Statement

– Students should be given the opportunity to produce, present and evaluate a self-initiated art and design project in response to their individual project proposal.
– Students should be encouraged to be as autonomous as possible in the development of their project, receiving technical, academic or theoretical advice and guidance where appropriate.
– Students should use their formative evaluative and analytical skills consistently throughout the project to identify and overcome problems, recording selective decision making in project documentation.
– Students should be able to use practical and technical skills to develop and produce their creative outcomes and document these skills in an appropriate manner.
– Students should evidence a consideration for the audience in the development of their art and design project and document decisions made regarding presentation techniques.
– Students must evaluate their project as a summative end point through a selected method or format.
– Students are to be encouraged to explore a range of evaluative techniques in order to identify the most appropriate for their project.
– Students should receive guidance to ensure that each section of the project is presented in a coherent, thorough and accessible manner.

Indicative content

Production, for example:

> Action planning – organising, structuring, allocating time and resources
> Preparing – collecting materials, booking space and equipment, health and safety
> Visual recording techniques – 2D/3D/digital using traditional and unconventional methods
> Exploration of media, materials, techniques and processes
> Experimentation – refining choices against proposal
> Exploration of scale and composition
> Sampling – trying out and testing
> Problem solving
> Production of samples, studies, test-pieces, prototypes, models, mock-ups
> Refining outcomes – selecting, evaluating, modifying
> Finishing – ensuring quality.
**Selection and presentation**, for example:
> Collating information and concepts
> Reviewing, refining, selecting, and editing ideas
> Choosing and assessing the value and impact of materials and media on ideas and images
> Selecting and applying composition and scale to maximise the impact of ideas and images
> Testing alternative formats for presenting work – portfolio, exhibition, interactive, performance
> Space – organising and managing presentation spaces – physical, virtual
> Presenting images and outcomes to reflect project aims and intentions.

**Review and evaluation**, for example:
> Recording responses – annotation, digital recording
> Critical reflection of project progress
> Recognising the value of the unintended or unexpected
> Critiques/market research – acknowledging and using and/or discarding feedback from others
> Analysis of own personal development – ongoing formative evaluation and critical analysis of progress
> Analysis of work of others
> Reflection and evaluation – strengths, areas for improvement
> Visual evaluation – the process of decision making through the selection and editing of ideas
> Reviewing and evaluating against own project proposal – ensuring work reflects ideas and themes
> Summative analysis and evaluation – judging effectiveness, quality and success of project against proposal. Measuring quality and thoroughness of project.
Unit 2
Specialist Practice in Art and Design

