

**Edexcel Level 4  
BTEC Higher Nationals in Graphic Design**

May 2004



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Authorised by Jim Dobson

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# **EDEXCEL LEVEL 4 BTEC HIGHER NATIONALS IN GRAPHIC DESIGN**

**BTEC Higher National Certificate in Graphic Design**

**BTEC Higher National Diploma in Graphic Design**



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# Qualification titles covered by this specification

**Edexcel Level 4 BTEC Higher National Certificate in Graphic Design**

**Edexcel Level 4 BTEC Higher National Diploma in Graphic Design**

These qualifications have been accredited to the National Qualifications Framework (NQF). The Qualification Accreditation Numbers (QANs) for these qualifications are listed in *Annex A*.

These qualification titles are as they will appear on the learner's certificate. Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel.

Providing this happens, centres are able to describe the programme of study leading to the award of the qualification in different ways to suit the medium and the target audience.



# Edexcel qualifications in the National Qualifications Framework

## NQF level

5

|   |  |                    |  |             |
|---|--|--------------------|--|-------------|
| BTEC Professional Award, Certificate, Diploma |  | Key skills level 5 |  | NVQ level 5 |
|---|--|--------------------|--|-------------|

4

|  |  |                    |  |             |
|--|--|--------------------|--|-------------|
| BTEC Higher National Diploma<br>BTEC Higher National Certificate |  | Key skills level 4 |  | NVQ level 4 |
| BTEC Professional Award, Certificate, Diploma                    |  |                    |  |             |

3

|   |  |                    |   |             |
|---|--|--------------------|---|-------------|
| BTEC National Diploma<br>BTEC National Certificate<br>BTEC National Award |  | Key skills level 3 | GCE A Level<br>GCE AS Level<br>VCE<br>AEA | NVQ level 3 |
| BTEC Diploma in Foundation Studies (Art and Design)                       |  |                    |   |             |
| BTEC Award, Certificate, Diploma  |  |                    |   |             |

2

|                                  |                                       |                    |  |             |
|----------------------------------|---------------------------------------|--------------------|--|-------------|
| BTEC First Diploma               | Level 2 Certificate in Adult Numeracy | Key skills level 2 | GCSE (A*–C)<br>GCSE (Double Awards) (A* A*–CC)<br>GCSE (Short Courses) (A*–C)<br>Intermediate GNVQ | NVQ level 2 |
| BTEC Award, Certificate, Diploma | Level 2 Certificate in Adult Literacy |                    |  |             |

1

|  |                                       |                    |   |             |
|--|---------------------------------------|--------------------|---|-------------|
| BTEC Introductory Certificate<br>BTEC Introductory Diploma | Level 1 Certificate in Adult Numeracy | Key skills level 1 | GCSE (D–G)<br>GCSE (Double Awards) (DD–GG)<br>GCSE (Short Courses) (D–G)<br>Foundation GNVQ | NVQ level 1 |
| BTEC Award, Certificate, Diploma                           | Level 1 Certificate in Adult Literacy |                    |   |             |

ENTRY

|  |  |  |                          |  |
|--|--|--|--------------------------|--|
| Entry Level Certificate in Skills for Working Life<br>Entry Level Certificate in Personal Skills | Entry Level Certificate in Adult Numeracy<br>Entry Level Certificate in Adult Literacy |  | Entry Level Certificates |  |
|--|--|--|--------------------------|--|

# Introduction

This document contains the units and associated guidance for the National Qualifications Framework (NQF) Edexcel Level 4 BTEC Higher Nationals in Graphic Design. Each unit sets out the required outcomes and content and includes advice regarding appropriate delivery and assessment strategies. The guidance contains further details of the teaching, learning, assessment and quality assurance of these qualifications. It includes advice about Edexcel's policy regarding access to its qualifications, the design of programmes of study and delivery modes.

## Structure of the qualification

### **BTEC Higher National Certificate**

The BTEC Higher National Certificate in Graphic Design is a 10-unit qualification of which seven are core units.

The BTEC Higher National Certificate programme must contain a minimum of five units designated at H2 level.

### **BTEC Higher National Diploma**

The BTEC Higher National Diploma in Graphic Design is a 16-unit qualification of which seven are core units.

The BTEC Higher National Diploma programme must contain a minimum of eight units designated at H2 level.

## Structure of Edexcel Level 4 BTEC Higher National Certificate in Graphic Design

| Unit no | Core units — all seven units must be taken   | Unit level<br>H1 or H2 |
|---------|--|------------------------|
| 1       | Computer Applications in Art and Design      | H1                     |
| 2       | Historical and Contextual Referencing        | H1                     |
| 3       | Professional Studies                         | H2                     |
| 4       | Ideas Generation                             | H1                     |
| 5       | Critical Study                               | H2                     |
| 6       | Ideas in Context                             | H2                     |
| 7       | Drawing Techniques and Approaches            | H1                     |
|         | <b>Specialist units — choose three units</b> |                        |
| 8       | Design Method                                | H1                     |
| 9       | Design Principles                            | H1                     |
| 10      | Products, Marketing and Advertising Media    | H1                     |
| 11      | Advertising Campaigns                        | H1                     |
| 12      | Art Direction for Advertising                | H2                     |
| 13      | Copywriting for Advertising                  | H2                     |
| 14      | Developing a Personal Style                  | H1                     |
| 15      | Referencing and Sources                      | H2                     |
| 16      | Communicating with Images                    | H2                     |
| 17      | Typographic Skills                           | H1                     |
| 18      | Advanced Typographic Design                  | H2                     |
| 19      | Typographic Ideas                            | H1                     |
| 20      | Exploring Mass Text Applications             | H2                     |
| 21      | Image Manipulation Applications              | H1                     |
| 22      | Editorial Design                             | H2                     |
| 23      | Corporate Identity                           | H2                     |
| 24      | Multimedia Design and Authoring              | H1                     |
| 25      | Multimedia Web Authoring                     | H2                     |
| 26      | Animation Techniques                         | H1                     |
| 27      | Visual Communication                         | H1                     |
| 28      | Cultural Interpretation                      | H2                     |
| 29      | Packaging                                    | H2                     |
| 30      | Working in the Digital Environment           | H2                     |
| 31      | Business Practice                            | H2                     |
| 32      | Managing the Design and Production Process   | H2                     |

The BTEC Higher National Certificate programme must contain a minimum of five units designated at H2 level.

## Structure of Edexcel Level 4 BTEC Higher National Diploma in Graphic Design

| Unit no | Core units — all seven units must be taken  | Unit level<br>H1 or H2 |
|---------|---|------------------------|
| 1       | Computer Applications in Art and Design     | H1                     |
| 2       | Historical and Contextual Referencing       | H1                     |
| 3       | Professional Studies                        | H2                     |
| 4       | Ideas Generation                            | H1                     |
| 5       | Critical Study                              | H2                     |
| 6       | Ideas in Context                            | H2                     |
| 7       | Drawing Techniques and Approaches           | H1                     |
|         | <b>Specialist units — choose nine units</b> |                        |
| 8       | Design Method                               | H1                     |
| 9       | Design Principles                           | H1                     |
| 10      | Products, Marketing and Advertising Media   | H1                     |
| 11      | Advertising Campaigns                       | H1                     |
| 12      | Art Direction for Advertising               | H2                     |
| 13      | Copywriting for Advertising                 | H2                     |
| 14      | Developing a Personal Style                 | H1                     |
| 15      | Referencing and Sources                     | H2                     |
| 16      | Communicating with Images                   | H2                     |
| 17      | Typographic Skills                          | H1                     |
| 18      | Advanced Typographic Design                 | H2                     |
| 19      | Typographic Ideas                           | H1                     |
| 20      | Exploring Mass Text Applications            | H2                     |
| 21      | Image Manipulation Applications             | H1                     |
| 22      | Editorial Design                            | H2                     |
| 23      | Corporate Identity                          | H2                     |
| 24      | Multimedia Design and Authoring             | H1                     |
| 25      | Multimedia Web Authoring                    | H2                     |
| 26      | Animation Techniques                        | H1                     |
| 27      | Visual Communication                        | H1                     |
| 28      | Cultural Interpretation                     | H2                     |
| 29      | Packaging                                   | H2                     |
| 30      | Working in the Digital Environment          | H2                     |
| 31      | Business Practice                           | H2                     |
| 32      | Managing the Design and Production Process  | H2                     |

The BTEC Higher National Diploma programme must contain a minimum of eight units designated at H2 level.

## Specialist pathways for Higher National Diplomas only

The specialist units have been developed with pathways in mind. The specialist units that relate to each pathway are listed below. There is no requirement for a centre to follow the specialist pathways; they are recommendations only.

### Advertising

| Unit number | Unit title                                | Unit level<br>H1 or H2 |
|-------------|---|------------------------|
| 10          | Products, Marketing and Advertising Media | H1                     |
| 11          | Advertising Campaigns                     | H1                     |
| 12          | Art Direction for Advertising             | H2                     |
| 13          | Copywriting for Advertising               | H2                     |

### Illustration

| Unit number | Unit title                  | Unit level<br>H1 or H2 |
|-------------|-----------------------------|------------------------|
| 14          | Developing a Personal Style | H1                     |
| 15          | Referencing and Sources     | H2                     |
| 16          | Communicating with Images   | H2                     |

### Typography

| Unit number | Unit title                       | Unit level<br>H1 or H2 |
|-------------|----------------------------------|------------------------|
| 17          | Typographic Skills               | H1                     |
| 18          | Advanced Typographic Design      | H2                     |
| 19          | Typographic Ideas                | H1                     |
| 20          | Exploring Mass Text Applications | H2                     |

### Multimedia

| Unit number | Unit title                      | Unit level<br>H1 or H2 |
|-------------|---------------------------------|------------------------|
| 24          | Multimedia Design and Authoring | H1                     |
| 25          | Multimedia Web Authoring        | H2                     |
| 26          | Animation Techniques            | H1                     |

# Key features

BTEC Higher Nationals are designed to provide a specialist vocational programme, linked to professional body requirements and National Occupational Standards where appropriate, with a strong work-related emphasis. The qualifications provide a thorough grounding in the key concepts and practical skills required in their sector and their national recognition by employers allows progression direct into employment. BTEC Higher Nationals offer a strong emphasis on practical skills development alongside the development of requisite knowledge and understanding in their sector. Learners are attracted to this strong vocational programme of study that meets their individual progression needs whether into employment or to further study on degree or professional courses.

A key progression path for BTEC Higher National Certificate and Diploma learners is to the second or third year of a degree or honours degree programme, depending on the match of the BTEC Higher National units to the degree programme in question.

BTEC Higher Nationals in Graphic Design have been developed to focus on:

- providing education and training for a range of careers in graphic design
- providing opportunities for facilities managers to achieve a nationally recognised level 4 vocationally specific qualification
- providing opportunities for full-time learners to gain a nationally recognised vocationally specific qualification to enter employment in graphic design or progress to higher education vocational qualifications such as a full-time degree in graphic design or related area
- developing the knowledge, understanding and skills of learners in the field of graphic design
- providing opportunities for learners to focus on the development of higher-level skills in a graphic design context
- providing opportunities for learners to develop a range of skills and techniques and attributes essential for successful performance in working life
- developing learners' ability to manage themselves
- developing learners' critical awareness and their ability to research and synthesise complex information
- developing learners' skills in communication and presentation
- developing learners' ability to handle information.

This qualification meets the needs of the above rationale by:

- equipping individuals with knowledge, understanding and skills for success in employment in the graphic design area
- enabling progression to an undergraduate degree or further professional qualification in graphic design or related area
- providing opportunities for specialist study relevant to individual vocations and contexts
- supporting individuals employed or entering employment in the graphic design area
- developing the individual's ability in the graphic design area through effective use and combination of the knowledge and skills gained in different parts of the programme

- developing a range of skills and techniques, personal qualities and attributes essential for successful performance in working life and thereby enabling learners to make an immediate contribution to graphic design
- providing flexibility, knowledge, skills and motivation as a basis for future studies and career development in the graphic design area.

## Professional body recognition

The BTEC Higher Nationals in Graphic Design have been developed with career progression and recognition by professional bodies in mind. It is essential that learners gain the maximum benefit from their programme of study.

Learners possessing an HNC/D in Graphic Design and a number of years (usually between 3–5 years) of post HNC/D experience in the graphics industry are able to apply for ‘Chartered Society of Designers’ status.

Further details of professional body recognition and exemptions for BTEC Higher Nationals are given in the publication *BTEC Professional Recognition* which is available on Edexcel’s website ([www.edexcel.org.uk](http://www.edexcel.org.uk)).

## National Occupational Standards

BTEC Higher Nationals in Graphic Design are designed to relate to the National Occupational Standards in the design sector at Level 4, which in turn form the basis of the design National Vocational Qualifications (NVQs). BTEC Higher Nationals do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context. However, the qualifications provide underpinning knowledge for the National Occupational Standards, as well as developing practical skills in preparation for work and possible achievement of NVQs in due course.

Links to National Occupational Standards are indicated in each of the units.

Through the study of core and relevant specialist units learners will cover much of the underpinning knowledge, skills and understanding for Design NVQ level 4.

## Qualification Requirement

Edexcel has published Qualification Requirements as part of the revision of BTEC Higher Nationals. Qualification Requirements set out the aims and rationale of the qualifications and provide the framework of curriculum content. They also identify the higher-level skills associated with the qualifications and any recognition by relevant professional bodies. The Qualification Requirement for BTEC Higher Nationals Graphic Design is given in *Annex B*.

Edexcel standard specifications titles are developed from the Qualification Requirements. Licensed centres comply with Qualification Requirements when developing BTEC Higher Nationals under these standard titles.

Qualification Requirements provide consistent standards within the same vocational area and clearly identify the skills and knowledge that can be expected of any holder of an identical BTEC Higher National. This will allow higher education institutions, employers and professional bodies to confidently provide progression opportunities to successful learners.

## Higher-level skills

Learners studying for BTEC Higher Nationals in Graphic Design will be expected to develop the following skills during the programme of study:

- synthesis of a range of concepts, knowledge and skills relating to graphic design

- application of complex theories to practical, realistic work situations in the graphic design sector
- independence of approach to study and the generation of graphic design evidence
- ability to engage with complex and/or unpredictable situations in graphic design contexts
- ability to take responsibility to manage and direct their own and others' activities
- insight and judgement in relation to the margins and consequences of error
- research and investigative skills
- responsiveness to change and ability to multi-task
- ability to innovate and work in a creative way.

## **BTEC Higher National Certificate**

The 10-unit BTEC Higher National Certificate in Graphic Design provides a specialist work-related programme of study that covers the key knowledge, understanding and practical skills required in the design sector and also offers particular specialist emphasis through the choice of specialist units.

BTEC Higher National Certificates provide a nationally recognised qualification offering career progression and professional development for those already in employment and opportunities to progress into higher education. The qualifications are mode free but they are primarily undertaken by part-time learners studying over two years. In some sectors there are opportunities for those wishing to complete an intensive programme of study in a shorter period of time.

This specification provides centres with a framework to develop engaging programmes for higher-education learners who are clear about the area of employment that they wish to enter.

The BTEC Higher National Certificate in Graphic Design mainly offers a progression route for learners who are employed in the design sector.

Learners studying on the BTEC Higher National Certificate will be able to either gain employment in the design sector or continue their studies at BA or MA levels.

## **BTEC Higher National Diploma**

The 16-unit BTEC Higher National Diploma provides greater breadth and specialisation than the BTEC Higher National Certificate. Higher National Diplomas are mode free but are followed predominately by full-time learners. They allow progression into or within employment in the design sector, either directly on achieving of the award or following further study to degree level.

The BTEC Higher National Diploma in Graphic Design provides opportunities for learners to apply their knowledge and practical skills in the workplace. Full-time learners have the opportunity to do this through formal work placements or their part-time employment experience.

The qualification prepares learners for employment in the design sector and will be suitable for learners who have already decided that they wish to enter this area of work. Some adult learners may wish to make the commitment required by this qualification in order to enter a specialist area of employment in design or progress into higher education. Other learners may want to extend the specialism that they followed on the BTEC Higher National Certificate programme. Progression from this qualification may well be into or within employment in the design sector.

The BTEC Higher National Diploma in Graphic Design mainly offers a progression route for learners who are studying on an Art and Design Diploma in Foundation Studies course, a National Diploma in Design or a National Diploma in Art and Design.

Learners studying on the BTEC Higher National Diploma will be able to either gain employment in the design sector or continue their studies at BA or MA levels.

## Teaching, learning and assessment

Learners must pass all 10 units on their programme of learning to be awarded a BTEC Higher National Certificate and all 16 units to be awarded a BTEC Higher National Diploma.

The assessment of BTEC Higher National qualifications is criterion-referenced and centres are required to assess learners' evidence against published learning outcomes and assessment criteria. All units will be individually graded as 'pass', 'merit' or 'distinction'. To achieve a pass grade for the unit learners must meet the assessment criteria set out in the specifications. This gives transparency to the assessment process and provides for the establishment of national standards for each qualification.

The units in BTEC Higher National qualifications all have a standard format which is designed to provide clear guidance on the requirements of the qualification for learners, assessors and those responsible for monitoring national standards.

### Unit format

Each unit is set out in the following way.

#### *Unit title, learning hours and NQF level*

The unit title is accredited by QCA and this form of words will appear on the learner's Notification of Performance. In BTEC Higher National qualifications each unit consists of 60 guided learning hours.

Each unit is assigned a notional level indicator of H1 or H2, indicating the relative intellectual demand, complexity and depth of study, and learner autonomy.

At **H1 level** the emphasis is on the application of knowledge, skills and understanding, use of conventions in the field of study, use of analytical skills and selection and organisation of information.

At **H2 level** the emphasis is on application and evaluation of contrasting ideas, principles, theories and practices, greater specialisation in the field of study, and an increasing independence in systematic enquiry and analysis.

#### *Description of unit*

A brief description of the overall purpose of the unit is given, together with the key areas of study associated with the unit.

#### *Summary of learning outcomes*

The outcomes of the unit identify what each learner must do in order to pass it. Learners must achieve all the outcomes in order to pass the unit.

#### *Content*

This section picks up highlighted words from the outcomes and amplifies the content coverage required when addressing the outcomes. The content section will often provide lists of topics. Please note all aspects of the listed topics should be covered, except those that begin with 'eg', where items listed are merely indicative.

### *Outcomes and assessment criteria*

Each unit contains statements of the evidence that each learner should produce in order to receive a pass.

### *Guidance*

This section is not prescriptive but provides additional guidance and amplification related to the unit to support teachers/deliverers and assessors. Its subsections are given below. Only those subsections which apply to the unit will appear.

- *Delivery* — offers guidance about possible approaches to delivery. The guidance is based on the more usual delivery modes and is not intended to rule out alternative approaches.
- *Assessment* — provides advice about the nature and type of evidence that learners are likely to need to produce. This subsection should be read in conjunction with the assessment criteria and the generic grade descriptors.
- *Links* — sets out the links between units. Provides opportunities for integration of learning, delivery and assessment. Any links to the National Occupational Standards will be highlighted here.
- *Resources* — identifies the specialist resources likely to be needed to allow learners to generate the evidence required by each unit. The centre will be asked to ensure that this resource requirement is in place when it seeks approval from Edexcel to offer the qualification.
- *Support materials* — identifies, where appropriate, textbooks, videos, magazines, journals, publications and websites that may support the delivery of the unit.

## **Learning and assessment**

The purpose of assessment is to ensure that effective learning of the content of each unit has taken place. Evidence of this learning, or the application of the learning etc, is required for each unit. The assessment of the evidence relates directly to the assessment criteria for each unit, supported by the generic grade descriptors.

The process of assessment can aid effective learning by seeking and interpreting evidence to decide the stage that learners have reached in their learning, what further learning needs to take place and how best to do this. Therefore, the process of assessment should be part of the effective planning of teaching and learning by providing opportunities for both the learner and assessor to obtain information about progress towards learning goals. The assessor and learner must be actively engaged in promoting a common understanding of the assessment criteria and the grade descriptors (what it is they are trying to achieve and how well they achieve it) for further learning to take place. Therefore, learners need constructive feedback and guidance about how to improve, capitalising on strengths, with clear and constructive comments about weaknesses and how these might be addressed.

Assessment instruments are constructed by centres. Assessment instruments should collectively ensure coverage of all assessment criteria within each unit and should provide opportunities for the evidencing of all the grade descriptors. It is advised that assessment criteria and contextualised grade descriptors are clearly indicated on each assessment instrument to provide a focus for learners (for transparency and to ensure that feedback is specific to the criteria) and to assist with internal standardisation processes. Tasks/activities should enable learners to produce evidence that relates directly to the assessment criteria and grade descriptors.

When centres are designing assessment instruments, they need to ensure that the instruments are valid, reliable and fit for purpose, building on the application of the assessment criteria. Centres are encouraged to place emphasis on practical application of the assessment criteria, providing a realistic scenario for learners to adopt, making maximum use of work-related practical experience and reflecting typical practice in the sector concerned. The creation of assessment instruments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

## **Grading Higher National units**

The assessment of BTEC Higher National qualifications will be at unit level and there will be no overall grade for either the Certificate or the Diploma. This means that learners are able to access the qualification through a unitised approach.