Assessment grid

<table>
<thead>
<tr>
<th>Learning outcome</th>
<th>Learning outcome 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Be able to apply visual language, and cultural and contextual understanding to a specialist art and design practice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to identify, evaluate and respond to the needs of an audience within a chosen, specialist art and design practice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to use research and analysis to develop creative solutions within a chosen, specialist art and design practice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to solve practical, theoretical and technical problems in an art and design project</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning outcome 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be able to use ongoing reflection and critical evaluation to inform the development of art and design concepts and ideas and personal creative development</td>
</tr>
<tr>
<td>Fail</td>
</tr>
<tr>
<td>------</td>
</tr>
</tbody>
</table>
| > Ineffective use of visual language within specialist art and design practice.  
> Limited application of cultural and contextual understanding which inhibits the development of specialist art and design practice. | > Uses visual language appropriately and effectively within specialist art and design practice.  
> Demonstrates sufficient application of cultural and contextual understanding to support the development of specialist art and design practice. | > Uses visual language coherently and skilfully within specialist art and design practice.  
> Demonstrates reasoned and informed application of cultural and contextual understanding to support the development of specialist art and design practice. | > Uses visual language purposefully and inventively within specialist art and design practice.  
> Demonstrates comprehensive and convincing application of cultural and contextual understanding to support the development of specialist art and design practice. |
| > Limited identification of audience characteristics and evaluation of audience for a specialist art and design practice.  
> Insufficient ideas and creative responses developed to meet the needs of an identified audience. | > Identifies and responds convincingly to the specific characteristics of an audience in relation to a specialist art and design practice.  
> Demonstrates the ability to evaluate specific audience needs.  
> Develops sufficient and suitable ideas and creative responses to meet the needs of an identified audience. | > Identifies and responds appropriately to the characteristics of an audience in relation to a specialist art and design practice.  
> Demonstrates thorough evaluation of audience needs.  
> Develops relevant and informed ideas and creative responses that meet the needs of an identified audience. | > Identifies, analyses and responds insightfully and sensitively to the characteristics of an audience in relation to a specialist art and design practice.  
> Demonstrates comprehensive and critical evaluation of audience needs.  
> Develops sophisticated and innovative ideas and creative responses that meet the needs of an identified audience. |
| > Limited research and ineffective analysis used in the development of creative solutions.  
> Insufficient research used to develop ideas and outcomes within specialist art and design practice. | > Relevant research and effective analysis used in the development of valid creative solutions.  
> Sufficient research used to develop creative ideas and outcomes within specialist art and design practice. | > Detailed and thorough research and effective analysis used in the development of imaginative creative solutions.  
> Sustained research used to develop imaginative ideas and outcomes within specialist art and design practice. | > Extensive research and analysis, insightful interpretation and synthesis of information used in the development of innovative creative solutions.  
> Comprehensive research used to develop innovative ideas and outcomes within specialist art and design practice. |
| > Poor identification of potential problems.  
> Insufficient exploration of solutions to counter practical, technical and theoretical problems.  
> Problems are unresolved. | > Identifies and assesses potential practical, theoretical and technical problems.  
> Explores solutions to known and unforeseen problems encountered.  
> Demonstrates the ability to resolve known and unforeseen practical, technical and theoretical problems. | > Identifies and evaluates potential practical, theoretical and technical problems.  
> Explores alternative solutions to known and unforeseen problems encountered.  
> Demonstrates the ability to skilfully resolve known and unforeseen practical, technical and theoretical problems. | > Identifies and analyses potential practical, theoretical and technical problems.  
> Explores a wide range of alternative solutions to known and unforeseen problems encountered.  
> Demonstrates initiative and autonomy, effectively solving known and unforeseen practical, technical and theoretical problems. |
| > Ineffective use of ongoing reflection and critical evaluation, concepts and ideas are poorly developed.  
> Limited personal creative development. | > Sufficient ongoing reflection and critical evaluation, successfully communicates the development of concepts and ideas.  
> Sufficient reflection and evaluation informs valid decision making and the development of personal creative practice. | > Consistent ongoing reflection and critical evaluation coherently communicates the development of concepts and ideas.  
> Thorough reflection and evaluation informs reasoned decision making and the development of personal creative practice. | > Sustained and detailed ongoing reflection and critical evaluation, clearly and effectively communicates the development of concepts and ideas.  
> Perceptive and insightful reflection and evaluation informs mature decision making and the development of personal creative practice. |
Learning outcome

Learning outcome 6
Be able to use practical methods and skills in the realisation of a self-initiated art and design project within a chosen, specialist art and design practice

Learning outcome 7
Be able to initiate, plan and present an art and design project proposal for a chosen specialist discipline

Learning outcome 8
Be able to produce, present and critically evaluate a self-initiated art and design project
### Learning outcome 6
Be able to use practical methods and skills in the realisation of a self-initiated art and design project within a chosen, specialist art and design practice