Each unit will be graded as a pass, merit or distinction. A pass is awarded for the achievement of all outcomes against the specified assessment criteria. Merit and distinction grades are awarded for higher-level achievement.

The generic merit and distinction grade descriptors listed on pages 13–14 are for grading the total evidence produced for each unit and describe the learner's performance over and above that for a pass grade.

The merit and distinction grade descriptors can be achieved in a flexible way, eg in a sequential or holistic mode, to reflect the nature of the sector concerned.

Each of the generic merit and distinction grade descriptors can be amplified by use of **indicative characteristics**. These give a guide to the expected learner performance, and support the generic grade descriptors. The indicative characteristics should reflect the nature of a unit and the context of the sector programme.

The indicative characteristics shown in the table for each of the generic grade descriptors are not exhaustive. Consequently, centres should select from the list or may construct other appropriate indicative characteristics for their sector programme which may be drawn from the appropriate higher-level skills. It is important to note that each assessment activity does not need to incorporate all the merit and/or distinction grade descriptors.

## **Contextualising the generic grade descriptors**

The generic merit and distinction grade descriptors need to be viewed as a qualitative extension of the assessment criteria for pass within each individual unit. The relevant generic grade descriptors must be identified and specified within an assignment and the relevant indicative characteristics should be used to place the required evidence in context.

## Grade descriptors

### Pass grade

A **pass grade** is achieved by meeting all the requirements defined in the assessment criteria for pass for each unit.

### Merit grade

| Merit descriptors   | Indicative characteristics  |
|---|---|
| In order to achieve a <b>merit</b> the learner must:  | The learner's evidence shows:   |
| <ul style="list-style-type: none"> <li>identify and apply strategies to find appropriate solutions</li> </ul> | <ul style="list-style-type: none"> <li>effective judgements have been made</li> <li>complex problems with more than one variable have been explored</li> <li>an effective approach to study and research has been applied</li> </ul>  |
| <ul style="list-style-type: none"> <li>select/design and apply appropriate methods/techniques</li> </ul>      | <ul style="list-style-type: none"> <li>relevant theories and techniques have been applied</li> <li>a range of methods and techniques have been applied</li> <li>a range of sources of information has been used</li> <li>the selection of methods and techniques/sources has been justified</li> <li>the design of methods/techniques has been justified</li> <li>complex information/data has been synthesised and processed</li> <li>appropriate learning methods/techniques have been applied</li> </ul> |
| <ul style="list-style-type: none"> <li>present and communicate appropriate findings</li> </ul>                | <ul style="list-style-type: none"> <li>the appropriate structure and approach has been used</li> <li>coherent, logical development of principles/concepts for the intended audience</li> <li>a range of methods of presentation have been used and technical language has been accurately used</li> <li>communication has taken place in familiar and unfamiliar contexts</li> <li>the communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used</li> </ul>   |

## Distinction grade

| Distinction descriptors  | Indicative characteristics  |
|--|---|
| In order to achieve a <b>distinction</b> the learner must:   | The learner's evidence shows:   |
| <ul style="list-style-type: none"> <li>• use critical reflection to evaluate own work and justify valid conclusions</li> </ul> | <ul style="list-style-type: none"> <li>• conclusions have been arrived at through synthesis of ideas and have been justified</li> <li>• the validity of results has been evaluated using defined criteria</li> <li>• self-criticism of approach has taken place</li> <li>• realistic improvements have been proposed against defined characteristics for success</li> </ul>   |
| <ul style="list-style-type: none"> <li>• take responsibility for managing and organising activities</li> </ul>                 | <ul style="list-style-type: none"> <li>• autonomy/independence has been demonstrated</li> <li>• substantial activities, projects or investigations have been planned, managed and organised</li> <li>• activities have been managed</li> <li>• the unforeseen has been accommodated</li> <li>• the importance of interdependence has been recognised and achieved</li> </ul>  |
| <ul style="list-style-type: none"> <li>• demonstrate convergent/lateral/creative thinking</li> </ul>                           | <ul style="list-style-type: none"> <li>• ideas have been generated and decisions taken</li> <li>• self-evaluation has taken place</li> <li>• convergent and lateral thinking have been applied</li> <li>• problems have been solved</li> <li>• innovation and creative thought have been applied</li> <li>• receptiveness to new ideas is evident</li> <li>• effective thinking has taken place in unfamiliar contexts</li> </ul> |

## Accreditation of Prior Learning (APL)

Edexcel encourages centres to recognise learners' previous achievements and experience through the Accreditation of Prior Learning. Learners may have evidence that has been generated during previous study, in their previous or current employment or whilst undertaking voluntary work that relates to one or more of the units in the qualification. Assessors should assess this evidence against the Higher National standards in the specifications in the normal way. As with all evidence, assessors should be satisfied about the authenticity and currency of the material when considering whether or not the outcomes of the unit have been met.

Full guidance about Edexcel's policy on APL is provided on our website ([www.edexcel.org.uk](http://www.edexcel.org.uk)).

## Quality assurance of BTEC Higher Nationals

The quality assurance system for BTEC Higher National qualifications, as higher-level vocational qualifications at Level 4 on the NQF, will comprise three main components.

- **approval process** — a control measure to confirm that individual centres (and programme teams) are appropriately resourced and competent to deliver a BTEC Level 4 programme of study.
- **monitoring of centres** — a method of monitoring centres' internal quality systems to ensure ongoing fulfilment of initial requirements and, where appropriate, enhancement of those requirements to accommodate new qualifications.
- **independent assessment** — a measure that provides independence within the assessment process, so that the certificated outcomes for each learner are not reliant on determinations by individuals or groups with a vested interest in the outcome. This measure should be consistent and reliable over time, and should not create unnecessary barriers.

### Centre and programme approval

Approval to offer BTEC Higher National qualifications will vary depending on the status of the centre. Centres that have a recent history of delivering BTEC Higher National qualifications and have an acceptable quality profile in relation to their delivery will be able to gain approval through an accelerated process. Centres that are new to the delivery of BTEC Higher National qualifications will be required to submit evidence to demonstrate that they:

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

Such applications have to be supported by the head of the centre (principal, chief executive, etc).

We communicate all approvals in writing to the head of centre in the form of a qualification approval letter. The approval letter will also contain a programme definition for each qualification approved. The programme definition clearly states to the centre all units that comprise the qualification for which the centre is approved.

## **Monitoring centres' internal quality systems**

Centres will be expected to demonstrate ongoing fulfilment of approval criteria across all programme areas. This should include the consistent application of policies affecting learner registrations and appeals, together with the effectiveness of internal examination and standardisation processes.

Centres may opt for a review of their provision under the quality verifier/quality reviewer arrangements, which already apply to all further education centres. Alternatively, centres may present evidence of their operation within a recognised code of practice, such as that of the Quality Assurance Agency for Higher Education. Edexcel reserves the right to confirm independently that these arrangements are operating to our satisfaction.

## **Independent assessment: the role of the external examiner**

### **Supporting consistency and appropriateness of centre assessor decisions**

For all BTEC Higher Nationals accredited at Level 4 on the NQF, Edexcel will appoint appropriately qualified subject-specific external examiners to the programme in each centre. Edexcel will define the selection, appointment and training process, together with the roles and responsibilities of the external examiners and will communicate the details to centres in a centre handbook.

The function of the external examiner will be to review and evaluate objectively the assessment process and standards of learner attainment by independently reviewing, in the first year of the programme, a sample of learner work (including the centre-designed assignments on which the samples are based) selected by the external examiner, from across the programme.

When they visit centres, external examiners must be afforded reasonable access to the assessed parts of the programme, including evidence of learner performance on placement. They are required to:

- verify that standards are appropriate for the qualification and its elements
- assist institutions in the comparison of academic standards across similar awards nationally.

Should any disparity occur between the judgement of centre assessors and that of the external examiner, this will be reported to the centre and to Edexcel by the external examiner. The centre will be required to agree appropriate corrective action as a result of this report.

### **Independence in confirmation of certificated outcomes**

In the final year of the programme, the external examiner will revisit the centre in order to independently assess learner work and to evaluate centre assessor decisions on final outcomes. This process of evaluation may focus upon work in units, selected by the external examiner, that present the most appropriate evidence for this exercise. The work of all learners not already sampled in the first year of the programme will be reviewed.

Resolution of assessments will normally be handled at the centre's final programme review board. The external examiner will be expected to endorse the outcomes of assessment before certification can be authorised. Should the external examiner be unable to provide such endorsement, certification will be withheld until appropriate corrective action has taken place. (The senior subject examiner may become involved in such instances).

The external examiner will be required to prepare a written report after each visit. The report will include comments from the external examiner on:

- academic standards and programme specification
- academic standards and learner performance
- academic standards and assessment

- the assessment process
- assessment meetings
- physical resources
- comments of learners
- meetings with staff
- external examiner practice
- issues arising from previous reports
- details of sampling
- general points, areas of good practice and major issues
- action points.

The external examiner report provides the mechanism by which the external examiner independently verifies learner ability, endorses the validity of the assessment process and releases certification for a cohort.

The report is a confidential document between Edexcel, the appointed external examiner, and the centre to use for internal/external quality assurance processes. It provides the centre with feedback on the external examining process and on the judgements that determine the external examiner's decisions on endorsement, or otherwise, of learner outcomes.

## Programme design and delivery

The qualifications consist of core units (which are mandatory) and specialist units. These specialist units will be mostly optional and are designed to provide a specific focus to the qualification. Required combinations of specialist units are clearly set out in relation to each qualification in the defined qualification structures provided in this document.

In BTEC Higher National qualifications each unit consists of 60 guided learning hours. The definition of guided learning hours is 'a notional measure of the substance of a qualification'. It includes an estimate of time that might be allocated to direct teaching, instruction and assessment, together with other structured learning time such as directed assignments or supported individual study. It excludes learner-initiated private study. Centres are advised to consider this definition when planning the programme of study associated with this specification.

### Mode of delivery

Edexcel does not define the mode of study for BTEC Higher National qualifications. Centres are free to offer the qualifications using any mode of delivery that meets the needs of their learners. This may be through traditional classroom teaching, open learning, distance learning or a combination of these. Whatever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specifications and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Full guidance on Edexcel's policies on 'distance assessment' and 'electronic assessment' are provided on our website.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. Assessment instruments based on learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the BTEC Higher National qualification by:

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

## **Resources**

BTEC Higher National qualifications are designed to prepare learners for employment in specific sectors. Physical resources need to support the delivery of the programme and the proper assessment of the outcomes and, therefore, should normally be of industry standard. Staff delivering programmes and conducting the assessments should be fully familiar with current practice and standards in the sector concerned. Centres will need to meet any specialist resource requirements when they seek approval from Edexcel.

Please refer to the resource section in individual units for specialist resource requirements.

## **Delivery approach**

It is important that centres develop an approach to teaching and learning that supports the specialist vocational nature of the BTEC Higher National qualifications. The specifications contain a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practice and that the knowledge base is applied to the sector. This will require the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of the learner's experience.

## **Meeting local needs**

Centres should note the qualifications set out in these specifications have been developed in consultation with centres, employers and the Design Advisory Group to the Sector Skills Development Agency on behalf of UK design employers. The units are designed to meet the skill needs of the sector and the specialist units allow coverage of the full range of employment. Centres should make maximum use of the choice available to them within the specialist units in these specifications to meet the needs of their learners, as well as the local skills and training needs identified by organisations such as Regional Development Agencies and Local Learning and Skills Councils.

Centres may not always be able to meet local needs using the units in this specification. In this situation, centres may seek approval from Edexcel to make use of units from other standard NQF BTEC Higher National specifications. Centres will need to justify the need for importing units from other specifications and Edexcel will ensure that the vocational focus of the qualification has not been diluted.

## Locally-devised specialist units

There may be exceptional circumstances where even the flexibility of importing units from other specifications does not meet a particular local need. In this case, centres can seek permission from Edexcel to develop a unit with us to meet this need. The cases where this will be allowable will be very limited. Edexcel will ensure that the integrity of the qualification is not reduced and that there is a minimum of overlap and duplication of content of existing units. Centres will need strong evidence of the local need and the reasons why the existing standard units are inappropriate. Edexcel will need to validate these units.

## Limitations on variations from standard specifications

The flexibility to import standard units from other BTEC Higher National specifications and/or to develop unique locally-devised specialist units is **limited to a maximum of four units in a BTEC Higher National Diploma qualification and a maximum of two units only in any BTEC Higher National Certificate qualification**. The use of these units cannot be at the expense of the core units in any qualification.

## Access and recruitment

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

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

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

Centres will need to review the profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a Level 4 qualification. For learners who have recently been in education, the entry profile is likely to include one of the following:

- a BTEC National Certificate or Diploma in Design or Art and Design
- an AVCE/Advanced GNVQ in an appropriate vocational area
- a GCE Advanced level profile which demonstrates strong performance in a relevant subject or an adequate performance in more than one GCE subject. This profile is likely to be supported by GCSE grades at A\* to C
- other related Level 3 qualifications
- an Access to Higher Education Certificate awarded by an approved further education institution
- related work experience.

Mature learners may present a more varied profile of achievement that is likely to include extensive work experience (paid and/or unpaid) and/or achievement of a range of professional qualifications in their work sector.

### **Restrictions on learner entry**

The majority of BTEC Higher National qualifications are accredited on the NQF for learners aged 16 years and over. Learners aged 15 and under cannot be registered for a BTEC Higher National qualification.

### **Learners with particular requirements**

Edexcel recognises that some learners, when studying vocationally-related qualifications, will have coped with the learning demands of a course but may find the standard arrangements for the assessment of their attainment presents an unfair barrier. This would apply to learners with known and long-standing learning problems and to learners who are affected at, or near to, the time of a time-constrained assessment.

Edexcel will seek to approve alternative arrangements that:

- meet the needs of learners with particular requirements
- do not confer advantage over other learners
- are commensurate with the proper outcomes from the qualification.

Details of the allowable arrangements for such learners are given in *Assessment of Vocationally Related Qualification: Regulations and Guidance relating to Learners with Special Requirements* (Edexcel, 2002).

## **The wider curriculum**

The study of the BTEC Higher Nationals in Graphic Design provides opportunities for learners to develop an understanding of spiritual, moral, ethical, social and cultural issues and an awareness of environmental issues, health and safety considerations, and European developments. These wider curriculum opportunities are indicated in the units as appropriate. Mapping of wider curriculum opportunities issues is provided in *Annex C*.

### **Spiritual, moral, ethical, social and cultural issues**

The specification contributes to an understanding of:

- spiritual issues through an appreciation of the spiritual dimension to graphic design, particularly when graphic design is seen through a historical context, for example in *Unit 2: Historical and Contextual Referencing* and *Unit 5: Critical Study*
- moral and ethical issues, which are encountered throughout the BTEC Higher Nationals in Graphic Design as dealing with people will always involve the learner engaging in moral and ethical issues. A more detailed analysis is given in certain units such as *Unit 4: Ideas Generation* and *Unit 6: Ideas in Context*
- social and cultural issues, which are encountered throughout the BTEC Higher Nationals in Graphic Design.

## Environmental issues

Learners are led to appreciate the importance of environmental issues as they engage in graphic design study as well as through experience of the graphic design industry, in *Units 3: Professional Studies and Unit 26: Animation Techniques*.

## European developments

Much of the content of the BTEC Higher Nationals in Graphic Design is applicable throughout Europe owing to its global nature, even though the context of the delivery is within the UK. The European dimensions of graphic design are specifically addressed in *Unit 23: Corporate Identity*.

## Health and safety issues

The BTEC Higher Nationals in Graphic Design are practically based and so health and safety issues are encountered throughout the courses. Learners will develop awareness of the safety of others as well as themselves in all practical activities. Learners will also explore health and safety issues across the design industry, particularly in *Unit 7: Drawing Techniques and Approaches*.

## Equal opportunities issues

Equal opportunities issues are implicit throughout the BTEC Higher Nationals in Graphic Design.

## Useful publications

Further copies of this document and related publications can be obtained from:

Edexcel Publications  
Adamsway  
Mansfield  
Nottinghamshire NG18 4FN

Telephone: 01623 467 467  
Fax: 01623 450 481  
Email: [publications@linneydirect.com](mailto:publications@linneydirect.com)

Related publications include:

- the current Edexcel publications catalogue and update catalogue
- Edexcel publications concerning the quality assurance system and the internal and external verification of vocationally-related programmes may be found on the Edexcel website and in the Edexcel publications catalogue.

**NB:** Most of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

## **Professional body contact details**

Design Advisory Group to the Sector Skills Development Agency  
Synchronicity Consulting  
Harvest Business Centre  
Chapel Place  
Abington Square  
Northampton  
NN1 4AQ

Telephone: 01604 688 322  
Fax: 01604 633 546  
Email: synconsulting@aol.com

## **How to obtain National Occupational Standards**

The National Occupational Standards for design can be obtained from:

Design Advisory Group to the Sector Skills Development Agency  
Synchronicity Consulting  
Harvest Business Centre  
Chapel Place  
Abington Square  
Northampton NN1 4AQ

Telephone: 01604 688 322  
Fax: 01604 633 546  
Email: synconsulting@aol.com

## **Professional development and training**

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing student-centred learning and teaching approaches
- building key skills into your programme
- building in effective and efficient quality assurance systems.

The national programme of training we offer can be viewed on the Edexcel website ([www.edexcel.org.uk](http://www.edexcel.org.uk)). You can request customised training through the website or by contacting one of our advisers in the Professional Development and Training Team on telephone number 020 7758 5620 to discuss your training needs.

The training we provide:

- is active — ideas are developed and applied
- is designed to be supportive and thought provoking
- builds on best practice.

Our training will also underpin many areas of the Higher Education Staff Development Agency (HESDA)/FENTO standards for teachers and lecturers working towards them.

## **Further information**

For further information please call Customer Services on 0870 240 9800, or visit our website at [www.edexcel.org.uk](http://www.edexcel.org.uk).



# Core units



# Unit 1: Computer Applications in Art and Design

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

The aim of this unit is to introduce learners to the creative potential of the computer in the context of 2D design. It will provide the opportunity to explore software and its relevance to the area of study. It aims to provide an overview of a variety of painting, drawing, typographic and desktop publishing software. It encourages combinations of traditional and digital design practices, leading to innovative presentations.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Use a range of **painting and drawing software applications** effectively and creatively
- 2 Digitise and **manipulate objects or images** effectively and creatively
- 3 Use **typographic design** applications effectively and creatively
- 4 Use **desktop publishing and text editing** software applications effectively and creatively.

# Content

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## 1 **Painting and drawing software applications**

*Drawing software:* eg illustration applications (vector graphics), painting applications (bitmap graphics)

*Drawing devices:* eg digitising tablet, pressure-sensitive stylus, mouse, touch-screen

## 2 **Manipulate objects or images**

*Software applications:* eg any software with features like distortion, adjust colour range, contrast, palettes and a range of tools with which to paint and adjust image files

*Digitise:* eg digital photography, scan

*Objects:* eg found objects, natural objects, domestic tools

*Image:* eg photographs, found images, own visual work, hand-written text, word-processed text

## 3 **Typographic design**

*Font design software:* any software that will enable experimentation with Bitmap fonts, Postscript fonts, and TrueType fonts

*Typographic design software:* any software that will enable learners to experiment with fonts and font design using a range of tools

## 4 **Desktop publishing and text editing**

*Text editing software:* proprietary word processing application with automated routines, eg word count, spell checker, grammar checker, formatting styles, font styles, headers and footers

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Use a range of <b>painting and drawing software applications</b> effectively and creatively     | <ul style="list-style-type: none"> <li>• use painting software applications effectively and creatively to present a range of work</li> <li>• use drawing software applications effectively and creatively to present a range of work</li> </ul>  |
| 2 Digitise and <b>manipulate objects or images</b> effectively and creatively                     | <ul style="list-style-type: none"> <li>• digitise and manipulate a range of objects in an appropriate file format effectively and creatively</li> <li>• digitise and manipulate a range of images in an appropriate file format effectively and creatively</li> </ul>                      |
| 3 Use <b>typographic design</b> applications effectively and creatively                           | <ul style="list-style-type: none"> <li>• use a range of typographic design applications effectively and creatively</li> <li>• produce a range of work showing the creative use of typography</li> </ul>  |
| 4 Use <b>desktop publishing and text editing</b> software applications effectively and creatively | <ul style="list-style-type: none"> <li>• use desktop publishing software effectively and creatively</li> <li>• use text editing software applications effectively and creatively</li> <li>• prepare image, graphic and text files for use in page layout and publicity material</li> </ul> |

## Guidance

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### Delivery

An active experimental approach is required to encourage learners to broaden their creativity. Use demonstrations of software applications, research methods and health and safety practices as an introduction to the unit.

Research is a basic skill that will be developed through this unit in order to broaden learners' creative outlook. Learners should record sources accurately: citing authors, titles of books, articles, journals and publications, date of publication, place of publication and country of publication.

The range of devices and software mentioned is not exhaustive and learners are encouraged to research beyond design applications to gain a broader view of computer use.

The aim is to ensure that design learners are familiar with a wide range of essential technology.

### Assessment

The following examples of evidence are suggestions. This unit offers an opportunity for experimentation with raster/vector and bitmap graphics. Evidence for this might be a range of work produced using a painting application and a range of work produced using a drawing program. File size and format should be considered, particularly if the files are to be developed further. The focus of this unit is on 2D applications and encourages learners to look at the inter-relationships between typography, design and image. Outcome 3 enables learners to assemble and produce a desktop-published document using the new skills acquired from outcomes 1 and 2. Evidence for this might be an artefact like a newsletter or an innovative curriculum vitae.

### Links

This unit aims to give learners a broad introduction to 2D digital design applications and can be linked to some of the more practical units, for example *Unit 13: Copywriting for Advertising*. The units could be covered by a vocationally-focused integrated assignment that encompasses both units. There are also links in terms of learner development to *Unit 20: Exploring Mass Text Applications* and *Unit 30: Working in the Digital Environment*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 32: Elements 2 and 3*
- *Unit 3D: Element 1*
- *Unit W: Element 3.*

## Resources

At the time of writing the following software would be suitable:

- painting and drawing: 2D drawing and image manipulation software applications, for example: Adobe Illustrator, Adobe Photoshop, Aldus Freehand, Claris Draw, Claris Paint, Painter, JASC PaintShop Pro and PhotoPaint techniques
- image manipulation: Adobe Photoshop
- font design: Fontographer
- typographic design: Adobe Illustrator, Adobe Photoshop, Aldus Freehand
- text editing: Microsoft Word, MacWrite, Claris Works, Microsoft Office
- desktop publishing: Quark Xpress, Pagemaker, Microsoft Publisher.

Other resources include:

- appropriate software manuals
- *Computer Arts Magazine*
- *Creative Review*
- *Penrose Annual*.

Learners will need access to sources for identifying current examples of digital design and imaging. Suggested sources include the library, the internet, CD-Rom, databases, specialist publications, galleries, exhibitions, questionnaires and interviews with practitioners.

## Support materials

### Textbooks

Ballantoni, J — *Type in Motion — Innovation in Digital Graphics* (Thames & Hudson, 2000)

Bolter, D J and Grusin, R — *Remediation: Understanding New Media* (The MIT Press, 2000)

Druckry, T and Stone, A R (editors) — *Electronic Culture: Technology and Visual Representation* (Aperture, 1997)

Heller, S and Drennan, D — *The Digital Designer: The Graphics Arts Guide to New Media* (Watson-Guptill Publications)

Popper, F — *Art of the Electronic Age* (Thames & Hudson, 1997)

### Websites

|  |                               |
|--|-------------------------------|
| <a href="http://www.adobe.com/products/adobemag/pastissues">www.adobe.com/products/adobemag/pastissues</a> | Adobe Magazine Online Archive |
| <a href="http://www.commarts.com">www.commarts.com</a>   | Communication Arts            |
| <a href="http://www.dgusa-europe.co.uk">www.dgusa-europe.co.uk</a>   | Dynamic Graphics Magazine     |



## Unit 2: Historical and Contextual Referencing

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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### Description of unit

This unit introduces learners to the cultural history which informs current thought and debate in design. Emphasis is on research and study skills and learners acquiring source material and knowledge. Presentation skills will also be applied in a practical context.

### Summary of learning outcomes

To achieve this unit a learner must:

- 1 Undertake in-depth **research** using electronic sources and paper-based materials
- 2 Demonstrate an understanding of creative **influences** through the effective interpretation and analysis of information
- 3 Assess, interpret and evaluate **information** effectively and develop a personal view
- 4 Present **conclusions** effectively.

# Content

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## 1 Research

*Electronics sources:* eg retrieval of computer-based data, internet, CD-Rom, local and distant films, videos

*Paper-based materials:* eg use of library, learning resource centre, lectures, group presentations, study skills, local and distant

*Other sources:* eg visits to collections, museums, original sources, local and distant

## 2 Influences

*Historical and cultural histories:* eg major historical movements, modern practitioners, relationship between modern practice and historical sources, current attitudes towards the arts, current cultural context, historical concepts and principles versus modern notions of moral and ethical practice

*Making judgements:* questioning, comparing, measuring, observing, evaluating

## 3 Information

*Sources:* personal research, primary, secondary

*Synthesis:* ideas, influences, observation, personal view

## 4 Conclusions

*Presentation forms:* eg oral presentation, illustrated written communication

## Outcomes and assessment criteria

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| <b>Outcomes</b>   | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>   |
|---|--|
| 1 Undertake in-depth <b>research</b> using electronic sources and paper-based materials                                       | <ul style="list-style-type: none"> <li>• research a variety of appropriate areas of study using paper-based materials effectively</li> <li>• research a variety of appropriate areas of study using electronic sources effectively</li> </ul>  |
| 2 Demonstrate an understanding of creative <b>influences</b> through the effective interpretation and analysis of information | <ul style="list-style-type: none"> <li>• research the major historical movements and cultural attitudes that have influenced modern practitioners</li> <li>• interpret and analyse information effectively</li> <li>• demonstrate an understanding of creative influences</li> </ul> |
| 3 Assess, interpret and evaluate <b>information</b> effectively and develop a personal view                                   | <ul style="list-style-type: none"> <li>• assess and interpret primary and secondary sources of information</li> <li>• evaluate information and develop a personal view</li> </ul>  |
| 4 Present <b>conclusions</b> effectively  | <ul style="list-style-type: none"> <li>• select and use appropriate presentation techniques to communicate research information</li> </ul>   |

## Guidance

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### Delivery

The unit should be underpinned by an introduction to study skills and research techniques needed by learners. Emphasis should be placed upon the techniques themselves rather than the information, so that the skills can be acquired. With these, learners may undertake research which is of practical use.

It may be appropriate to introduce learners to case studies of research programmes that have culminated in culturally influential outcomes.

### Assessment

For this unit learners will need to be familiar with a broad sweep of the historical and cultural developments which inform current thought and debate about design.

Presentation will be an important element in demonstrating learners' studies. Notebooks and scrapbooks should indicate that learners understand and have developed information received in the lecture programme.

Learners could make an oral presentation followed by an illustrated assignment, with words suitably amended from the feedback received in the oral presentation. This essay should form part of the learner's practical work, and could be linked with practical units.

### Links

Research undertaken for this unit can be linked to practical work in other units, for example *Unit 16: Communicating with Images* and *Unit 17: Typographic Skills*. The units could be covered by an integrated assignment that encompasses both units.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 1*
- *Unit 3D: Elements 1, 2 and 3.*

### Resources

The learning resources centre should include books, CD-Roms, newspapers, magazines and bibliographical material available through the inter-library loan system and the internet. Specific texts relating to the delivery of this unit should be specified by the centre.

### Support materials

#### Textbooks

Aynsley, J — *A Century of Graphic Design* (Mitchell Beasley, London, 2001)

Hollis, R — *Graphic Design, A Concise History, Revised Edition* (Thames & Hudson, 2001)

Pensver, N — *Pioneers of Modern Design* (Penguin Books, London, 1991)

Walter, J A — *Design History and the History of Design* (Photopress, London, 1989)

## Unit 3: Professional Studies

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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### Description of unit

This unit is intended to help learners relate practical studies in design to a professional context. It deals with legislation affecting designers and develops understanding of professional ethics and responsibilities. The unit requires learners to examine business organisations and to compare job roles of designers working in different kinds of organisations. Learners are also expected to investigate the ethics and responsibilities of designers in relation to society and the environment.

### Summary of learning outcomes

To achieve this unit a learner must:

- 1 Investigate and understand **legislation** affecting designers
- 2 Investigate and understand the **professional ethics and responsibilities** of designers
- 3 Investigate and understand the **environmental ethics and social responsibilities** of designers
- 4 Investigate and understand **business organisations and the job roles** of designers.

# Content

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## 1 Legislation

*Regulations and legislation:* eg copyright, designs and patents legislation, consumer protection legislation, equal opportunities legislation, Control of Substances Hazardous to Health regulations (COSHH), electricity at work regulations (portable appliance testing), health and safety (display screen equipment) regulations, Health and Safety at Work Act (1974)

*Complications:* eg concept of intellectual property; implications of new technologies with respect to copyright legislation

## 2 Professional ethics and responsibilities

*Codes of ethics:* personal (eg punctuality, honesty, integrity, conscientiousness, respect for others), corporate (eg professional bodies' codes of practice, company policies and charters)

*Professional responsibilities of designers:* to their agents, sponsors, clients or employers (eg meeting deadlines, confidentiality, settling bills), to consumers and the general public (eg protection of consumers, avoidance of the public display or sale of discriminatory or offensive products, images or messages, supply of quality work)

## 3 Environmental ethics and social responsibilities

*The consumer society:* eg use of style, image, durability and efficiency of products, culture, lifestyle, globalisation

*The secular society:* eg politics, economics, science, technology, socio-economic groups

*Moral issues:* eg religion, ethnic groups, poverty, gender, sexuality

*The environment:* eg 'green' issues, recycling, use of natural resources, sustainability

## 4 Business organisations and the job roles

*Businesses and organisations in which designers work:* types and purpose, structures of different types

*Modes of employment:* job roles of designers working at different levels in different types of businesses and organisations

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Investigate and understand <b>legislation</b> affecting designers                                   | <ul style="list-style-type: none"> <li>• identify and investigate the main areas of legislation</li> <li>• demonstrate a clear understanding of the effects of legislation on the work of designers</li> </ul>   |
| 2 Investigate and understand the <b>professional ethics and responsibilities</b> of designers         | <ul style="list-style-type: none"> <li>• investigate and show an understanding of codes of ethics developed by companies and professional bodies</li> <li>• develop and show a personal code of ethics</li> </ul>  |
| 3 Investigate and understand the <b>environmental ethics and social responsibilities</b> of designers | <ul style="list-style-type: none"> <li>• investigate and understand some of the main aspects of society and the environment, which impact on the work of designers</li> <li>• investigate the social responsibilities of designers</li> </ul>                            |
| 4 Investigate and understand <b>business organisations and the job roles</b> of designers             | <ul style="list-style-type: none"> <li>• identify and understand the types and purposes of businesses and organisations in which designers work</li> <li>• describe the structures of different types of businesses and organisations in which designers work</li> </ul> |

## Guidance

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### Delivery

To ensure theory is put into practice, parts of this unit can be delivered within those linked units that define each learner's discipline, by means of cross-unit assignments. Other aspects can be delivered through lectures, seminars, classroom teaching and directed independent study. The use of paper-based and electronic learning materials can effectively supplement more traditional forms of delivery.

### Assessment

Most of the evidence for this unit can be presented as a file of notes, collated printed material, summarised case studies and personal commentary written by the learner. The file should be organised and indexed by outcomes and topics. The file should be presented to a professional standard using word processing or desktop publishing software for the origination of material.

### Links

It is important that this unit is set firmly in the context of graphic design practice. The outcomes and content should be interpreted with reference to the particular discipline(s) so that the relevance to specific practice is clearly understood.

This unit could be linked to some of the more practical units, for example *Unit 13: Copywriting for Advertising*. The units can be covered by an integrated assignment that encompasses more than one unit.

This unit also links with the following unit in the National Occupational Standards (NOS):

- *Unit W: Elements 1, 2 and 3.*

### Resources

Sufficient learning resource centre resources should be available to enable learners to achieve this unit and they should be able to access email and the internet.

Printed material relating to aspects of outcome 1 can be obtained from the Patent Office, telephone 08459 500 505.

For other outcomes, an eclectic range of texts should be available so that learners are exposed to as many different views and opinions as possible. This is particularly important for outcome 3.

### Support materials

#### Textbooks

Charter, M — *Greener Marketing* (Greenleaf Publishing, 1992)

Rogak, L — *Starting Your Business* (Dorling Kindersley, 2001)

The Chase — *How a Design Agency Works* (Cheetah Books, 1993)

# Unit 4: Ideas Generation

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

This unit introduces a number of idea-generating techniques to demonstrate that creative thinking is a skill that can be continually developed. Learners will originate ideas which fulfil graphic communication objectives. Learners will also be required to use mark-making techniques to express their ideas on paper and they will be able to identify the cultural contexts in which their ideas work.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Use a range of **idea-generating techniques** creatively
- 2 Originate complex ideas which fulfil **graphic communication objectives**
- 3 Express independent ideas using **mark-making techniques** effectively
- 4 Analyse the **cultural contexts** in which graphic ideas are communicated.

# Content

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## 1 **Idea-generating techniques**

*Stimulation of creative thinking:* eg association of random words, objects or images, and pairing of images and words to enhance or change meanings

*Promotion of free flow of ideas:* eg temporary suspension of critical judgement, brainstorming

*Association and development of ideas:* eg drawing verbal and visual 'mind maps', using historical and contemporary visual references

## 2 **Graphic communication objectives**

*Graphic communication:* eg signs, symbols, pictograms, alphabetic signs, images

*Purposes:* eg to inform, persuade, convey subliminal meaning, enhance recognition, establish identity

*Objectives:* eg information design, advertising, packaging, corporate identity, storytelling

## 3 **Mark-making techniques**

*Tools and media:* eg pencils, crayons, markers, digital media, paint and drawing, software

*Techniques:* eg summary notation of visual imagery, 'thumbnails', idea sheets, concept drawings, type indication, lettering

*Presentation:* eg idea sheets, concept boards

## 4 **Cultural contexts**

*Cultural contexts:* eg global, national, regional, ethnic, social, religious, age related, special interest related

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|--|--|
| 1 Use a range of <b>idea-generating techniques</b> creatively                  | <ul style="list-style-type: none"> <li>• understand a range of idea-generating techniques used to originate ideas</li> <li>• use idea-generating techniques to originate appropriate ideas</li> </ul>  |
| 2 Originate complex ideas which fulfil <b>graphic communication objectives</b> | <ul style="list-style-type: none"> <li>• produce original ideas to meet specific graphic communication objectives</li> <li>• produce complex ideas that encompass many influences</li> </ul>   |
| 3 Express independent ideas using <b>mark-making techniques</b> effectively    | <ul style="list-style-type: none"> <li>• use markers and similar 'rapid' tools and media with control and confidence, expressing visual ideas with clarity, simplicity and economy</li> <li>• present idea sheets and concept boards in a professional manner</li> </ul> |
| 4 Analyse the <b>cultural contexts</b> in which graphic ideas are communicated | <ul style="list-style-type: none"> <li>• analyse how specific cultural contexts impact on graphic ideas</li> <li>• analyse how specific graphic ideas work in a particular cultural context</li> </ul>   |

## Guidance

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### Delivery

Learners should be encouraged to study the creation of graphic imagery and be exposed to a wide range of good quality examples. In particular, the study of graphic imagery in relation to different cultural contexts should be wide ranging and eclectic. Their study could include examples from contemporary youth and music culture to which material from other cultures can then be related.

Graphic communication tasks set as exercises should be inventive and stimulating, and where possible should have topical and/or contemporary cultural relevance.

Visual experimentation and risk-taking should be encouraged. Discussion and criticism should concentrate on the potential and interest of ideas.

### Assessment

Much of the evidence for this unit can be presented as a portfolio of examples generated through practical activity. For outcome 1, evidence of ‘thinking on paper’ may take the form of ‘open-ended’ idea sheets and visual/verbal ‘mind maps’.

For outcomes 2 and 3 a series of progressively developed idea sheets and concept boards could culminate in clearly expressed graphic ideas produced by the learners to meet specific graphic communication tasks.

The assessment of outcomes 2 and 4 will also require evidence in note form; this can be presented separately and/or in the form of annotations to visual ideas sheets, concept boards and collections of exemplar material.

### Links

This unit specifically links with *Unit 6: Ideas in Context* which extends and develops the skills introduced here by applying them to more complex and demanding communication tasks involving commercial constraints, and the need to adapt ideas for a range of different applications.

This unit has links with other units involving the creation of graphic imagery as the ability to generate ideas is a fundamental part of the design process.

This unit also links with the following unit in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3.*

### Resources

Learning resource centre resources should provide source examples of graphic imagery and related text. Guidance on creative thinking techniques can be found in numerous works.

## Support materials

### Textbooks

Bodycome, D J — *The Mammoth Book of Brainstorming Puzzles* (North Light, Ohio, 1995)

Buzan, T — *Use Your Head* (BBC/Ariel, London, 1974)

De Bono, E — *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas* (Harper Business, London, 1993)

Fletcher, A — *Art of Looking Sideways* (Phaidon, London, 2001)

Garland, K — *A Word in Your Eye: Opinions, Observations and Conjectures on Design, from 1960–1996* (University of Reading, 1996)

Oldach, M — *Creativity for Graphic Designers* (North Light, Ohio, 1995)

Steiner, H — *Cross Cultural Design: Communicating in the Global Market Place* (Thames & Hudson, London, 1995)



# Unit 5:           Critical Study

Learning hours:   60

NQF level 4:       BTEC Higher National — H2

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## Description of unit

This unit provides the learner with knowledge, understanding and skills to define and research a historical context and relate it to the present. It also provides an opportunity for learners to evaluate these references within the context of their chosen specialism.

The aim of the unit is for the learner to have developed an independent view of one area of design context that relates closely to their own work.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse in depth and interpret the **historical evolution and visual characteristics** of the work of designers
- 2 Analyse in depth and interpret specialist work through applying appropriate **methods of research and information retrieval**
- 3 Analyse in depth how **historical, contextual and contemporary practice** influences learners' specialist pathways
- 4 Draw independent and insightful conclusions from others' **writings and critiques** about a range of design work and present a personal view.

# Content

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## 1 Historical evolution and visual characteristics

*Definitions:* key movement, styles, influences (eg constructivism, futurism, De Stijl, Bauhaus)

*Chronology:* sequence of key movements, styles, influences

*Comparisons:* between key artists, designers and/or craftspeople in chosen pathway

*Influences:* visual language, period style (eg ornament and decoration)

*Techniques, processes and interpretation:* explored in developmental work, selected for final outcome

## 2 Methods of research and information retrieval

*Sources:* eg library research, reference systems and abstracting, electronic sources, museums, galleries, exhibitions, workshops, interviews and questionnaires

*Methods:* survey of relevant contemporary topics, 'first-hand' research

*Extracting information:* topic description, 'first-hand' research from practising professionals, related visual language and techniques, creative and cultural contexts (eg linked to movements, schools, style, ethnic influences)

## 3 Historical, contextual and contemporary practice

*Influences:* on others' work, social, economic, political events

*Styles:* of contemporary practice (eg 'avant garde', 'cutting edge')

## 4 Writings and critiques

*Drawing conclusions:* eg comparative study, critical analysis, interpretations, quotations, conclusion, appraisal of findings

*Personal view:* opinions, arguments, style

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Analyse in depth and interpret the <b>historical evolution and visual characteristics</b> of the work of designers                              | <ul style="list-style-type: none"> <li>• analyse in depth a range of techniques, processes and visual language from examples of work produced in the context of their chosen specialism</li> <li>• interpret and make effective comments on the historic evolution and visual characteristics of the work of designers</li> </ul> |
| 2 Analyse in depth and interpret specialist work through applying appropriate <b>methods of research and information retrieval</b>                | <ul style="list-style-type: none"> <li>• identify and develop effective methods of research and information retrieval from paper sources and electronically</li> <li>• compile a wide-ranging personal record of contemporary criticism, illustration and references from journals, magazines and first-hand research</li> </ul>  |
| 3 Analyse in depth how <b>historical, contextual and contemporary practice</b> influences learners' specialist pathways                           | <ul style="list-style-type: none"> <li>• analyse the creative, cultural, social, political and economic contexts which influence selected specialist work</li> <li>• make the connection between the analysis of contextual influences and the learner's own work</li> </ul>  |
| 4 Draw independent and insightful conclusions from others' <b>writings and critiques</b> about a range of design work and present a personal view | <ul style="list-style-type: none"> <li>• compare historical and/or contemporary influences on the visual language used by the practitioners</li> <li>• explore a range of creative, cultural, social, political, economic contexts and draw independent conclusions</li> <li>• critically analyse and review findings</li> </ul>  |

## Guidance

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### Delivery

Learners will need to show a high level of personal initiative and an inquisitive mind to achieve the outcomes. Study should complement the learner's chosen vocational routes and lead to self-awareness from a historical perspective.

Formal delivery should concentrate on research and presentation skills followed by systematic seminar and tutorial sessions on a group or individual basis.

### Assessment

Work should be presented as an extended written study which should integrate all historical and contextual referencing. This should be no less than 3500 words with appropriate supporting visual information.

A file or appendix which contains evidence of study skills and research methods should accompany an extended written study to provide evidence for outcome 2.