<table>
<thead>
<tr>
<th>Fail</th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; Limited use of practical methods and skills and poor realisation of creative intentions.</td>
<td>&gt; Uses an appropriate range of practical skills and methods, to effectively realise creative intentions.</td>
<td>&gt; Uses a relevant and effective range of practical skills and methods, skilful realisation of realistic creative intentions.</td>
<td>&gt; Uses a considered and accomplished range of practical skills and methods, adept realisation of ambitious creative intentions.</td>
</tr>
<tr>
<td>&gt; Insufficient evidence of skills to support specialist practice.</td>
<td>&gt; Sufficient use of skills to support specialist practice.</td>
<td>&gt; Effective use of skills to support specialist practice.</td>
<td>&gt; Proficient use of skills to support specialist practice.</td>
</tr>
</tbody>
</table>

### Learning outcome 7
Be able to initiate, plan and present an art and design project proposal for a chosen specialist discipline

<table>
<thead>
<tr>
<th>Fail</th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; Insufficient range of research strategies used to initiate a project proposal within a specialist art and design discipline.</td>
<td>&gt; Appropriate range of research strategies used to initiate a valid project proposal within a specialist art and design discipline.</td>
<td>&gt; Wide range of research strategies used to initiate and develop a realistic project proposal within a specialist art and design discipline.</td>
<td>&gt; Extensive range of research strategies used to initiate and develop an imaginative project proposal within a specialist art and design discipline.</td>
</tr>
<tr>
<td>&gt; Limited planning evident inhibiting the development and presentation of an art and design project proposal.</td>
<td>&gt; Considered and logical planning showing awareness of resource requirements, presentation, timeline and audience for an art and design project proposal.</td>
<td>&gt; Realistic and effective planning, with clear reference to resource requirements, presentation, timeline and audience for an art and design project proposal.</td>
<td>&gt; Sophisticated and detailed planning, analytical consideration of resource requirements, presentation, timeline and audience for an art and design project proposal.</td>
</tr>
</tbody>
</table>

### Learning outcome 8
Be able to produce, present and critically evaluate a self-initiated art and design project

<table>
<thead>
<tr>
<th>Fail</th>
<th>Pass</th>
<th>Merit</th>
<th>Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; Poor organisation and execution, fails to address the project proposal.</td>
<td>&gt; Effective organisation and execution, satisfying the aims and intentions of the project proposal.</td>
<td>&gt; Conscientious and sustained organisation and execution, fulfilling the aims and intentions of the project proposal.</td>
<td>&gt; Comprehensive and purposeful organisation, accomplished and imaginative execution, thoroughly addressing the aims and intentions of the project proposal.</td>
</tr>
<tr>
<td>&gt; Ineffective communication and presentation of ideas.</td>
<td>&gt; Effectively communicates and presents ideas appropriate to the intended audience.</td>
<td>&gt; Coherently communicates and skilfully presents well developed ideas, demonstrating clear understanding of the intended audience.</td>
<td>&gt; Articulate communication and innovative presentation of complex ideas, demonstrates aesthetic awareness and sensitive understanding of the intended audience.</td>
</tr>
<tr>
<td>&gt; Little or no evaluation or justification of ideas, fails to analyse the strengths and weaknesses of the project.</td>
<td>&gt; Realistic evaluation and clear justification of ideas, recognises strengths and areas for improvement in the project.</td>
<td>&gt; Detailed evaluation and critical understanding, reasoned analysis recognising project strengths and areas for future personal development.</td>
<td>&gt; Critical evaluation, insightful and well-reasoned judgement and perceptive analysis of project strengths and areas for further personal development.</td>
</tr>
</tbody>
</table>
In producing the project proposal, and in preparing for the project realisation you should familiarise yourself with Unit 2. In particular, you should understand the learning outcomes and grading criteria, which will be used to determine standards of achievement.

Unit 2 requires you to produce a project proposal of 500 words, excluding the project action plan and bibliography. Project proposals should not be so succinct that they do not address the requirements listed below, nor should they be excessively long and unfocused.

Your project proposal should be sufficiently challenging to ensure you have the best possible chance of meeting the grading criteria.
Your project proposal should include:
- Centre name and number
- Candidate name and number
- Project proposal title and date
- Specialist discipline e.g. art, fashion, illustration etc.