### Links

This unit is linked with *Unit 2: Historical and Contextual Referencing* which provides essential skills and understanding of research processes. However, the emphasis is on developing and applying analytical skills to a topic related to the learner's chosen area of specialism/interest. This serves two purposes. Firstly the research provides useful source material relevant to design projects and secondly it develops the learner's academic skills, knowledge and understanding which will equip them for progression to further higher education study or employment. There are also links with *Unit 28: Cultural Interpretation*.

This unit can be linked to some of the more practical units, for example *Unit 15: Referencing and Sources* or *Unit 16: Communicating with Images*. The units can be covered by an integrated assignment that encompasses both units.

This unit also links with the following unit in the National Occupational Standards (NOS):

- *Unit 3D: Element 1.*

### Resources

The learning resource centre should provide not only books and periodicals but also CD-Roms and access to the internet.

Learners will need access to primary sources, such as local and national galleries, exhibitions, artists' and designers' studios/workshops. They will also need access to word processors, laser copiers and computer scanners to help prepare and present their study.

## **Support materials**

### **Textbooks**

Hollis, R — *Graphic Design, A Concise History* (Thames & Hudson, Revised Edition, 2001)

Strinati, D — *An Introduction to the Theories of Modern Culture* (Routledge, 1995)

Walter, J A — *Design History and the History of Design* (Photopress, London, 1989)

Wildbur, P and Burke, M — *Information Graphics* (Thames & Hudson, 1998)



## Unit 6: Ideas in Context

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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### Description of unit

This unit extends and develops ideas generation. Learners are required to generate ideas to fulfil complex graphic communication objectives involving commercial constraints. Learners will adapt ideas to suit a range of different applications, and work with others in generating and developing ideas. Learners must also prepare ideas for professional presentation.

### Summary of learning outcomes

To achieve this unit a learner must:

- 1 Independently generate ideas to fulfil complex **graphic communication objectives**
- 2 Adapt complex ideas to suit a range of **design applications**
- 3 Work with others effectively in **generating and developing ideas**
- 4 Plan and design a **presentation** and communicate ideas effectively.

# Content

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## 1 **Graphic communication objectives**

*Graphic communication objectives:* eg corporate identity schemes, advertising campaigns, ranges of packaging, editorial design projects, typographic design projects

*Commercial constraints:* eg budgets, codes of practice of regulatory bodies, legal requirements, clients' requirements

*Evaluation:* eg fitness for purpose, originality, aesthetic appeal

## 2 **Design applications**

*Design applications:* products produced which differ in terms of scale, materials, printing processes, communications media, target audience

*Techniques for sequentially adapting ideas:* eg idea-generating techniques, criteria for testing viability of ideas

## 3 **Generating and developing ideas**

*Thinking techniques used by teams:* eg brainstorming, recording, evaluation

*Creative teams:* eg art director/copywriter, designer/typographer, designer/photographer, designer/illustrator, graphic designer/3D designer

## 4 **Presentation**

*Graphic presentation forms:* eg visuals, storyboards, 3D mock-ups, audio-visual presentations

*Graphic presentation methods:* eg mounting, display, photocopies, transparencies, digital presentation techniques

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Independently generate ideas to fulfil complex <b>graphic communication objectives</b> | <ul style="list-style-type: none"> <li>• independently and imaginatively interpret design briefs to meet the purposes of complex graphic communication objectives</li> <li>• take effective account of commercial constraints in generating ideas that fulfil the objectives</li> </ul> |
| 2 Adapt complex ideas to suit a range of <b>design applications</b>                      | <ul style="list-style-type: none"> <li>• interpret design briefs to fulfil complex graphic communication tasks effectively and imaginatively</li> <li>• adapt ideas to suit a range of applications</li> </ul>  |
| 3 Work with others effectively in <b>generating and developing ideas</b>                 | <ul style="list-style-type: none"> <li>• act effectively as a member of a creative team and agree roles and responsibilities</li> <li>• clarify and agree the scope and objectives of complex tasks with other team members</li> <li>• generate and develop a range of ideas</li> </ul> |
| 4 Plan and design a <b>presentation</b> and communicate ideas effectively                | <ul style="list-style-type: none"> <li>• select presentation formats appropriate to the ideas and target audience</li> <li>• prepare the ideas for an imaginative presentation to a professional standard</li> </ul>  |

## Guidance

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### Delivery

Design briefs set for this unit should be clear, comprehensive and modelled on professional practice. For example, the purpose of the graphic communication objectives should be stated, along with requirements for different applications and the nature of the target audience. Realistic constraints should be incorporated and deadlines established. If external consultants are available to set briefs, this will provide additional realism and focus.

Learners should be guided in forming appropriate creative teams and encouraged to work with others. Learners should be encouraged to take risks and produce work of genuine originality rather than seeking 'safe' and predictable solutions.

### Assessment

Much of the evidence for this unit is generated through project work designed to meet complex graphic communication objectives. The project work should include some elements of teamwork to provide evidence for outcome 3. Learners should also submit a written 'design report' or similar evidence of their ability to interpret and analyse a brief, justifying the approaches taken and evaluating the outcomes.

### Links

This unit builds on and extends the techniques introduced in *Unit 4: Ideas Generation*.

It also has links with other units involving the creation of ideas to meet graphic communication objectives. The ability to generate ideas is a fundamental part of the creative process. The unit could link as part of an integrated assignment to *Unit 23: Corporate Identity* or *Unit 28: Cultural Interpretation*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3*
- *Unit W: Elements 1, 2 and 3*
- *Unit 3R: Elements 1 and 2.*

### Resources

Sufficient learning resource centre resources should be available for learners to source information relevant to the design briefs set.

For practical work, appropriate studio resources will be required.

### Support materials

#### Textbooks

Landa, R — *Thinking Creatively: New Ways to Unlock Your Visual Imagination* (North Light Books, Cincinnati, 1998)

Newcombe, J — *Book of Graphic Problem Solving* (Bowker, 1995)

Sampson, E — *30 Minutes to Brain Storming Great Ideas* (Kogan Page, London, 1997)

# Unit 7: Drawing Techniques and Approaches

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

In this unit learners will be encouraged to develop visual thinking and creativity as fundamental to all design work. It will enable learners to experiment with drawing approaches and techniques in order to broaden their experience and understanding of visual language. Learners will need to use materials and media which are specific to design, as well as unusual materials and media which will extend their visual language and creativity.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse and evaluate the nature and qualities of **drawing media and materials**
- 2 Demonstrate creative use of **drawing techniques and processes**
- 3 Develop and extend an understanding of **visual language**
- 4 Evaluate and adapt work for further **development**.

# Content

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## 1 Drawing media and materials

*Drawing medium:* eg pencil, compressed/willow charcoal, marker pens, chalk, oil, pastels, graphite, dry pigment, silver point, inks, dyes, various paints

*Technological media:* eg computers, lens-based media

*Specific nature and qualities of drawing medium:* eg mark-making techniques using a range of wet and dry media, use of media in traditional and non-traditional ways, own and others' work

## 2 Drawing techniques and processes

*Application of materials and techniques:* eg traditional, untraditional technologies, 2D, 3D and 4D

*Contrasting concepts:* eg hot/cold, dry/wet, soft/hard, alive/dead, dark/light

*Alternative contexts:* eg life drawing, perspective drawing, analytical studies, environmental drawing

## 3 Visual language

*Visual language:* own and others' work eg semiotics, semantics, symbolism, icons and concepts

*Formal elements:* eg colour, line, pattern, texture, form and tone, structure, weight, composition, mass, space, volume, proportion, scale, balance, movement

*Techniques and devices:* eg layout and composition, stability, energy, movement, harmony, discord, balance, disparity or distortion

## 4 Development

*Evaluate and analyse:* eg deconstruction of outcomes; identify; strength, weakness, success or failure; application of criteria for the analysis and evaluation of creativity

*Adaptation:* eg combination, modification and reconstruction of outcomes

## Outcomes and assessment criteria

| <b>Outcomes</b>   | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>  |
|---|---|
| 1 Analyse and evaluate the nature and qualities of <b>drawing media and materials</b> | <ul style="list-style-type: none"> <li>• research and record specific qualities of various media in own and others' work</li> <li>• develop an effective understanding of a range of drawing media and materials</li> </ul> |
| 2 Demonstrate creative use of <b>drawing techniques and processes</b>                 | <ul style="list-style-type: none"> <li>• produce a range of competent work showing imaginative use of drawing techniques and processes</li> <li>• show originality and innovation</li> </ul>                                |
| 3 Develop and extend an understanding of <b>visual language</b>                       | <ul style="list-style-type: none"> <li>• produce an imaginative range of work</li> <li>• demonstrate a creative and effective use of visual language, formal elements, techniques and devices</li> </ul>                    |
| 4 Evaluate and adapt work for further <b>development</b>                              | <ul style="list-style-type: none"> <li>• analyse and evaluate own work in terms of creativity through discussion</li> <li>• develop new ideas and approaches as a result of analysis, evaluation and discussion</li> </ul>  |

## Guidance

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### Delivery

This unit should be practical and motivating for learners. An experimental approach is required to encourage learners to broaden their visual language and creativity. Learners should be exposed to as wide a range of good quality examples as possible. In particular, the study of visual language in relation to different cultural contexts should be wide ranging, with a special focus on mark-making techniques, formal elements, responses, moods and emotions evoked. Learners should be encouraged to look at contemporary youth culture in addition to historic sources for reference.

Learners should be encouraged to experiment in their own work and evaluate their own use of visual language. Unusual materials and media, which may extend visual thinking and creativity, in addition to materials and media which are specific to art, craft and design should be used.

Learners should demonstrate their knowledge and understanding in a range of ways through discussion, presentation and criticism with tutors, professional practitioners and the peer group.

Formal elements and visual dynamics are essential parts of the vocabulary for all artists, craftspeople and designers. These technical terms should be used in discussion with learners about art and design work.

### Assessment

Evidence for this unit can be generated through exploratory work using the formal elements of 2D visual language and mark-making techniques. Work produced should effectively communicate a theme and evoke responses from the viewer.

Learners can present analysis and evaluation of their own and others' work in written assignments or to peer groups and/or tutors for discussion. Learners should be able to articulate their own thinking using appropriate language, through discussion and evaluation, demonstrating a broader understanding of visual thinking and creativity in their work.

### Links

This unit will link to other units as a developmental unit. Drawing is of central importance to this qualification and learners must be able to think visually. Specific links can be made to *Unit 14: Developing a Personal Style* or *Unit 16: Communicating with Images*. Links can be made to all the practical units through a vocationally-focused assignment.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 32: Element 3*
- *Unit 33: Elements 2 and 3*
- *Unit 34: Element 1.*

## Resources

For practical work, basic studio resources will be required.

Resources for research may include the library, the internet, websites, CD-Rom, databases, specialist publications, galleries, exhibitions, questionnaires and interviews with practitioners.

Research is a basic skill that is developed in this unit to broaden visual thinking and creativity in design. Learners will need to be encouraged to research others' work and critically analyse their use of materials and media, techniques and processes to improve the quality of their own work. Learners should be shown how to record sources accurately.

## Support materials

Berger, J — *Ways of Seeing* (Penguin Books and BBC, London, 1973)

Berger, J — *About Looking* (Peter Smith Publications, 1992)

Gombrich, E H — *Art and Illusion: A Study of the Psychology of Pictorial Representation* (Phaidon, 1995)

Hoffman, D — *Visual Intelligence — What We Create and What We See* (Norton, 1998)



# **Specialist units**



# Unit 8: Design Method

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

This unit helps develop an analytical and methodical approach to the process of designing and developing products in a commercial context. It will improve the learners' organisational and time management skills whilst developing the self-analytical abilities necessary for success in design practice.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and understand the phases of the **design development cycle**
- 2 Plan a **complex project** using the design development cycle
- 3 Develop an imaginative and innovative **product**
- 4 Suggest improvements to the product as a result of **evaluation**.

# Content

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## 1 Design development cycle

*Brief:* identify client requirements, identify problem, produce proposal

*Research:* materials, context (eg similar past solutions, other graphic designers)

*Develop:* research the materials, research alternative solutions, produce model or prototype

*Produce:* finished solution, evaluation, improvement

## 2 Complex project

*Project brief:* identify problem, specification of acceptable limits of the solution

*Research:* competitive solutions, ideas, theoretical investigations, materials, processes, costs

*Costs:* improved efficiency, shortening development times, identifying times, identifying problems, testing alternative or cheaper materials, techniques or processes

## 3 Product

*Designing:* alternative solutions to the problem, identification of preferred solution(s), ideas generation, development, experimentation, selection, modification, completion

*Making:* development of roughs and visuals, testing of ideas, working designs

*Designs:* active testing for visual acceptability, function, completing solutions, analysis of results

## 4 Evaluation

*Evaluation:* test the design, measure performance against brief specification

*Learners' own work:* eg use of skills, self-analysis, time management, organisation, work, quality, work rate, teamwork, research, communication, effectiveness, employability, career development

*Value to others:* eg effectiveness, efficiency, quality of output, production, reproduction

*Commercial context:* eg design, practitioner, design-related organisation

## Outcomes and assessment criteria

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| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Research and understand the phases of the <b>design development cycle</b> | <ul style="list-style-type: none"> <li>• research the phases of the design development cycle</li> <li>• identify the phases of design development in relation to design work in a commercial context</li> <li>• identify distinct stages of design development in relation to own work</li> </ul> |
| 2 Plan a <b>complex project</b> using the design development cycle          | <ul style="list-style-type: none"> <li>• investigate a complex problem and write an effective design brief to solve it</li> <li>• carry out thorough research and produce a range of design solutions</li> </ul>  |
| 3 Develop an imaginative and innovative <b>product</b>                      | <ul style="list-style-type: none"> <li>• make effective roughs and visuals</li> <li>• evaluate roughs and visuals against the requirements of the project</li> </ul>  |
| 4 Suggest improvements to the product as a result of <b>evaluation</b>      | <ul style="list-style-type: none"> <li>• analyse and evaluate the effectiveness of the design development cycle in own work</li> <li>• analyse and evaluate the value of the design development cycle in a commercial context</li> </ul>  |

## Guidance

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### Delivery

An analytical approach is required to encourage learners to respond in written and visual terms to their own design work and also to the work of others. This may involve design research, interviews with clients, their employees, product users and design practitioners.

Learners are encouraged to research and critically analyse the effectiveness of the methods of working employed by themselves, design practitioners and design-related commercial organisations. The evidence for this may be in recorded, written and visual forms but must indicate an increasing level of objectivity in their response to the design and development process.

### Assessment

The work for this unit can be integrated with other units in the learner's chosen area of specialism as part of a vocationally-focused assignment.

Analysis of learners' and others' work may be presented as written assignments in an appropriate format or may be presented to peer groups or tutors for discussion. Learners should be able to articulate their own thinking using appropriate language, through discussion and evaluation. Learners should demonstrate a broad understanding of design principles and their effects upon creative work and in the production of functional and reliable products.

Work demonstrating the use of the design cycle may be presented in any appropriate format, suited to the work.

### Links

This unit can link to any of the practical units as part of a vocationally-focused assignment.

Links can also be made with *Unit 9: Design Principles*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3*
- *Unit 33: Elements 1, 2 and 3*
- *Unit 34: Element 1*
- *Unit 3R: Elements 1 and 2.*

### Resources

This unit requires access to a workshop suitably equipped to permit work in the individual learner's specific area of design specialism.

Suggested sources for research may include the library, the internet, CD-Rom, databases, specialist publications, galleries, exhibitions, questionnaires and interviews with practitioners.

## **Support materials**

Aynsley, J — *A Century of Graphic Design* (Mitchell Beasley, London, 2001)

McDermott, C — *Essential Design* (Bloomsbury, 1992)

Whiteley, N — *Design for Society* (Reaktion Books, London, 1993)



# Unit 9: Design Principles

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

In this unit learners will develop an understanding of how attitudes of designers influence the appearance and function of graphics products. These attitudes involve the ethics of commerce, and the changing values of society which determine the context within which the graphic designer operates.

The unit establishes principles and encourages learners to develop their own distinctive approach to design. Work produced for this unit should be in the learners' chosen design specialism.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse, evaluate and apply the principle that **form follows function**
- 2 Analyse, evaluate and practically explore the **appropriateness of materials**
- 3 Analyse, evaluate and apply the principle of **cultural association**
- 4 Analyse, evaluate and apply the principle of **design for need**.

# Content

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## 1 Form follows function

*Function:* symbolic, utilitarian, protection, communication, transportation, entertainment, commemoration, extension and development of human physical capability

*Form:* 3D, symmetrical, asymmetrical, regular, irregular, geometric, spatial arrangements

## 2 Appropriateness of materials

*Material use:* eg aesthetic, protective, decorative, as camouflage

*Appropriateness:* eg material used for purpose to which it is best suited in terms of colour, surface, pattern, function

## 3 Cultural association

*Visual images:* eg symbols, signs, colour, arrangements which have strong association with cultural, religious or political movements, motifs, typography, products, decoration

*Style:* eg historical, contemporary

*Symbolic value:* eg quality, class, wealth, exclusivity, fame, desirability

*Aesthetic values:* eg of individual users, of groups, of target markets

## 4 Design for need

*User needs:* safe, useful, performs to advertised specification, quality, value for money, physical, communication, labour saving, life prolonging, life saving, inspiring, pleasing, humorous

*Community and environmental:* purpose, hazardous to life, improve the visual quality of the manufactured world, reduce threat to the environment, use recyclable, non-hazardous materials and processes, minimise waste, reduce pollution

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Analyse, evaluate and apply the principle that <b>form follows function</b>       | <ul style="list-style-type: none"> <li>• analyse a design brief and identify the principal functional requirements</li> <li>• produce a functional design of minimal form, detail and surface decoration</li> <li>• relate appearance to purpose</li> </ul>  |
| 2 Analyse, evaluate and practically explore the <b>appropriateness of materials</b> | <ul style="list-style-type: none"> <li>• select a range of materials for a variety of uses and evaluate their appropriateness</li> <li>• identify the dominant physical, visual and tactile characteristics of materials</li> <li>• exploit physical, visual and tactile qualities of materials</li> </ul>                                       |
| 3 Analyse, evaluate and apply the principle of <b>cultural association</b>          | <ul style="list-style-type: none"> <li>• identify the visual language and/or style required by the client/user within the design brief</li> <li>• incorporate visual effects and forms which reflect the aesthetic values and requirements of the client</li> <li>• use the visual language required as specified in the design brief</li> </ul> |
| 4 Analyse, evaluate and apply the principle of <b>design for need</b>               | <ul style="list-style-type: none"> <li>• identify the user needs which the design is to satisfy</li> <li>• produce work which meets the user needs</li> <li>• display a responsibility to the wider community in approach to designing, making and constructing</li> </ul>   |

## Guidance

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### Delivery

An active, experimental approach will help encourage learners to respond in written, visual and graphic ways in their research into the application of design principles. Learners are encouraged to research and critically analyse the way in which others have addressed design principles in graphic design work.

Learners are encouraged to investigate the use of materials, forms and surfaces, in distinct and different ways. The purpose and effect of the designs should be viewed within the wider context.

### Assessment

The work for this unit should be integrated into the learner's chosen area of specialist work. Tasks specified within the project briefs require an examination of design principles and need to be accompanied by specific assessment requirements.

Analysis of learners' and others' work can be presented in a written or annotated visual format or may be presented to peer groups and/or tutors for discussion. Learners should be able to articulate their thoughts using appropriate language, through discussion and evaluation. They should be able to demonstrate a broader understanding of design principles and the effects on creative work and in the production of functional and reliable products.

Demonstration of the practical application of principles can be presented in any appropriate format.

### Links

This unit links to any of the practical units, particularly as a unit that forms part of a multi-unit, vocationally-focused assignment.

Links can also be made with *Unit 8: Design Method*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1 and 2*
- *Unit 32: Elements 1 and 2*
- *Unit 3P: Element 1.*

### Resources

This unit requires access to studio facilities with suitable IT equipment.

Suggested sources for research include the library, the internet, CD-Rom, databases, specialist publications, galleries, exhibitions, questionnaires and interviews with practitioners.

## **Support materials**

Fishel, C — *The Perfect Package* (Rockport, 2001)

Mason, D (editor) — *Experimental Packaging* (RotoVision, 2001)

Sonsino, S — *Packing Design, Graphics Materials and Technology* (Thames & Hudson, London, 1990)

Williams, N — *Paperwork — The Potential of Paper in Graphic Design* (Phaidon Press Limited, London, 1993)



# Unit 10: Products, Marketing and Advertising Media

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

This unit concerns the relationships between products, markets and the media. Learners will investigate categories and characteristics of products and learn how brands are created and developed. They will also learn how to identify target markets by analysing demographic factors and using classification systems. By examining the role of product and market research and investigating advertising media, learners will develop an understanding of the business context in which advertising operates.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse and evaluate a range of **products** in the market place
- 2 Through sustained research identify **target markets**
- 3 Analyse the roles of **product and market research**
- 4 Analyse and investigate a range of **advertising media**.