Section 1 - Rationale
(Approximately 150 words)
In this section, you must reflect on, review and summarise your progress and achievement throughout the course. It provides the opportunity to express the knowledge, skills and understanding you have acquired, and what it means to you now, compared with when you started the course. It also provides an opportunity for you to explain your reasons for choosing a particular discipline and to outline your longer-term aspirations. You should reflect upon how your choice of a particular discipline has informed your project proposal.

Section 2 – Project concept
(Approximately 250 words)
In this section, you must clearly explain the concept and aims of your project, the ideas that will support and nourish its development, the research that you will undertake, what you anticipate producing, the levels and types of resources that you will need and an indication of the form in which you will present the project realisation. You should recognise that throughout the project realisation you may, in response to the evolution of your ideas and/or the availability of facilities and materials, make decisions which result in changes to the project concept and aims. It is important that any process of change is documented in both the work itself and through supporting records, e.g. a personal reflective journal.

Section 3 - Evaluation
(Approximately 100 words)
In this section, you must explain how you will reflect on and evaluate your work throughout the project development as well as at the conclusion of the project. The critical review should reference the project aims and be reflective and analytical of learning and achievement rather than a narrative of actions completed.

Additional requirements
(not included in the 500-word limit of the proposal)

Project action plan and timetable:
In this section, you must outline the sequence of actions necessary to progress the project over a period of weeks so that it may be brought to a successful conclusion within the agreed time-frame. It is important that you consider the ambition, scope and time carefully to ensure that your project is realistic.

Bibliography (Harvard Format):
In this section, you must record the research sources that you have used. You should record your initial research sources for the project proposal and then continuously update the bibliography as the project progresses.
Glossary

This glossary has been provided as an aid to help you to understand the terms used in the specification, learning outcomes and assessment grids.

**Alternative**
A choice of two or more things, propositions, courses of action that are different or unusual and offers the possibility of choice.

**Analysis**
The breaking down of exploration, ideas and resolutions to be able to assess the potential of each.

**Apply**
To make use of, as relevant, suitable skills or knowledge, for a particular purpose.

**Art and design practice**
The process where the student exercises individual control and reasonable responsibility over the creation and presentation of creative outcomes using a broad range of art and design materials, processes and practical skills.

**Assess**
Estimate or make a judgement.

**Audience**
Specific to whom images and ideas would be directed. For example, applications to higher education centres, external clients, gallery, retailers, marketing companies.

**Breadth**
Including many things: the wide scope or range of something.

**Concept**
A general notion formed by considered or intuitive thought process. The formative stage of ideas.

**Contextual/context**
The analysis, evaluation and understanding of the broader context/situation within which the line of enquiry may be situated.

**Creative process**
Term used to describe the essential steps for the development of ideas.

**Demonstrate**
To make evident the application and ability of skills, or the understanding of knowledge.

**Depth**
The extent to which specific topics are focused upon, amplified and explored.

**Describe**
Defines, explains the topic or activity giving detailed information.

**Develop**
To identify and build on an idea.
Differentiate
Identifies the differences between two or more things.

Discipline
Disciplines include, but are not limited to the art forms with the areas of fine art, interactive arts, graphics communication, fashion/textile design, three-dimensional design and photography/lens-based media.

Evaluate
To judge or determine the significance, worth, or quality of something and come to a valid conclusion or reasoned judgment.

Experimentation
Trial of different methods and techniques.

Explore
Search and investigate.

Formative assessment
A form of assessment that refers to a wide variety of methods that tutors use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, or course.

Four-dimensional
The exploration of narrative and images by time based processes such as film, animation, photography, etc.

Innovation
A new (to the student) and different approach discovered and developed by the student and applied to their work that influences meaning and presentation in a positive way.

Outcome
Creative products or an end result

Plan
A detailed proposal for doing or achieving something.

Practical skills
Skills performed by hand or with human intervention using equipment, tools or technology requiring guidance, force or movement.

Presentation
How work is organised, showed or explained to an audience.