# Content

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## 1 Products

*Categories of products:* eg consumer durables, retail, services, financial

*Properties of products:* eg features, benefits, advantages, competition

*Brands:* eg brand development, brand identity, brand names, positioning

## 2 Target markets

*Demographic factors:* eg age, sex, social grade, region, employment, living circumstance, family and social relationships

*Classification systems:* eg National Readership Survey (UK), classification of social grades, alternative systems devised by individual advertising agencies

## 3 Product and market research

*Quantitative research:* eg sales statistics, market share of product

*Qualitative research:* eg surveys, consumer profiles

*Purpose of research:* eg business decisions, marketing objectives, advertising objectives, advertising strategies

## 4 Advertising media

*Media:* eg newspapers, magazines, posters, television, radio, cinema, websites

*Sales promotion media:* eg direct mail, point of sale

*Factors influencing choice of advertising media:* eg audience, cost, characteristics

*Media planning:* eg decision making, scheduling

## Outcomes and assessment criteria

| <b>Outcomes</b>   | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>   |
|---|--|
| 1 Analyse and evaluate a range of <b>products</b> in the market place | <ul style="list-style-type: none"> <li>• analyse the properties of a range of complex products</li> <li>• evaluate product features, demonstrating a clear understanding of the benefits and advantages of features</li> </ul>   |
| 2 Through sustained research identify <b>target markets</b>           | <ul style="list-style-type: none"> <li>• analyse the factors which help to identify target markets effectively and in detail</li> <li>• use classification systems to identify target markets effectively</li> </ul>   |
| 3 Analyse the roles of <b>product and market research</b>             | <ul style="list-style-type: none"> <li>• analyse and evaluate a wide range of product and market research</li> <li>• understand how the results of product and market research inform marketing and advertising objectives and strategies</li> <li>• understand how the results of product and market research relate to product design</li> </ul> |
| 4 Analyse and investigate a range of <b>advertising media</b>         | <ul style="list-style-type: none"> <li>• analyse advertising media and understand the factors influencing the choice and scheduling of advertising media</li> <li>• demonstrate an understanding of the relationship between advertising media and product design</li> </ul>   |

## Guidance

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### Delivery

A combination of formal delivery of essential knowledge and active investigation by learners into products, markets and advertising media would be appropriate for this unit. Examples cited should cover significant historical developments but also have contemporary relevance.

### Assessment

Evidence will take the form of a file of notes and examples collated throughout the learner's investigation into products, markets and advertising.

### Links

This unit builds on the more generic content of the core unit, *Unit 3: Professional Studies*, by exploring the specific business context in which advertising operates. It also links with *Unit 11: Advertising Campaigns*, *Unit 12: Art Direction for Advertising* and *Unit 13: Copywriting for Advertising* in the advertising pathway and provides essential background knowledge for that unit. There are also other practical units that could form part of an integrated vocational assignment, for example *Unit 16: Communicating with Images*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit W: Elements 1, 2 and 3*
- *Unit 3P: Elements 1 and 2*
- *Unit S: Elements 1, 2 and 3.*

### Resources

Sufficient learning resource centre resources, including texts on advertising and marketing, should be available for learners undertaking this unit. If access to electronic information sources such as the internet and CD-Roms is available, this would support the unit but is not essential to learners' understanding.

### Support materials

Brierley, S — *The Advertising Handbook* (Routledge, 1995)

Cummins, J — *Sales Promotion* (Kogan Page, 1989)

Davis, M — *The Effective Use of Advertising Media* (Random House Business Books, 1992)

Douglas, T — *The Complete Guide to Advertising* (QED/Macmillan, London, 1985)

Dzamic, L — *No Copy Advertising* (RotoVision, 2000)

Ogilvy, D — *Ogilvy on Advertising* (Pan Books, London, 1983)

Reis, A — *The 22 Immutable Laws of Branding* (HarperCollins, 1999)

Solomon, M — *Consumer Behaviour* (FT Prentice Hall, 1996)

**Journals and newspapers**

*British Design and Art Direction* (1982 to present)

*Campaign* (current and past issues)

*Guardian Media Supplement* (current and past issues)



# Unit 11: Advertising Campaigns

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

This unit is about the production of advertising. Learners will study the operations and functions of advertising agencies, learn how advertising objectives are defined and gain an understanding of what goes into developing advertising strategies. By devising advertisements in response to advertising briefs, learners will develop an understanding of how advertising campaigns work.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse the functions of **advertising agencies**
- 2 Independently develop **advertising objectives and strategies**
- 3 Analyse and understand **advertising campaigns**
- 4 Devise creative and imaginative **advertisements** for application across a range of media.

# Content

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## 1 Advertising agencies

*Types of agencies:* eg international, local, full service, general, direct, creative consultancy

*Functions of departments in agencies:* eg research, account planning and management, media planning, creative, traffic and production

*Roles of people in agencies:* eg researcher, account executive, group head, media planner, media buyer, creative director, art director, copywriter

*Agency jargon and terminology:* billings, blue chip accounts, account managing

## 2 Advertising objectives and strategies

*Marketing objectives:* marketing strategy, marketing mix, sales targets, brand share

*Advertising objectives:* customer awareness, customer attitudes, customer perceptions, customer action

*Products:* properties, benefits, advantages

*Markets:* research information, trends, customer perceptions, responses to alternative strategies

*Terms and definitions:* eg Unique Selling Point (USP), brand image, brand personality, brand positioning, brand status, promise, creative strategy summary

*Advertising briefs:* components, structure, style

## 3 Advertising campaigns

*Planning of campaigns:* eg budgets, deadlines, media strategy

*Components of campaigns:* eg campaign thoughts, concepts, straplines, headlines, pictures

*Creative strategies:* eg information, persuasion, comparison, humour, shock, emotive, testimonials, demonstrations

## 4 Advertisements

*Product:* from different categories, with different properties

*Markets:* different demographic groups, identified by classification systems

*Advertisements:* which include components of campaigns and employ different creative strategies

*Presentation of advertisements:* eg 'black and whites' (rough concepts), visuals, storyboards, scripts

## Outcomes and assessment criteria

| <b>Outcomes</b>   | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>  |
|---|---|
| 1 Analyse the functions of <b>advertising agencies</b>  | <ul style="list-style-type: none"> <li>• analyse and demonstrate an understanding of different types of advertising agencies</li> <li>• demonstrate an understanding of the functions of departments in advertising agencies and the roles of people working in advertising agencies</li> </ul> |
| 2 Independently develop <b>advertising objectives and strategies</b>                            | <ul style="list-style-type: none"> <li>• analyse the meaning and nature of a wide range of marketing and advertising objectives and strategies</li> <li>• independently develop advertising objectives and strategies</li> </ul>  |
| 3 Analyse and understand <b>advertising campaigns</b>   | <ul style="list-style-type: none"> <li>• analyse the function of campaign planning and advertising campaigns</li> <li>• demonstrate an understanding of the function of campaign planning and advertising campaigns</li> </ul>  |
| 4 Devise creative and imaginative <b>advertisements</b> for application across a range of media | <ul style="list-style-type: none"> <li>• devise advertisements for a range of different products and aimed at different markets</li> <li>• present advertisements using accepted professional methods</li> </ul>  |

## Guidance

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### Delivery

A combination of formal delivery of essential knowledge with active investigation into advertising campaigns by learners would be appropriate for the theoretical aspects of this unit. Briefs set for practical work should be challenging, stimulating and have contemporary relevance.

### Assessment

Evidence should take the form of a file of notes and examples demonstrating the learner's understanding of the theoretical aspects of this unit. The practical aspects will require evidence in the form of 'black and whites' (rough concepts), visual scripts and storyboards produced by the learner in response to advertising briefs.

### Links

This unit builds on the more generic content of the core unit, *Unit 3: Professional Studies*, by exploring the process of producing advertising. The unit also extends the processes described in *Unit 4: Ideas Generation* into specific advertising applications. The unit should be delivered alongside *Unit 10: Products, Marketing and Advertising Media* in the advertising pathway, which provides essential background knowledge for this unit.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 3M: Element 1*
- *Unit 5: Elements 1, 2 and 3.*

### Resources

Sufficient learning resource centre resources, including texts on advertising and marketing, should be available for learners undertaking this unit. If access to electronic information sources is available this would support the unit, but they are not essential to learners' understanding.

General design studio resources will be required for practical work.

## **Support materials**

### **Books**

- Broadbent, S — *Best Practice Guide in Campaign Evaluation* (IPA, 1995)
- East, R — *Consumer Behaviour* (FT Prentice Hall, 1997)
- Evans, R B — *Production and Creativity in Advertising* (Pitman, London, 1988)
- Farbey, A D — *How to Produce Successful Advertising* (Kogan Page, 2002)
- Hart, N — *The Practice of Advertising* (Butterworth-Heinemann, 1993)
- Kochan, N — *The World's Greatest Brands* (Macmillan, 1996)
- Maitland, I — *Running a Successful Advertising Campaign* (Kogan Page, 1988)
- White, R — *Advertising — What It Is and How to Do It* (McGraw-Hill, 1993)

### **Journals**

- British Design and Art Direction* (1982 to present)
- Campaign* (current and past issues)



# Unit 12: Art Direction for Advertising

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit is about working with other learners to devise ideas for advertising. Learners will work in creative teams which mirror industrial practice. The unit also requires learners to produce visual concepts for advertising using typographic design skills. Outcome 3 requires learners to practise directing the work of others in developing and producing visual concepts for advertising.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Work as part of a team to devise creative and imaginative visual **ideas for advertising**
- 2 Individually produce effective and complex **visual concepts** for a range of advertising media
- 3 Direct the **development and production** of a visual concept for advertising
- 4 Evaluate the **effectiveness** of the visual concept.

# Content

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## 1 Ideas for advertising

*Ideas:* eg in response to set briefs and self-generated briefs, for individual advertisements, for campaigns, for application to a range of media (verbal, visual)

*Partners:* eg acting as copywriters, identifying as part of a creative team

*Techniques:* eg lateral thinking, brainstorming

*Professional standards and codes of practice:* eg Advertising Standards Authority, British Code of Advertising Practice

## 2 Visual concepts

*Visual concepts:* eg press advertisements, posters, storyboards, direct mail, point of sale

*Advertising media:* eg newspapers and magazines, posters, television, cinema, direct mail, point of sale

*Advertising messages:* eg information, persuasion, comparison, moods and feelings, narrative, symbolism, visual analogies

*Applications of typographic design skills:* eg typographic layout, headlines, straplines, body copy

## 3 Development and production

*Creative disciplines of:* artists, designers, illustrators, photographers, typographers, television and film producers

## 4 Effectiveness

*Evaluation criteria:* response to direction, communication of messages, technical quality, aesthetic appeal

*Client:* meeting their needs

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Work as part of a team to devise creative and imaginative visual <b>ideas for advertising</b>      | <ul style="list-style-type: none"> <li>• work effectively as part of a creative team to devise verbal and visual ideas for advertising</li> <li>• devise relevant, imaginative and appropriate responses to advertising briefs</li> </ul> |
| 2 Individually produce effective and complex <b>visual concepts</b> for a range of advertising media | <ul style="list-style-type: none"> <li>• produce effective and complex visual concepts for a range of advertising media</li> <li>• communicate visually and verbally effectively</li> </ul>   |
| 3 Direct the <b>development and production</b> of a visual concept for advertising                   | <ul style="list-style-type: none"> <li>• direct the work of others from a range of creative disciplines</li> <li>• use sensitivity and judgement in realising own objectives through the work of others</li> </ul>                        |
| 4 Evaluate the <b>effectiveness</b> of the visual concept  | <ul style="list-style-type: none"> <li>• evaluate the visual concept in terms of technical quality, aesthetic appeal and meeting the needs of the client</li> <li>• evaluate the overall effectiveness of the visual concept</li> </ul>   |

## Guidance

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### Delivery

Delivery should be based on a combination of set and learner-identified advertising briefs, supported by workshop sessions dealing with specific content and skills. At this stage, learners should also be working with some independence to compile their portfolios or 'books' with a view to progression.

### Assessment

This unit may require evidence in the form of rough concepts, visuals and storyboards produced by the learner in response to advertising briefs. These may be compiled in the form of a portfolio or 'book' of examples representing the work of the creative team. Learners can provide evidence of directing the development and production of visual concepts through examples of the completed work directed, and through records of communication between the learner and people working in other creative disciplines.

### Links

This unit links with *Unit 13: Copywriting for Advertising* which shares some outcomes and content relating to the work of creative teams in devising ideas for advertising. It is expected that learners will opt for one or other of these two units and thus simulate industrial practice.

The unit also extends the processes described in *Unit 6: Ideas in Context* into specific advertising applications.

This unit has links with *Unit 17: Typographic Skills* and *Unit 27: Visual Communication* as it applies the knowledge, skills and understanding acquired in these units in an advertising context.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 3*
- *Unit 33: Elements 1 and 2*
- *Unit W: Elements 1 and 2.*

### Resources

General design studio resources will be required for practical work. There are additional resource implications in the sense that outcome 3 requires that learners being directed have access to specialist resources for their own creative disciplines.

Library resources will be required to support practical work. If access to electronic information sources is available, this would also support the unit but is not essential to learners' understanding.

## **Support materials**

### **Books**

Berger, W — *Advertising Today* (Phaidon Press Limited, 2001)

Bernstein, D — *Advertising Outdoors: Watch this Space!* (Phaidon Press Limited, 1997)

Sampson, E — *30 Minutes to Brain Storming Great Ideas* (Kogan Page, London, 1997)

### **Journals**

*British Design and Art Direction* (1982 to present)

*Campaign* (current and past issues)



# Unit 13: Copywriting for Advertising

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit is about working with other learners to devise ideas for advertising. Learners will work in creative teams which will mirror industrial practice. The unit requires learners to develop their general writing skills and learn more specific skills in copywriting. In doing so, learners will write copy for a variety of advertising media.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Work as part of a team to devise creative written **ideas for advertising**
- 2 Individually use **writing skills** to produce imaginative and effective advertising copy
- 3 Develop and produce imaginative and effective **advertising copy** to accompany a visual concept
- 4 Evaluate the **effectiveness** of the advertising copy.

# Content

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## 1 Ideas for advertising

*Ideas:* eg in response to set briefs and learner-generated briefs, for individual advertisements, for campaigns, for application to a variety of media (verbal, visual) incorporating headlines and straplines

*Partners:* eg acting as art directors, identifying as part of a creative team

*Techniques:* eg lateral thinking, brainstorming

*Professional standards and codes of practice:* eg Advertising Standards Authority, British Code of Advertising Practice

## 2 Writing skills

*Intellectual resources:* eg general knowledge, research skills, reading, curiosity, understanding of language, understanding of audience

*Technical:* grammar, punctuation, spelling

*Structure:* organising writing, developing an argument

*Style:* eg tone of voice, matching style to audience, creating moods and images

## 3 Advertising copy

*Techniques for headlines:* eg getting attention, asking questions, stating facts, identifying the audience, explaining benefits, alluding to other lines or phrases, stating paradoxes, creating a story, using quotations, using shock, humour, alliteration, enhancing meaning through typography, relating copy to visual imagery

*Techniques for straplines:* eg expressing a campaign thought, calling for action, using shock, using humour, using alliteration, reinforcing the message

*Techniques for body copy:* eg getting attention, creating interest, inviting decision, calling for action, telling stories, writing testimonials, using subheads, simple words, short sentences and paragraphs, writing long copy, writing for direct mail, writing for a specific audience, evoking moods and images

*Techniques for scripts:* eg developing narrative, writing dialogue, creating pace and action

*Advertising messages:* eg information, persuasion, comparison, moods and feelings, narrative

*Advertising media:* eg newspapers and magazines, posters, television, cinema, radio, direct mail, point of sale

## 4 Effectiveness

*Evaluation criteria:* response to direction, communication of messages, technical quality, aesthetic appeal

*Client:* meeting their needs

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Work as part of a team to devise creative written <b>ideas for advertising</b>                      | <ul style="list-style-type: none"> <li>• work as part of a creative team to devise verbal and visual ideas for advertising</li> <li>• devise relevant, effective and appropriate responses to advertising briefs</li> </ul>                                |
| 2 Individually use <b>writing skills</b> to produce imaginative and effective advertising copy        | <ul style="list-style-type: none"> <li>• produce writing which is technically accurate</li> <li>• devise logical and effective structures for writing, and write in a variety of styles</li> </ul>   |
| 3 Develop and produce imaginative and effective <b>advertising copy</b> to accompany a visual concept | <ul style="list-style-type: none"> <li>• use appropriate techniques in writing different kinds of advertising copy for a range of advertising media</li> <li>• produce imaginative and effective advertising copy to accompany a visual concept</li> </ul> |
| 4 Evaluate the <b>effectiveness</b> of the advertising copy   | <ul style="list-style-type: none"> <li>• evaluate the copy in terms of meeting the requirements of the creative team</li> <li>• evaluate the copy in terms of how well it accompanies the visual concept</li> </ul>  |

## Guidance

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### Delivery

Delivery should be based on a combination of learner-identified and set advertising briefs supported by workshop sessions dealing with specific content and skills. At this stage, learners should also be working with some independence to compile their portfolios or 'books' with a view to progression.

### Assessment

This unit will require evidence in the form of rough concepts, visuals, storyboards and scripts produced by the learner in response to advertising briefs, and incorporating copy written by the learner in the form of headlines and straplines. These may be compiled in the form of a portfolio or 'book' of examples representing the work of a creative team. Additionally, substantial samples of general writing and copywriting will be required to demonstrate writing skills and techniques.

### Links

This unit links with *Unit 12: Art Direction for Advertising* which shares some outcomes and content relating to the work of creative teams in devising ideas for advertising. It is expected that learners will opt for one or other of these two units.

The unit also extends the processes described in *Unit 6: Ideas in Context* into specific advertising applications.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 3*
- *Unit W: Elements 1 and 2.*

### Resources

General design studio resources will be required for advertising ideas work. Learners will also require substantial access to word processing facilities.

Learning resource centre resources will be required to support copywriting work. If access to electronic information sources is available, this would support the unit but is not essential to learners' understanding.

### Support materials

#### Book

Crompton, A — *The Craft of Copywriting* (Random House Business Books, 1979)

#### Journals

*British Design and Art Direction* (1982 to present)

*Campaign* (current and past issues)

# Unit 14:        **Developing a Personal Style**

**Learning hours:    60**

**NQF level 4:        BTEC Higher National — H1**

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## **Description of unit**

Learners will already have chosen a particular specialisation with an individual style of expression and area of illustration. Learners will explore a broad range of media to communicate a wide range of messages using historical and current examples. Learners will be encouraged to experiment and explore the limits of their preconceived ideas and abilities. Current fashions in visual communication will be put in context and learners will be encouraged to look towards their lifelong development in design.

## **Summary of learning outcomes**

**To achieve this unit a learner must:**

- 1    Research and analyse the **historical origins of personal style**
- 2    Communicate effectively **using a personal style**
- 3    Be able to use a wide range of media appropriately and imaginatively to **demonstrate personal style**
- 4    **Evaluate** personal style.

# Content

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## 1 Historical origins of personal style

*Others' work:* eg historical, recent past and current work of artists and illustrators

*Factors affecting personal style:* eg personal influences, peer-group influences, media and available technology, social, political and economic influences

*Plagiarism:* eg use and misuse, legitimate quotation, transfer from other media, style, content

## 2 Using a personal style

*Visual communication:* eg message, opinion, fact, effect of style on communication, effect on message of style imposition, effect of reproduction processes

*Personal style:* eg technique, media, interpretation, attitude

*Industry:* eg children, book work, advertising, editorial, magazine, new media, web pages

*Context:* eg environment, outdoors, time spans to read images, where the image is to be seen

## 3 Demonstrate personal style

*Experiment through variety of media:* eg 2D, 3D, video, digital

*Style:* eg scale, subject, relationship to text or location

*Communication context:* eg advertisement, TV, video, multimedia, print, web

## 4 Evaluate

*Effective communication:* communication of messages, audience

*Experimentation:* wide range of media, preconceived ideas

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Research and analyse the <b>historical origins of personal style</b>                                      | <ul style="list-style-type: none"> <li>• collect and analyse copies of artists' work and identify the major points of style</li> <li>• generate examples of a wide range of techniques, marks or mixed media that contribute to a personal style</li> </ul> |
| 2 Communicate effectively <b>using a personal style</b>   | <ul style="list-style-type: none"> <li>• communicate effectively and imaginatively using a personal style</li> <li>• evaluate effectiveness of own style in communicating</li> </ul>  |
| 3 Be able to use a wide range of media appropriately and imaginatively to <b>demonstrate personal style</b> | <ul style="list-style-type: none"> <li>• use personal style imaginatively and effectively in a wide range of media</li> <li>• present a strong body of imaginative and wide-ranging work</li> </ul>   |
| 4 <b>Evaluate</b> personal style  | <ul style="list-style-type: none"> <li>• evaluate personal style in terms of communicating effectively</li> <li>• evaluate personal style in terms of range of media and challenging preconceptions</li> </ul>  |

## Guidance

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### Delivery

Learners need a supportive and enthusiastic environment in which their preconceived ideas about their personal style might be challenged. In a world where new means of communicating are constantly developing and an increasingly sophisticated audience demands new approaches, the development of style should be seen as a lifelong activity. It is important that learners experiment with different media to test their enthusiasm for a particular style.

### Assessment

At the end of the unit a learner should have a sequential body of work that demonstrates a willingness to experiment with different media. This should also demonstrate a testing of their own conviction in the style they favour and an ability to use it to communicate a wide range of messages.

### Links

This unit links in a general way with *Unit 2: Historical and Contextual Referencing* and *Unit 16: Communicating with Images* in that it provides opportunities for learners to explore their own developing style.

This unit could form part of a multi-unit, vocationally-focused assignment. It would be best combined with practical units.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 3D: Elements 1, 2 and 3*
- *Unit F: Elements 1 and 3.*

### Resources

Learners should have access to a wide range of conventional image-making equipment and resources (eg paints, pencils, pens, brushes, string, wire, different surfaces and glues). To fully explore media and style learners should have access to photocopiers, conventional cameras, digital cameras, computer image systems and video from which still images can be pulled.

### Support materials

Bernstein, D — *Advertising Outdoors: Watch This Space!* (Phaidon Press Limited, 1997)

Whiteley, N — *Design for Society* (Reaktion Books, London, 1993)

# Unit 15: Referencing and Sources

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit develops learners' use of a range of visual reference material. Learners will gather information and imagery from traditional primary and secondary sources, and through the use of digital technology.

Learners will combine, edit and manipulate visual imagery by both traditional and digital means to convey ideas and messages. The resulting visual communication will range from literal description to metaphors and abstraction.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and analyse **visual information** from a wide range of sources
- 2 Interpret and evaluate the **effectiveness** of the visual information
- 3 Manipulate visual imagery creatively and imaginatively to convey **ideas and messages** effectively
- 4 Evaluate the use and manipulation of **imagery**.

# Content

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## 1 Visual information

*Primary sources:* eg the human form, still-life and natural forms, the natural and built environments

*Secondary sources:* eg imagery created by others, books, magazines, posters, advertisements, television, film, video, picture libraries, digital images

*Digital sources:* eg digital picture libraries, clip art

## 2 Effectiveness

*Evaluation criteria:* response to direction, communication of messages, technical quality, aesthetic appeal

*Client:* meet their needs

## 3 Ideas and messages

*Ideas and messages:* eg literal, metaphoric, subliminal, sensual, emotional, humorous, abstract

## 4 Imagery

*Abstract imagery:* eg signs, symbols, ideograms, pictograms, icons, patterns, devices, designs

*Descriptive imagery:* eg drawings, photographs, prints, illustrations

*Image manipulation techniques:* eg re-interpretation through drawing, collage, photocopying, digital image manipulation

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|--|--|
| 1 Research and analyse <b>visual information</b> from a wide range of sources                            | <ul style="list-style-type: none"> <li>• originate imagery from a variety of sources</li> <li>• analyse and evaluate imagery originated in terms of effectiveness</li> </ul>   |
| 2 Interpret and evaluate the <b>effectiveness</b> of the visual information                              | <ul style="list-style-type: none"> <li>• select imagery as a source of information and as a stimulus for ideas</li> <li>• evaluate imagery in terms of own ideas</li> </ul>  |
| 3 Manipulate visual imagery creatively and imaginatively to convey <b>ideas and messages</b> effectively | <ul style="list-style-type: none"> <li>• edit imagery to convey ideas, specific information, moods, feelings and messages</li> <li>• select and use a range of image manipulation techniques to create effective images</li> </ul> |
| 4 Evaluate the use and manipulation of <b>imagery</b>  | <ul style="list-style-type: none"> <li>• evaluate own editing and manipulation of imagery</li> <li>• evaluate the use of imagery in terms of own work</li> </ul>   |

## Guidance

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### Delivery

This unit will be delivered most effectively through practical project work in illustration. A combination of set and self-directed briefs should be used. Project briefs require learners to explore a wide range of sources and produce substantial amounts of experimental imagery before progressing to their final work.

### Assessment

Evidence for this unit takes the form of a portfolio of examples generated through practical activity. These will include drawings, sketches or photographs produced by the learner, together with imagery collated from a wide range of secondary sources including those accessible through digital technology. This imagery should range from the abstract to the literally descriptive.

There should be evidence that the learner has edited and manipulated visual imagery to convey a range of ideas and messages.

### Links

This unit specifically links with *Unit 16: Communicating with Images* which provides essential underpinning skills and knowledge. The two units can most effectively be linked by setting practical project work in illustration which covers some of the requirements of both units.

The unit builds on the core *Unit 2: Historical and Contextual Referencing* and offers a specific practical application in the illustration pathway.

The unit also links with *Unit 1: Computer Applications in Art and Design*, *Unit 21: Image Manipulation Applications* and *Unit 30: Working in the Digital Environment* because digital image manipulation will be one of the techniques used in this unit. However, the emphasis in this unit is on communicating ideas and messages rather than learning techniques.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 1*
- *Unit 3D: Elements 1 and 3.*

### Resources

Sufficient library resources should be available to enable learners to gather imagery from a wide range of published sources. Learners will also need opportunities to produce their own imagery from primary sources such as the human form and the natural and built environments.

Learners will need access to digital image libraries and digital image editing technology.

### Support materials

Bellantoni, J — *Type in Motion — Innovation in Digital Graphics* (Thames & Hudson, 2000)

Wotton, D — *The Illustrators: The British Art of Illustration 1800–1999* (Chris Beetle Ltd, 1999)

# Unit 16: Communicating with Images

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit requires learners to explore the potential of visual imagery as a means of communication. The study of visual communication and codes used in different cultures and sub-cultures will be an important aspect of this exploration.

Learners will be expected to recognise the importance of style and genre in visual imagery and to examine the roles of time and sequence in visual communication.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate a wide range of **visual imagery** from different cultures and sub-cultures
- 2 Analyse the **roles of time and sequence** in communicating with images
- 3 Communicate meanings, messages and information effectively using **images**
- 4 Produce imaginative visual imagery aimed at **different audiences**.

# Content

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## 1 Visual imagery

*Abstract imagery:* eg signs, symbols, ideograms, pictograms, icons, patterns, devices, designs

*Descriptive imagery:* eg drawings, photographs, prints, illustrations

*Visual communication and codes:* eg body language, gesture, facial expression, dress code, courtship displays in animals, colour codes

*Different cultures:* eg iconography, religious symbolism, political symbolism, secular preoccupations, exposure to global influences and imagery, uses of perspective and viewpoint

*Contemporary sub-cultures:* eg youth and music, business, the internet, sport, advertising, the media, publishing

*Visual signals:* transmitting and decoding visual signals, universally understood imagery, specific learned interpretations

*Style and genre:* visual styles (eg impressionism, expressionism, surrealism, realism, fantasy); storytelling genres (eg comedy, tragedy, social realism, documentary, soap opera)

## 2 Roles of time and sequence

*Narrative and storytelling:* eg comic strips, cartoons, storyboards, 'reading' a visual image

*Time-based media:* eg film, video, slide sequences

*Manipulation of time and sequence:* eg flashbacks, changed meanings, surprise, suspense, revelations

## 3 Images

*Meanings and messages:* cultural eg literal, metaphoric, subliminal, sensual, emotional, humorous, abstract

*Information:* eg simple, direct, complex, indirect, time and sequence dependent

## 4 Different audiences

*Informal audiences:* tutors, peers

*Formal audiences:* eg clients, consumers, customers, readers, viewers

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|--|--|
| 1 Research and evaluate a wide range of <b>visual imagery</b> from different cultures and sub-cultures | <ul style="list-style-type: none"> <li>• investigate the power of abstract imagery as a means of communication within different cultures</li> <li>• recognise the role of visual language and codes as a means of communication within different cultures</li> </ul>             |
| 2 Analyse the <b>roles of time and sequence</b> in communicating with images                           | <ul style="list-style-type: none"> <li>• examine the roles of time and sequence in narrative and storytelling</li> <li>• examine the uses of time and sequence in time-based media communications</li> </ul>   |
| 3 Communicate meanings, messages and information effectively using <b>images</b>                       | <ul style="list-style-type: none"> <li>• identify the kinds of meanings, messages and information that can be communicated by visual imagery</li> <li>• use visual imagery creatively to communicate a variety of meanings, messages and information cross-culturally</li> </ul> |
| 4 Produce imaginative visual imagery aimed at <b>different audiences</b>                               | <ul style="list-style-type: none"> <li>• produce creative and imaginative visual communications aimed at a variety of audiences</li> <li>• evaluate visual communications produced in terms of meaning and effectiveness</li> </ul>  |

## Guidance

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### Delivery

Part of this unit will be delivered most effectively through practical project work. A combination of set and self-directed briefs should be used. Project briefs require learners to communicate a wide range of meanings and messages to a variety of audiences and in different cultural contexts. Some briefs should require learners to produce work incorporating elements of time and sequence, such as comic strips or storyboards.

Delivery should also include tutor-led presentation and discussion of examples of visual communication drawn from a wide range of sources. Discussion should focus on the potential and limitations of communication through visual imagery in different cultural contexts.

### Assessment

Evidence for this unit will be based on a portfolio of examples generated through practical activity.

This will be supported by notes and annotated collections of visual imagery which demonstrate the learner's understanding of the possibilities and limitations of communicating through visual imagery alone. These should make reference to both abstract and descriptive imagery, and to different cultures and sub-cultures.

There should also be evidence that the learner has explored the roles of time and sequence in narrative and storytelling through studying time-based media and producing sequential imagery such as comic strips or storyboards.

### Links

This unit specifically links with *Unit 15: Referencing and Sources*. The two units can most effectively be linked by setting practical project work in illustration which covers some of the requirements of both units. The unit also builds on *Unit 28: Cultural Interpretation*, which is an extension of this unit into a specific context.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 1*
- *Unit W: Elements 1 and 2.*

### Resources

Sufficient learning resources should be available to enable learners to gather imagery and texts from a wide range of published sources. There should also be resources to enable learners to study the roles of time and sequence in visual communication, such as a collection of videos and viewing facilities. General studio resources will be required for practical work.

## **Support materials**

Hebdige, D — *Sub Culture: The Meaning of Style* (Routledge, 1994)

Strinati, D — *An Introduction to the Theories of Modern Culture* (Routledge, 1995)

Tufle, E — *Envisioning Information* (Graphics Press, Connecticut, 1993)



# Unit 17:        **Typographic Skills**

**Learning hours:**    60

**NQF level 4:**        **BTEC Higher National — H1**

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## **Description of unit**

This unit is about developing skills in the use of type forms. These skills will be developed through a sound understanding of both traditional and current typographic practice, acquired through theoretical study and practical activity. Learners will be required to identify and apply selection factors and consider typographic style when selecting and using type forms in practical design work.

## **Summary of learning outcomes**

**To achieve this unit a learner must:**

- 1    Research and evaluate **traditional typographic practice**
- 2    Apply **current typographic practice** effectively in producing design work
- 3    Make appropriate decisions in selecting and using **type forms**
- 4    **Evaluate** the use of type forms.

# Content

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## 1 Traditional typographic practice

*Type terminology:* body size, height, cap height, ascender, descender, stroke, bowl, counter, fount or font, serif, sans-serif, bracketed serif, hairline serif, slab serif, contrast, stress, weight, condensed, extended, italic

*Measurement systems:* point, metric

*Layout:* use of grids — space, meaning

*Production processes:* composition (metal, photo, digital), printing (litho, screen, letterpress), ancillary processes (vanishing, foilblocking), digital

## 2 Current typographic practice

*Digital typesetting and associated technology and terminology:* bitmap fonts, screen fonts, printer fonts, type manipulation applications (eg PostScript, TrueType, Adobe Type Manager), image setters, typesetting systems

## 3 Type forms

*Selection factors:* function, legibility, aesthetics, historical and contemporary influences, production processes

*Typographic style:* purpose and meaning in relation to applications, methods of composition, justified/unjustified setting, symmetry/asymmetry, consistency, house styles

## 4 Evaluate

*In terms of:* selection features; typographic styles; aesthetic success of final application of typographic styles

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Research and evaluate <b>traditional typographic practice</b>                  | <ul style="list-style-type: none"> <li>• understand the basic components of point size systems using correct terminology</li> <li>• propose typographic layouts on paper using traditional skills effectively</li> </ul>  |
| 2 Apply <b>current typographic practice</b> effectively in producing design work | <ul style="list-style-type: none"> <li>• develop creative and imaginative typographic layouts on screen using desktop publishing software</li> <li>• use digital typesetting systems to originate and develop creative and imaginative typographic design work</li> </ul> |
| 3 Make appropriate decisions in selecting and using <b>type forms</b>            | <ul style="list-style-type: none"> <li>• identify and select appropriate type forms for text and display applications</li> <li>• select and use appropriate type forms for particular design applications</li> </ul>  |
| 4 <b>Evaluate</b> the use of type forms  | <ul style="list-style-type: none"> <li>• evaluate the use of current typographic practice in own work</li> <li>• evaluate the selection and use of different type forms for design applications</li> </ul>  |

## Guidance

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### Delivery

Learners should be encouraged to collect their own examples of letterforms and typography from historical and contemporary sources. Practical exercises and project work should be based on briefs which are stimulating and challenging, and which have contemporary relevance.

### Assessment

Written notes, collections of examples appropriately annotated, and case studies of particular typefaces, products, designers or movements will provide evidence for outcome 1. Evidence for the remaining outcomes can be produced through practical exercises and project work based on written design briefs.

### Links

This unit relates to *Unit 18: Advanced Typographic Design* for which it provides key underpinning skills and knowledge. *Unit 22: Editorial Design* extends the use of grids and layouts in outcome 2 of this unit into broader and more complex applications.

This unit relates to all other units where practical graphic design work is undertaken, as a thorough understanding of typography is essential for any designer in the graphic design field.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3*
- *Unit 32: Elements 1 and 2.*

### Resources

Sufficient learning resources, including illustrated specialist texts on typography, should be available for learners undertaking this unit. Access to desktop publishing systems, including page make-up software and printing or image-setting hardware, should be available to support practical work, together with general design studio facilities.

## Support materials

- Apicella, V F — *The Concise Guide to Type Identification* (Lund Humphries, 1990)
- Baudin, F — *How Typography Works* (Lund Humphries, 1989)
- Brown, A — *In Print: Text and Type in the Age of Desktop Publishing* (Watson-Guptill, New York, 1989)
- Campbell, A — *The New Designer's Handbook* (Little, Brown/Quarto, 1993 edition)
- Halley, A — *Alphabet — History and Evolution* (Thames & Hudson, 1995)
- Jute, A — *Grids — The Structure of Graphic Design* (RotoVision/Crans-Press-Celighy, 1996)
- Spiekermann, E — *Stop Stealing Sheep and Find Out How Type Works* (Adobe Press, 2002)
- Triggs, T — *Typography Communicating Design* (B T Batsford, London, 1995)



# Unit 18:        **Advanced Typographic Design**

**Learning hours:** 60

**NQF level 4:**        **BTEC Higher National — H2**

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## **Description of unit**

This unit focuses on the relationship between typographic style and legibility and makes reference to letterform developments and to changing fashions in typography. The unit examines how leading, word and character spacing affect legibility and explores the different requirements of display and text applications.

## **Summary of learning outcomes**

**To achieve this unit a learner must:**

- 1 Research and evaluate how **letterforms** can be used as graphic images
- 2 Research and evaluate how **text and image** can be combined to enhance communication
- 3 Select and use **typefaces** for typographic applications creatively and imaginatively
- 4 **Evaluate** the use of typefaces for typographic applications.

# Content

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## 1 Letterforms

*Letterform developments:* eg origins, relationship with printing technology, relationship to applications, historical, contemporary

*Display letterforms:* eg use of letter, line, word spacing

*Factors involved in creating visual imagery:* disposition, repetition, weight, size, direction, colour

## 2 Text and image

*Changing fashions:* eg key historical movements, contemporary practice, cultural influences

*Structure:* eg use of grid systems, relationship between text and image, balance, form, sequence, priorities/dominance, colour

*Factors in decision making:* design brief requirements, application context, target reader/viewer, production process

## 3 Typefaces

*Design factors influencing legibility in letterforms:* eg weight, size, contrast, stress, caps/lower case

*Design factors affecting legibility in text:* eg line length, leading, word spacing, character spacing, kerning, justification

*Applications:* display applications (eg posters, signing systems, logotypes), text applications (eg newspapers, books, magazines, directories, technical data), electronic media applications (eg television, the internet)

## 4 Evaluate

*In terms of:* design factors; typographic applications; changing fashions, communication, decision making and aesthetic success of final application of final typographic styles

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Research and evaluate how <b>letterforms</b> can be used as graphic images                | <ul style="list-style-type: none"> <li>• demonstrate a detailed understanding of the developments in letterforms</li> <li>• apply an understanding of letterforms to create visual imagery</li> </ul>                                    |
| 2 Research and evaluate how <b>text and image</b> can be combined to enhance communication  | <ul style="list-style-type: none"> <li>• combine type and image to enhance the visual appeal and communication value of the work</li> <li>• explore the use of structure and composition to create visually stimulating work</li> </ul>  |
| 3 Select and use <b>typefaces</b> for typographic applications creatively and imaginatively | <ul style="list-style-type: none"> <li>• formulate creative approaches in the use of letterform and image to design problems</li> <li>• propose innovative and unusual design solutions through selecting and using typeforms</li> </ul> |
| 4 <b>Evaluate</b> the use of typefaces for typographic applications                         | <ul style="list-style-type: none"> <li>• evaluate how effectively typefaces have been used in typographic applications</li> <li>• evaluate the effectiveness of typographic designs in terms of communication</li> </ul>                 |

## Guidance

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### Delivery

Practical exercises and project work should be based on briefs which are stimulating and challenging, and which have contemporary relevance.

### Assessment

Written notes, collections of examples appropriately annotated and case studies of particular typefaces, designers or movements will provide evidence for parts of outcomes 1 and 2. Evidence for the remaining outcomes can be produced through practical exercises and project work based on written design briefs.

### Links

*Unit 17: Typographic Skills* covers much of the groundwork for this unit. There will be project work which will provide evidence for parts of both units that could be appropriate. This unit also relates to *Unit 19: Typographic Ideas*.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 33: Elements 1 and 2*
- *Unit 34: Element 1*.

### Resources

Sufficient library resources, such as illustrated specialist texts on typography, should be available for learners undertaking this unit. Access to desktop publishing systems, including page make-up software, type-manipulation software and printing or image-setting hardware, should be available to support practical work, together with general design studio facilities.

### Support materials

Aldrich-Ruenzel, N — *Designer's Guide to Typography* (Phaidon Press Limited, 1991)

Belantoni, J and Woolman, M — *Moving Type — Designing for Type and Space* (Crans-Press-Celighy, 2000)

Blackwell, L — *20th Century Type* (Laurence King, 1992)

Hochuli, J — *Designing Books — Practice and Theory* (Hyphen Press, 1996)

Swann, C — *Language and Typography* (Lund Humphries, 1991)

# Unit 19:        **Typographic Ideas**

**Learning hours:** 60

**NQF level 4:**        **BTEC Higher National — H1**

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## **Description of unit**

This unit extends learners' understanding of typographic design by addressing the relationships between design, communication and meaning. Through practical work learners will produce experimental design solutions which explore these relationships. Learners will be required to examine how typographic design can be used to alter or influence the meaning of arranged words.

## **Summary of learning outcomes**

**To achieve this unit a learner must:**

- 1 Use **typographic design** to alter or influence meaning in arranged words
- 2 Produce experimental design **ideas** which challenge current typographic practice
- 3 Develop typographic design solutions for a range of different **communication applications**
- 4 Evaluate **typographic design solutions**.