Problem solving
The process of finding solutions to difficult and complex ideas.

Production
The process of transforming tangible inputs (e.g. materials) and intangible inputs (e.g. ideas) into a physical outcome.

Project
A self-directed, large-scale activity requiring planning, research, exploration, outcome and review.

Range of
A variety or assortment.

Reflective
The ability to contemplate and deliberate on experiences and knowledge, and use that to progress or make improvements.

Relate
To link or make a connection.

Research
Systematic inquiry or investigation into a subject in order to discover, revise concepts, ideas, solutions applications, etc.

Solution
A particular instance or method of solving; an explanation or answer to an identified questions or problem.

Specialist practice
The process where the student exercises individual control and reasonable responsibility over the creation and presentation of creative outcomes within a chosen specialist pathway.

Summative assessment
A form of assessment used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period—typically at the end of a project, unit, course, program, or school year.

Synoptic assessment
A form of assessment which requires a candidate to demonstrate that s/he can identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories, and knowledge from across the whole vocational area, which are relevant to a key task.

Technical problems
Problems that arise through the use of materials, machinery and equipment, can be traditional or digital.

Theoretical problems
The interrogation of ideas or the theory of a subject or area of study rather than its practical application.

Use
Employ something for a purpose.

Various
Of different kinds, several, many.

Visual language
The language of visual communication, expressed through its formal elements (e.g. line; shape, form tone, texture, pattern, colour) to produce images and objects that embody meanings, messages, feelings and ideas.
Resources and support

Documents

UAL Awarding Body provides centres with a range of resources to help them prepare for and deliver our qualifications, including:

**Qualification specification**
This document is for anyone interested in the details of the qualification(s). It provides information on the structure and content of qualification(s) and also includes information on assessment, moderation and the administration of the qualification(s). assessment policy.

The specification is intended for centres, external moderators and students, and is designed to provide guidance on the internal assessment, internal verification and external moderation of UAL Awarding Body qualifications.

**Centre Handbook**
This document is for centres, and is designed to be a reference tool with information on what is required in order to deliver our qualifications. It also contains information specific to managing and delivering the qualifications including specific quality assurance requirements.

**Delivery guidance**
This document is for centre staff, it provides practical information to assist in the planning and delivery of our qualifications.

Forms

UAL Awarding Body provides centres with a range of resources to help them prepare for and deliver our qualification, including:

> Candidate Authentication Form
> Reasonable Adjustments Request Form
> Special Consideration Form.

Forms can be downloaded from the UAL Awarding Body website: www.arts.ac.uk/awarding
Support for centres

UAL Awarding Body provides a range of training and development activities throughout the year to support centres in delivering our qualifications. These include:

Conference
UAL Awarding Body holds an annual conference, with specific content for each subject area. The day includes presentations from inspiring guest speakers, briefings on changes to UAL Awarding Body qualifications and the education landscape, sharing good practice and networking.

Delivery group
These events are designed to support newly approved centres to commence delivery in the next academic year. Centres discuss delivery models and review assessment materials for the coming year.

Standardisation events
Standardisation events allow centres to align their understanding of the national standards for Fail, Pass, Merit and Distinction grades across qualifications. Attendees are invited to look at previously graded, internally verified and externally moderated work from a centre.

Sharing best practice events
Centres are invited to share their best practice around delivery, assessment, portfolios and presentation with peers from other institutions.

Newsletter
Invitations to these events, as well as updates from UAL Awarding Body and the wider sector, are sent through the monthly newsletter. You can sign up for the newsletter by emailing: comms.awarding@arts.ac.uk

Produced by UAL Awarding Body, University of the Arts London.
Want to find out more?

Contact

UAL Awarding Body
272 High Holborn
London
WC1V 7EY

Tel: 0207 514 9851
ual.awardingbody@arts.ac.uk

Twitter: UALawardingbody
Facebook: UALawardingbody
Instagram: UALawardingbody

Version 4
arts.ac.uk/awarding