# Content

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## 1 **Typographic design**

*Historical and contemporary examples:* will vary according to the assignment and learner interest but could include Egyptian hieroglyphics, Trajan Column, Gutenberg Bible, C19 poster design, Bauhaus typography, political propaganda, Swiss typography, London Transport designs, corporate identities, logotypes, traffic signs, underground and alternative typography, graffiti, oriental typography, Neville Brody, David Carson

*Relationships:* eg design, communication and meaning, words, phrases, aphorisms, poems, signs, logotypes

*Alteration of meaning:* eg size, scale, contrast, relationship

## 2 **Ideas**

*Typographic practice and conventions:* eg typefaces, styles, use of capitals and lower case, line, word and character spacing; layout

*Idea-generating techniques:* eg lateral thinking, brainstorming, random association

*Experimental design processes:* eg electronic manipulation of typeforms, hand-drawn, painted or incised letterforms, constructed or 3D letterforms, collage, graffiti

## 3 **Communication applications**

*Processes:* idea-generating techniques, sequential development, practical design skills, evaluating effectiveness of ideas

## 4 **Typographic design solutions**

*Typographic design solution:* eg headlines, logotypes, signing systems, corporate identity schemes, posters, broadsheets, wall charts, publishing, information graphics, mass text applications, digital application

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Use <b>typographic design</b> to alter or influence meaning in arranged words                   | <ul style="list-style-type: none"> <li>• examine the relationships between design, communication and meaning in examples of typographic design</li> <li>• produce effective typographic designs in which the meaning of arranged words is specifically altered or influenced</li> </ul>       |
| 2 Produce experimental design <b>ideas</b> which challenge current typographic practice           | <ul style="list-style-type: none"> <li>• identify appropriate experimental design ideas</li> <li>• produce experimental typographic ideas</li> </ul>  |
| 3 Develop typographic design solutions for a range of different <b>communication applications</b> | <ul style="list-style-type: none"> <li>• develop imaginative typographic ideas to solve communication problems</li> <li>• propose effective design solutions</li> </ul>   |
| 4 Evaluate <b>typographic design solutions</b>  | <ul style="list-style-type: none"> <li>• evaluate the use of typographic design to alter the meaning of words</li> <li>• evaluate the effectiveness of experimental typographic ideas</li> <li>• evaluate how well typographic design solutions have solved communication problems</li> </ul> |

## Guidance

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### Delivery

Learners should be encouraged to examine a wide variety of examples of typographic design. While formal study of seminal examples may be appropriate, learners should also seek out and study less obvious examples.

Work on learner-identified briefs should reflect the learners' own enthusiasms and concerns. Set practical project work should be based on briefs which are stimulating and challenging, and have contemporary relevance.

### Assessment

Much of the evidence for this unit can be presented as a portfolio of examples generated through practical activity, based on both learner-identified and set briefs.

For outcomes 1 and 2, this will need to be supported by annotated examples of historical and contemporary typographic design collected by the learner, where the relationships between design, communication and meaning are explored.

### Links

The unit uses techniques from *Unit 4: Ideas Generation* and could provide much of the evidence required for *Unit 6: Ideas in Context*.

This unit specifically extends and applies the knowledge and skills developed in *Unit 17: Typographic Skills* and also relates directly to *Unit 18: Advanced Typographic Design*.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3*
- *Unit 32: Elements 1 and 2.*

### Resources

Sufficient learning resources should be available to enable learners to source a wide range of examples of historical and contemporary typographic design.

For practical work, general design studio facilities and access to desktop publishing systems will be required.

## Support materials

Blackwell, L — *The End of Print: The Graphic Design of David Carson* (Laurence King, 1995)

Poynor, R — *Typography Now: The Next Wave* (Internos, 1991)

Steinberg, S H — *Five Hundred Years of Printing, Revised Edition* (Oak Knoll/British Library, 1996)

Twyman, M — *Printing 1770–1970* (Eyre & Spottiswoode, 1970)

Walton, R — *Alphabook — Typeface Design and Application* (Nippan, Dusseldorf, 1999)

White, A W and Norton, W W — *Type in Use* (Publisher New York/London, 1999)

Wozencroft, J — *The Graphic Language of Neville Brody* (Thames & Hudson, 1988)

Wozencroft, J — *The Graphic Language of Neville Brody 2* (Thames & Hudson, 1994)



# Unit 20: Exploring Mass Text Applications

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

In this unit learners will explore mass text designed for a range of situations and publications. Learners will explore the problems associated with mass text and experiment with it in order to create balance, accessibility, legibility and incorporate visual imagery. From novels to textbooks and encyclopaedias, problems such as long-term legibility and indexing/referencing systems will be explored. This unit includes informal experimentation with expressive media as well as the digital environment. With the advent of niche and style publications, mass text can be presented much more expressively than ever before. This unit provides the learner with a knowledge of advanced pagination, planning, folding, the use of proof-reading marks and how to interpret them.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Understand the requirements of **designing for mass text applications** in a range of contexts
- 2 Demonstrate an understanding of **indexing and referencing systems, pagination planning and folding processes**
- 3 Apply experimental ideas and produce solutions to the **design and presentation of mass text** in a final production effectively and imaginatively
- 4 **Evaluate** the design and presentation of mass text in final productions.

# Content

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## 1 Designing for mass text applications

*Problems:* eg legibility, interrupted reading patterns, the patterns associated with placing illustration within mass text, visual balance and imbalance

*Environment:* eg books, encyclopaedias, reference books, computer manuals, novels, newspapers, instruction books, magazines, use and placement of text

## 2 Indexing and referencing systems, pagination planning and folding processes

*Contexts:* referencing, indexing, search methods, access to information, who requires the information and why eg academic, recreational, emergency, medicine, poetry

*Pagination planning and folding:* calculating/estimating, imposition planning, folding, cutting and binding considerations, reproduction process constraints, proof-reading marks

## 3 Design and presentation of mass text

*Design solutions:* eg experimental, practical, presentation and legibility, access, print/reproduction constraints

*Presentation of mass text:* eg design, reproduction, legibility, indexing/referencing/access, incorporation of images, visual communication of information, print and digital processes

*Style:* eg meaning, mood, niche-market considerations, expressive typography, legibility versus style

## 4 Evaluate

*In terms of:* resolving problems, decisions regarding environment and contexts, indexing and referencing, design solutions and aesthetic success of final mass text applications

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|---|--|
| 1 Understand the requirements of <b>designing for mass text applications</b> in a range of contexts   | <ul style="list-style-type: none"> <li>• analyse the factors that affect legibility in texts</li> <li>• provide illustrated examples of how text and illustration can relate imaginatively and effectively</li> </ul>  |
| 2 Demonstrate an understanding of <b>indexing and referencing systems, pagination planning and folding processes</b>                                    | <ul style="list-style-type: none"> <li>• select and use a range of referencing and indexing systems effectively</li> <li>• select and effectively use different pagination systems with appropriate planning and folding for the production process</li> </ul>                       |
| 3 Apply experimental ideas and produce solutions to the <b>design and presentation of mass text</b> in a final production effectively and imaginatively | <ul style="list-style-type: none"> <li>• produce a mass text document which incorporates images, is creatively designed and utilises an effective indexing or referencing section</li> <li>• demonstrate creativity in the use of pagination planning and folding systems</li> </ul> |
| 4 <b>Evaluate</b> the design and presentation of mass text in final productions   | <ul style="list-style-type: none"> <li>• evaluate the mass text document in terms of creativity</li> <li>• evaluate the indexing or referencing section of the mass text document</li> </ul>   |

## Guidance

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### Delivery

Learners should be able to understand mass text and be able to appreciate how important issues like legibility and aesthetic considerations are affected by design decisions. This unit is best delivered as part of an integrated vocationally-focused assignment where the mass text considerations are only part of the design solution.

### Assessment

Simple checks should be made to ensure that learners have acquired the basic knowledge of proof-reading marks, pagination, folding, referencing and indexing.

The finished project should demonstrate a professional level of ability to produce work in this area, although a degree of experimentation to test the limits of the process may be carried out during the learning process.

### Links

This unit links with *Unit 17: Typographic Skills* and *Unit 18: Advanced Typographic Design* which provide essential skills and understanding of the ways that typography can impact on comprehension and readability of mass text.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 1*
- *Unit 34: Elements 1, 2 and 3.*

### Resources

Visits to specialist libraries could provide learners with a greater insight into the subject. Use of industry-standard computer systems and software packages is essential. The software package should be an industry-standard desktop publishing package that offers the learner all the facilities needed on this unit eg text handling, pagination, cut marks, fold marks, grids.

### Support materials

Hochuli, J — *Designing Books — Practice and Theory* (Hyphen Press, 1996)

Poyner, R — *Typographica* (Princeton Arch, 2001)

Williamson, H — *Methods of Book Design, 3rd Edition* (Yale University Press, 1985)

# Unit 21: Image Manipulation Applications

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

The aim of this unit is for learners to capture, digitise, manipulate and create images to produce high quality graphics and interfaces for use in multimedia applications, video, animations and internet applications. Learners will have opportunities to review the work of digital artists.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate a range of **digital artwork**
- 2 Access, handle and **work with images** effectively
- 3 Demonstrate the ability to use image manipulation **tools and techniques** creatively
- 4 Record image manipulation work, demonstrating the ability to use **advanced techniques** creatively.

# Content

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## 1 Digital artwork

*Purpose:* eg commercial, artistic, audience

## 2 Work with images

*Access images:* eg using scanner, digital camera, video camera (stop motion), conventional camera, transparencies, clip art, graphics tablets and internet

*Output:* file and compression formats for different applications (eg EPS, PICT, GIF, PSD, JPEG), save with attachments, layers and channels

*Colour modes:* eg grayscale, RGB, CMYK, indexed

*Resolution issues:* scanning resolution for screen and print, dpi, lpi, ppi, bits, pixels, monitor resolution, colour depth

## 3 Tools and techniques

*Basic concepts:* image size, canvas size, resolution issues

*Tools:* toolbox — drawing and painting, adjustment, cloning, text, selection and navigation tools

*Transformation techniques:* eg scale, rotate, distort, filters and effects, levels and curves

*Palettes:* layers palette, colour palettes, navigation palette

## 4 Advanced techniques

*Selection techniques:* eg creating, loading and saving selections, use of channels, paths, colour range and calculations, eg Adobe Photoshop or similar features in other image manipulation software

*Layering techniques:* eg adjustment layers, inks, calculations, layer masks, Adobe Photoshop (or similar features in other image manipulation software)

*Adjustment techniques:* adjustment layers, variations (eg hue/saturation, brightness/contrast)

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Research and evaluate a range of <b>digital artwork</b>  | <ul style="list-style-type: none"> <li>• research and evaluate a range of digital artwork effectively</li> <li>• record observations and opinions on styles and techniques independently</li> </ul>   |
| 2 Access, handle and <b>work with images</b> effectively   | <ul style="list-style-type: none"> <li>• access, manipulate and adapt images to meet individual requirements</li> <li>• output images to a range of sources and store in appropriate file format</li> </ul>   |
| 3 Demonstrate the ability to use image manipulation <b>tools and techniques</b> creatively               | <ul style="list-style-type: none"> <li>• select and use the appropriate tool, technique and palette for a specific task creatively</li> <li>• use a range of filters and effects in the manipulation and creation of images creatively</li> </ul>                         |
| 4 Record image manipulation work, demonstrating the ability to use <b>advanced techniques</b> creatively | <ul style="list-style-type: none"> <li>• use a range of advanced techniques to manipulate and enhance the quality of digital imagery produced creatively</li> <li>• use tools, filters and effects in the production of original on-screen graphics creatively</li> </ul> |

## Guidance

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### Delivery

Delivery should be primarily practical, with software demonstrations provided to facilitate technical learning. Theory sessions will supplement practical sessions covering file formats and resolution issues. Learners should be encouraged to adopt an experimental approach to their work.

### Assessment

Evidence can be generated through a series of image manipulation tasks but as far as possible the unit should be assessed through integrated projects, rather than in isolation. It is expected that the assessment of outcome 3 will involve observation, but generally, the quality of on-screen graphics will provide an accurate measure of the learner's understanding and competency.

In order to satisfy criteria for outcome 4 learners should fully exploit the functionality and features of the image manipulation software, demonstrating creative use of the software to produce original imagery.

### Links

This unit is best delivered and assessed through an integrated vocationally-focused assignment with some of the more idea-based units.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 2*
- *Unit 32: Elements 1, 2 and 3*
- *Unit 34: Element 1*
- *Unit 3D: Element 3.*

### Resources

It is important that learners have access to the necessary hardware, software and peripherals.

- Software: should be of industry standard — at the time of writing, Adobe Photoshop 4.0 or equivalent plus a selection of filters and plug-ins
- Magazines: *Computer Arts*, *MacPower*, *Creative Review*
- CD-Roms: interactive CD-Rom tutorials in Adobe Photoshop and Photoshop Filters.

### Support materials

Crystal, D — *Language and the Internet* (Cambridge University Press, 2001)

Marvin, B — *Digital Typography* (K Schowalter, 1997)

Popper, F — *Art of the Electronic Age* (Thames & Hudson, 1993)

## Unit 22: Editorial Design

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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### Description of unit

This unit will give learners experience in applying the fundamental principles of handling text material, using traditional skills to complement and inform digital editorial design. An exploration of ideas in structuring and presenting text material and imagery will enable learners to produce solutions which communicate effectively in a variety of editorial design contexts.

### Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research, evaluate and demonstrate a clear understanding of **text typography tools**
- 2 Use skills imaginatively to explore methods of **representing illustrated text material** effectively
- 3 Produce an imaginative range of rough ideas for page structuring and **organisation of text/image**
- 4 Produce effective and creative **design solutions**.

# Content

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## 1 Text typography tools

*Text typography:* type size, type style, fonts, line length, line feed, headlines, sub-headings, initial caps, inter-character space, word space, justification, alignments, hyphenation, paragraph breaks, colour, positioning, use of grids

## 2 Representing illustrated text material

*Craft skills:* design rules and conventions, copyfitting, type specification, reprographic processes

*Representing and rendering:* mark-making and visualisation tools and techniques (pencil, marker, collage), typographic weights, mass; emphasis

*Illustrated text:* eg inclusion of illustrative, diagrammatic and photographic imagery, mass text

## 3 Organisation of text/image

*Structuring:* page sizes, gutters, constructing and breaking, grids, borders, text and image positioning, tone and colour, legibility and style

*Aesthetic decisions:* eg colour, shape, proportion, balance in creating moods, emphasis, levels of message

*Practical decisions:* eg size, scale, meaning, purpose, constraints of reprographic processes

## 4 Design solutions

*Contexts:* audience (eg mass market, specialist consumption), message (eg factual, esoteric, journalistic)

*Presentation of solutions:* rough working ideas, presentation roughs

## Outcomes and assessment criteria

| <b>Outcomes</b>  | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>  |
|--|---|
| 1 Research, evaluate and demonstrate a clear understanding of <b>text typography tools</b>                 | <ul style="list-style-type: none"> <li>• understand the function of typographic tools</li> <li>• select and use the typographic tools necessary for the design of text material</li> </ul>  |
| 2 Use skills imaginatively to explore methods of <b>representing illustrated text material</b> effectively | <ul style="list-style-type: none"> <li>• produce imaginative and effective representations of illustrative, photographic and graphic imagery within page layouts</li> <li>• use text material techniques effectively</li> </ul>   |
| 3 Produce an imaginative range of rough ideas for page structuring and <b>organisation of text/image</b>   | <ul style="list-style-type: none"> <li>• create rough ideas for design solutions using illustrated mass text</li> <li>• make decisions about designs based on aesthetic and practical considerations</li> <li>• create a fully finished presentation rough of an effective design solution</li> </ul> |
| 4 Produce effective and creative <b>design solutions</b>   | <ul style="list-style-type: none"> <li>• evaluate the effectiveness of rough ideas for page structuring in terms of visual effect and creative impact</li> <li>• produce an imaginative and effective design solution</li> </ul>  |

## Guidance

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### Delivery

Tutors will need to check that learners understand the meaning of terms used, and their effect, in the design process.

Some aspects of this unit may be primarily delivered away from the computer, with learners working mainly with basic tools and materials. This could be useful in that they may develop a sense of the rules of design and it may show them the enormous number of options that can be used in the digital environment to enrich their design solutions.

### Assessment

Evidence will be based on solutions to creative design projects. This can be supported by a series of exercises in de-constructing and constructing design grids, with an exploration of text and image in the context of page layout. Learners should learn how to create different moods, emphasis, and levels of message with different grids and use of text and images.

It is important that assessments are made throughout the unit as the knowledge demonstrated in outcome 1 will be necessary for the rest of the unit. The unit should culminate in a problem-solving project that requires a combination of skills and experimentation to communicate to a pre-determined audience.

### Links

This unit links to *Unit 17: Typographic Skills*, *Unit 18: Advanced Typographic Design* and *Unit 19: Typographic Ideas*. Learners will need to apply their understanding of type and typography in order to explore and develop their design roughs in this unit.

This unit links with *Unit 20: Exploring Mass Text Applications* in that it provides a context in which learners can apply their skills and techniques in handling mass text. However, the emphasis in this unit is on the design process and resulting design solutions.

This unit also links with *Unit 23: Corporate Identity* because it is likely that some design solutions will need to take account of corporate image.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 33: Elements 1, 2 and 3*
- *Unit 34: Element 1.*

### Resources

Learners will need to use basic mark-making and cutting equipment and have access to a supply of unusual colours/textures or large size papers. Learners should have ample workspace so as not to limit their ideas about using large scale as a tool in the design process.

They will also need to have access to industry-standard desktop publishing software, especially when developing and presenting their ideas.

## Support materials

Belantoni, J and Woolman, M — *Moving Type — Digital Media Design* (RotoVision, 2000)

Carter, D — *Logopower — Creating World Class Logos and Effective Business Identities* (New York Hearst Book International, 1998)

Carter, D E — *The Big Book of Corporate Identity Design* (Watson-Guptill Publications, 2001)

Hochuli, J — *Designing Books — Practice and Theory* (Hyphen Press, 1996)

Spiekermann, E — *Stop Stealing Sheep and Find Out How Type Works* (Adobe Press, 2002)

Triggs, T — *Typography Communicating Design* (B T Batsford, London, 1995)



# Unit 23: Corporate Identity

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

In this unit learners apply design to corporate identity through an understanding of the historical origins, philosophy and contexts in which corporate identity has evolved. Learners will also gain practical experience in developing and applying creative and effective solutions through logotypes, symbols and styles of presenting the corporate message.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate the **historical origins** of corporate identity and investigate its evolution
- 2 Explore and produce creative and imaginative visual images to **communicate a corporate message**
- 3 Identify and communicate the core values of an organisation through **corporate identity**
- 4 **Evaluate** the corporate identity.

# Content

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## 1 Historical origins

*Factors affecting corporate identity:* nature of identity, features of corporate image, cultural context (eg race, gender, class, nationality, status), semiotics, criteria for evaluating success

*Historical origins:* eg symbolism, heraldry, religious and tribal utilitarianism, military insignia, industrial revolution, competitive industry, brand/product/service recognition, socio-economic factors

## 2 Communicate a corporate message

*Visual statements:* eg marks, devices, symbols, abstract and literal images

*Communication:* using a variety of messages, symbolic, related to less tangible areas (eg corporate core values, mission statements)

*Corporate message:* eg corporate philosophy, values, mission, desired image, audience

*Problems in communicating corporate message:* audience perceptions and cultural values versus organisations' desired image versus designers' intentions

## 3 Corporate identity

*Communication applications:* different situations, contexts, media, scale, design applications (eg in advertising and promotional material, to packaging, premises, equipment)

*Corporate identity:* expression of internal and external values held by an organisation

*Core values:* service, innovation, customer satisfaction, mission, desired perceptions

## 4 Evaluate

*In terms of:* relevant factors, historical origins, communicating the corporate message and aesthetic success of final application of corporate identity

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Research and evaluate the <b>historical origins</b> of corporate identity and investigate its evolution | <ul style="list-style-type: none"> <li>• develop own views about corporate identities based on historical references</li> <li>• make a critical analysis of current corporate identities and explain the factors affecting corporate identity</li> </ul>              |
| 2 Explore and produce creative and imaginative visual images to <b>communicate a corporate message</b>    | <ul style="list-style-type: none"> <li>• produce work which demonstrates a clear understanding of the problems inherent in communicating a corporate message</li> <li>• produce imaginative visual images that effectively communicate a corporate message</li> </ul> |
| 3 Identify and communicate the core values of an organisation through <b>corporate identity</b>           | <ul style="list-style-type: none"> <li>• produce an imaginative corporate identity that communicates effectively</li> <li>• apply the corporate identity to a diverse range of applications</li> </ul>  |
| 4 <b>Evaluate</b> the corporate identity  | <ul style="list-style-type: none"> <li>• evaluate the corporate identity forms in terms of how effectively it communicates</li> <li>• evaluate how effectively the corporate identity works when applied to applications</li> </ul>                                   |

## Guidance

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### Delivery

Practical work should lead learners to a realisation that the visual and the corporate worlds they are seeking to represent are complex. Early discussions can focus on the history, philosophy and definition of corporate identity. As work progresses the discussion should move more towards examining ways in which designers have determined their audience and calculated their success.

### Assessment

Outcome 3 involves a project-based, problem-solving exercise to produce a full working corporate identity for an organisation. Once the identity has been created, learners will need to experiment in adapting and extending it to function in new ways across a spectrum of applications.

Historical knowledge and criticism may be recorded in sketchbooks and expressed in early developmental work. Evidence for the analytical and critical elements will be produced in tutorials where learners explain how their work applies to the creative/problem-solving demands of the unit.

### Links

*Unit 2: Historical and Contextual Referencing* and *Unit 5: Critical Study* may feed directly into this unit if they are co-ordinated so that specific historical and cultural themes and research techniques cross over between the units.

*Unit 4: Ideas Generation* and *Unit 6: Ideas in Context* may provide starting points for discussing and originating ideas to solve corporate identity issues. *Unit 17: Typographic Skills* will provide a sound base if the learner chooses to use logotype design.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1, 2 and 3*
- *Unit 3P: Elements 1 and 2.*

### Resources

Although the learning resource centre should have standard works on corporate identity, learners could carry out research at home by collecting examples of products, magazines and advertisements. Slide collections or CD-Rom based materials with the necessary projection facilities for group presentations and discussions should be available.

## **Support materials**

Carter, D E — *The Big Book of Corporate Identity Design* (Watson-Guptill Publications, 2001)

Mollerup, P — *Marks of Excellence: The History and Taxonomy of Trademarks* (Phaidon Press Limited, 1999)

Thomas, G — *How to Design Logos, Symbols and Icons: 23 Internationally Renowned Studios Reveal How They Develop Trademarks for Print and New Media* (North Light Books, 2000)

Young-Soo, K and Yong-Seock, J — *The Best World Trademarks: Corporate and Brand Identity* (Millim Publishing, 2000)



# Unit 24:        Multimedia Design and Authoring

Learning hours:    60

NQF level 4:        BTEC Higher National — H1

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## Description of unit

Through this unit learners will learn to design and evaluate a prototype multimedia system using an iterative approach. Through research and practice learners will identify user needs and content. Learners will design the structure, interaction and components of the interface. A psychological understanding will be encouraged to give learners a broad understanding of the use of colour, metaphors and navigational systems. Prototypes will be designed through exploration of software prototyping tools and techniques.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Analyse and evaluate user needs effectively through **task analysis**
- 2 Originate and plan an imaginative structure for **interaction and interface design**
- 3 Assemble audio and visual components of **multimedia prototype** effectively
- 4 Imaginatively and creatively prepare, **develop**, evaluate and present **prototype**.

# Content

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## 1 Task analysis

*Research:* eg literature, publications, journals, electronic data, observation, questionnaire, interview, survey

*User needs:* eg content, existing systems or methods, other similar systems, constraints of systems, delivery platform, input/output devices

*Task analysis:* eg observations, tasks being performed, difficulties encountered, visual perception, organisation, memory constraints

*Audio components:* sampled sound, generated sound, digital audio, synthesised sound, audio feedback

## 2 Interaction and interface design

*Screen design:* quantity of information presented, grouping and prioritising of information, highlighting techniques, standardisation of screen display, presentation of text, use of typography, use of graphics, use of colour for highlighting, prioritising and drawing attention. Screen metaphors, navigation systems, video, guides or agents, animation, visual feedback, language and dynamics of screen design, innovation and creativity. Intrinsic and extrinsic rewards, feedback and playback

*Communication styles:* menus, windows, navigation systems, direct manipulation, form-filling, question and answer dialogues

## 3 Multimedia prototype

*Plan structure:* system diagram, flow chart, storyboard animation sequences, video, soundtrack, screen design, interaction, navigation system, flow chart of the system to indicate depth and breadth, linking of screens, of information, information flow indicating input and output elements

*Prototype system:* user-centred design, storyboards, flow diagrams, scripts, musical scores, structure map, design standards and guidelines, copyright laws

*Prototyping tools:* proprietary drawing and painting software, for example

## 4 Develop prototype

*Develop:* improve, amend, edit, rearrange, replace, as a result of evaluation

*Evaluate with:* target users, computer users and non-computer-literate users

*Evaluate for:* cross-platform file compatibility using Macintosh and Windows file formats, web-safe colour palettes, file size, file economy, file quality, file compression techniques, frames, Java, internet browsers, DeBabelizer, assessing, evaluating, checking, requirements, usability, accuracy

*Presentation considerations:* eg file size, format, compression techniques, stand-alone applications, compiling, screen-based, point of sale, educational, entertainment, information kiosk, CD-Rom pressing techniques, web publishing

## Outcomes and assessment criteria

| <b>Outcomes</b>  | <b>Assessment criteria for pass</b><br><b>To achieve each outcome a learner must demonstrate the ability to:</b>   |
|--|--|
| 1 Analyse and evaluate user needs effectively through <b>task analysis</b>                     | <ul style="list-style-type: none"> <li>• research and identify users' needs, context, environment and possible constraints</li> <li>• analyse tasks being carried out and define general areas of difficulty or confusion</li> </ul>   |
| 2 Originate and plan an imaginative structure for <b>interaction and interface design</b>      | <ul style="list-style-type: none"> <li>• conceptualise the multimedia system</li> <li>• design a basic structure from which to build a multimedia prototype</li> <li>• create, design or collect audio and visual components of a multimedia prototype</li> <li>• research and check each component for contextual sensitivity and copyright licensing laws</li> </ul> |
| 3 Assemble audio and visual components of <b>multimedia prototype</b> effectively              | <ul style="list-style-type: none"> <li>• combine audio and visual components with the interactive structure</li> <li>• assess visual screen design and adjust if necessary</li> </ul>  |
| 4 Imaginatively and creatively prepare, <b>develop</b> , evaluate and present <b>prototype</b> | <ul style="list-style-type: none"> <li>• prepare files for presentation</li> <li>• develop multimedia prototype</li> <li>• produce a written evaluation of working methods and the development cycle</li> </ul>  |

## Guidance

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### Delivery

Encouraging learners to experiment will help them broaden their creative skills and become familiar with the tools and technology. However, learners will need considerable support and guidance to overcome the obstacles and difficulties they will face.

Centres may wish to identify a person on the course team to act as a learning coach to all the learners. This is a relatively new role in higher education. The learning coach may hold weekly seminars with learners to discuss general progress and identify common problems. Learners need to face real problems as preparation for those that they may face throughout their careers. Open dialogue and critical reflection will make this a positive learning experience.

With the ever-increasing demand for multimedia on the internet from education and industry, learners should be aware that a variety of technology systems is in place. Development for the web brings a host of complicated issues for the Mac-based developer. This unit addresses the key cross-platform issues. Wherever possible learners should be encouraged to design for the lowest technical baseline and specifically for user needs.

### Assessment

Managing an interactive multimedia project, whether for education, training or entertainment purposes, requires careful consideration of the various elements. Learners should demonstrate the ability to consider and produce a multimedia prototype from concept through to completion.

Concept designs should be provided in the form of sketches, notes, scripts, flow diagrams, charts, screen designs, storyboards, animatics, visual and audio materials. The overall flow of the system should be completed, particularly if the prototype is incomplete.

The prototype may not be complete in all aspects. However, there should be a good interactive structure put in place along with a consistent navigational system. Samples of screen design should show consistency, organisation and prioritisation of information, usability and appropriate use of colour and text. The system should show effective use of audio feedback, music and/or speech, visual feedback, animation and/or video, overall aesthetic appeal, innovation and creative thought.

Research techniques may include the library, the internet, CD-Roms, databases, specialist publications, galleries, exhibitions, observations, evaluations, questionnaires and interviews with practitioners. Learners should record sources accurately citing authors, titles of books, articles, journals and publications, date of publication, place and country of publication. Learners should be encouraged to check facts by cross-referencing.

Intellectual property rights are at the heart of any professional multimedia production. This unit will provide a basic understanding of the various forms of intellectual property rights (for example copyright, patent and trademark). It will enable learners to investigate and understand how these rights are created, protected, acquired and exploited. Evidence may be presented as a part of a written assignment.

Consideration must be given to the cultural and contextual sensitivity of the content.

## Links

This unit can be linked to *Unit 26: Animation Techniques* and also to typography, illustration or advertising units.

This unit may also link to *Unit 23: Corporate Identity* as part of an in-depth assignment dealing with development of complex multimedia products.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Element 2*
- *Unit 3M: Elements 1, 2 and 3.*

## Support materials

Carroll, J M/Mack, R L and Kellogg, W A — *Interface Metaphors and Design*, in Hellander, M (editor) — *Handbook of Human-Computer Interaction* (North Holland, Amsterdam, 1988)

Christ, R E — *Review and Analysis of Colour Coding Research for Visual Displays* — *Human Factors*, Vol. 17, no. 6, pp. 542-70

Doney, A and Seton, J — *Using Colour*, in Rubin, T (editor) — *User Interface Design for Computer Systems* (Ellis Horwood, Chichester, 1988)

Gould, J D and Lewis, C — *Designing for Usability: Key Principles and What Designers Think* — *Communications of the ACM*, Vol. 28, no. 3, pp. 300-11



# Unit 25:        Multimedia Web Authoring

Learning hours: 60

NQF level 4:        BTEC Higher National — H2

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## Description of unit

The aim of this unit is to enable learners to produce interactive web pages that have multimedia content. The unit will cover the creation of HTML (Hypertext Markup Language) code through to the inclusion of Java applets to enhance web page design and production.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Design a **web page** imaginatively and creatively using HTML code
- 2 Enhance a web page imaginatively and creatively using **advanced HTML code**
- 3 Produce a web page imaginatively and creatively utilising **JavaScript and Java applets**
- 4 Publish the web pages on an **intranet/internet** site.

# Content

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## 1 Web page

*Web page design:* elements of good page design, assessing reader needs, hardware/software constraints, page level factors, cueing factors, publication factors

*Markup languages:* development of markup languages, rules to be followed when writing HTML, using markup tags, formatting HTML text

*Structure tags:* definition lists, unordered lists, ordered lists

*Style tags:* text styles, images, colours, anchors, lists and lines

*Linking:* linking to other areas of the same page, linking to other web pages, using images to link to other areas of the page

## 2 Advanced HTML code

*Advanced HTML:* tables, forms, frames, targets, CGI (Common Gateway Interface) scripts

*VRML (Virtual Reality Modelling Language):* virtual reality browsers, HTML coding for the inclusion of VRML

*HTML editors:* types of editors/editing tools

## 3 JavaScript and Java applets

*JavaScript:* development and application of JavaScript

*Simple scripts:* JavaScript and HTML, event handlers, write/dialog boxes, the status line, colours, comments, working with different browsers

*Variables and values:* variables and types of data, creating variables, assigning values, calculations, operator precedence, arrays, array methods, arrays of elements, strings

*Program flow:* testing values, loops, break, continue, branching/multiple branching with if, the conditional operator, using functions

*Active pages:* dates, time, timeout, scrolling text, sounds, controlling sound, the embeds array

*Working with images:* image files, image objects, simple animation, animated/animating gifs, image maps

*Interactive systems:* checkboxes and radios, links from lists, feedback online, checking entries, working in frames, window control, the JavaScript URL

*Java applets:* the Java programming language, developing applets, creating a threaded applet, sending parameters to applets, using fonts and colours in applets, Java security

## 4 Intranet/internet

*Server configuration:* uploading HTML, file conventions, standardising structures, link structures to folders/directories, maintaining pages, difference between internet/intranet, registering URL (Uniform Resource Locator), browser awareness

## Outcomes and assessment criteria

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| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Design a <b>web page</b> imaginatively and creatively using HTML code                        | <ul style="list-style-type: none"> <li>• create HTML code using a text editor/HTML editor</li> <li>• produce a web page using HTML code</li> </ul>  |
| 2 Enhance a web page imaginatively and creatively using <b>advanced HTML code</b>              | <ul style="list-style-type: none"> <li>• edit HTML code to allow inclusion of advanced HTML features</li> <li>• enhance a web page to include tables, forms, frames and targets, CGI scripts</li> </ul> |
| 3 Produce a web page imaginatively and creatively utilising <b>JavaScript and Java applets</b> | <ul style="list-style-type: none"> <li>• edit HTML code to allow the inclusion of JavaScript and Java applets</li> <li>• produce a web page which utilises JavaScript and Java applets</li> </ul>       |
| 4 Publish the web pages on an <b>intranet/internet</b> site                                    | <ul style="list-style-type: none"> <li>• access web servers in order to upload HTML and related files</li> <li>• upload HTML and related files to web server</li> </ul>                                 |

## Guidance

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### Delivery

It is expected that the emphasis will be on a practical approach to the delivery of this unit.

A learner-centred approach would be advisable for outcome/evidence achievement, with additional information provided in written form. This unit can also be made available through an intranet with the support of appropriate learning materials.

### Assessment

This unit allows the learner to develop a web page using a variety of methods. Learners are expected to enhance the page and publish the completed pages on the web. This unit is a practical unit and the learners will be expected to work independently.

### Links

This unit may link with *Unit 23: Corporate Identity* and also links with *Unit 25: Multimedia Web Authoring*.

This unit links with the following unit in the National Occupational Standards (NOS):

- *Unit 32: Elements 2 and 3.*

### Resources

Learners will require access to suitable hardware/software combinations in order to achieve the outcomes. Provision must be made for a web browser (Netscape Navigator or Internet Explorer) running with the Java Console machine enabled, and intranet/internet access.

# Unit 26: Animation Techniques

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

This unit aims to provide the learner with an introduction to a variety of animation techniques used in multimedia and video. The unit will equip the learner with the knowledge and skills needed to select the technique most suitable for meeting production requirements.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Demonstrate an effective understanding of the **concept of animation**
- 2 Use a range of **2D animation techniques** imaginatively and creatively
- 3 Demonstrate an effective understanding of **3D animation** principles
- 4 Produce a **QTVR (Quick Time Virtual Reality)** imaginatively and creatively.

# Content

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## 1 **Concept of animation**

*Storyboarding*: planning, animation sequence

*Sequential imagery*: paper-based (flip books)

*Technical issues*: digitising sequential imagery, scanning, file formats, graphics, frame rate  
eg 24, 25, 30 fps etc

## 2 **2D animation techniques**

*Techniques*: layering images to view animation effect, stop-motion animation, using video editing software, animation for the web

*Technical issues*: eg file formats, compression, output, memory

*Target audience*: consideration, animation style and design

## 3 **3D animation**

*Tools*: V plane, H plane, scale, stretch, link, unlink, render, zoom, navigate

*Objects*: primitive objects — cube, sphere etc, light objects, camera objects

*Render modes*: ray trace, shade best, phong, gouraud, wireframe etc

*Techniques*: select, link, unlink, render

## 4 **QTVR (Quick Time Virtual Reality)**

*Technical issues*: equipment, technique, constraints

*Stitching QTVR*: panoramas

*Overview of advanced features/effects*: hotspots, interactivity etc

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Demonstrate an effective understanding of the <b>concept of animation</b>       | <ul style="list-style-type: none"> <li>• produce sequential paper-based images suitable for planning animation ideas prior to production</li> <li>• prepare a narrative for use in production</li> <li>• identify which software is most suitable in each given situation</li> </ul>                                    |
| 2 Use a range of <b>2D animation techniques</b> imaginatively and creatively      | <ul style="list-style-type: none"> <li>• develop animation using on-screen layering techniques</li> <li>• use stop-motion techniques to produce animation</li> <li>• develop an animation suitable for inclusion in a web page</li> <li>• produce an animation using still images and video editing software</li> </ul> |
| 3 Demonstrate an effective understanding of <b>3D animation</b> principles        | <ul style="list-style-type: none"> <li>• create a short animated sequence using 3D animation software</li> </ul>  |
| 4 Produce a <b>QTVR (Quick Time Virtual Reality)</b> imaginatively and creatively | <ul style="list-style-type: none"> <li>• review currently available QTVR</li> <li>• prepare a series of images suitable for QTVR</li> <li>• collate images to form a QTVR</li> <li>• produce an interactive QTVR</li> </ul>   |

## Guidance

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### Delivery

QTVR is difficult to classify. It combines elements of animation, virtual reality and coding. It is included in this unit to introduce learners to a concept which they can subsequently classify. Delivery should be in the form of workshop sessions incorporating demonstrations and formal lectures, and the use of CD-Roms, online documentation, and magazines and books. Learners should be encouraged to review the work of a range of animators and research current trends in animation.

### Assessment

Evidence will be generated throughout the unit through a combination of practical and written tasks. It is expected that the learner will produce a short portfolio of animations demonstrating each of the different techniques. The learner should be aware of the end use (output) of each animation and should have an understanding of the technique which best suits each purpose.

### Links

This unit may link with *Unit 23: Corporate Identity* and also links with *Unit 25: Multimedia Web Authoring*.

This unit links with the following unit in the National Occupational Standards (NOS):

- *Unit 3P: Elements 1 and 2.*

### Resources

The equipment used should be capable of demonstrating and producing QTVR.

At the time of publication recommended software includes: Adobe Photoshop or similar (layering techniques), Adobe Premier/Avid Videoshop or similar (animation using video editing software), Macromedia Director or similar (onion skinning), and Extreme 3D/Dimensions or similar basic 3D modelling and animation software.

### Support materials

#### Books

A wide range of suitable books is available depending on chosen software, including:

Milburn, K and Warner, J — *Web Animation with Macromedia Flash 2* (Ventana Communications Group Inc, 1998)

Taylor, R and Taylor, D — *Encyclopaedia of Animation Techniques* (Focal Press, 1999)

#### Magazines and journals

*Computer Arts*

*Creative Review*

*MacPower*

# Unit 27: Visual Communication

Learning hours: 60

NQF level 4: BTEC Higher National — H1

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## Description of unit

The aim of this unit is to explore meanings, messages and information that are communicated in design work. Learners will explore professionals' work to develop understanding of how they use visual language to communicate with an intended audience, purchaser or user. Learners will apply their skill and understanding of visual language to create effective work.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate **meanings, messages and information** in others' work
- 2 Analyse the **communication methods** used in graphic design to communicate meaning, messages and information effectively
- 3 Use **experimental visual language** effectively to communicate meanings, messages and information to a specified audience, purchaser or user
- 4 **Evaluate** use of experimental visual language.

# Content

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## 1 Meanings, messages and information

*Meanings, messages and information:* eg semiotics, codes, symbols, signs, forms, environmental arrangements, textual, visual, implicit, explicit

*Others' work:* the forms and content of historical, modern, contemporary specialist work

## 2 Communication methods

*Techniques:* use of composition, experimentation with visual and/or material characteristics

*Approaches:* 2D, 3D, 4D in the style of historical and contemporary movements

*Conventions and systems:* eg technical drawing, illustrative, use of perspective

## 3 Experimental visual language

*Visual language:* choice of technologies and processes, methods of selection, construction and manipulation of materials, alternative approaches, conventions and systems

*Audience, purchaser, user characteristics:* eg in relation to gender, status, function, role, ceremony

## 4 Evaluate

*In terms of:* communication of meaning, messages and information, appropriateness of visual language used with regards to audience, purchaser or user, techniques and approaches and aesthetic success of final application of visual language

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:   |
|--|--|
| 1 Research and evaluate <b>meanings, messages and information</b> in others' work  | <ul style="list-style-type: none"> <li>• collect and present examples of static and/or moving images which effectively communicate meaning in others' work</li> <li>• understand the features of work which support the communication of meanings, messages and information</li> </ul> |
| 2 Analyse the <b>communication methods</b> used in graphic design to communicate meaning, messages and information effectively                     | <ul style="list-style-type: none"> <li>• analyse communication methods used in the work of others</li> <li>• evaluate how effectively communication methods have worked in the work of others</li> </ul>   |
| 3 Use <b>experimental visual language</b> effectively to communicate meanings, messages and information to a specified audience, purchaser or user | <ul style="list-style-type: none"> <li>• produce a portfolio of experimental work showing diverse and creative use of visual language</li> <li>• produce 2D images or 3D artefacts which effectively communicate meanings</li> </ul>   |
| 4 <b>Evaluate</b> use of experimental visual language  | <ul style="list-style-type: none"> <li>• evaluate portfolio of experimental work in terms of creativity and effectiveness</li> <li>• evaluate either 2D images or 3D artefacts in terms of how effectively they communicate</li> </ul>   |

## Guidance

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### Delivery

Tutor-led discussion of others' use of visual language and analysis of the meanings and methods will be needed to encourage learners to develop and apply analytical skills at a suitable level. Critiques of work and peer review can also provide a forum for considering the application of principles to practical work.

Experimental visual language can take any form suitable to the learners' chosen area of specialism or interest. Learners should be encouraged to identify the purpose of their communication — ie the meaning, message or information they wish to convey and the characteristics of their target audience, purchaser and user.

### Assessment

Projects should where possible combine the analysis of others' use of visual language with practical and experimental work.

For outcomes 1 and 2 supporting information will be needed, either in the form of separate notes or as annotations to collected examples. Presentations may provide a means of evidencing the results of analysis.

### Links

In a general sense this unit links with all other units which involve the application of visual languages, eg *Unit 6: Ideas in Context* and *Unit 16: Communicating with Images*. This unit provides essential underpinning knowledge which will be developed by further specialisation.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1 and 2*
- *Unit 3D: Element 1*
- *Unit 3P: Elements 1 and 2.*

### Resources

Specialist resources will be necessary to complete this unit and learners will need access to a broad range within their specialism.

### Support materials

Hoffman, J — *Visual Language — How We Create What We See* (Norton, 1998)

Landa, R — *Thinking Creatively: New Ways to Unlock Your Visual Imagination* (North Light Books, Cincinnati, 1998)

Mau, B — *Life Style* (Phaidon Press Limited, 2000)

Strinati, D — *An Introduction to the Theories of Modern Culture* (Routledge, 1995)

Tufle, E — *Envisioning Information* (Graphics Press, Connecticut, 1993)

# Unit 28: Cultural Interpretation

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

In this unit learners are encouraged to explore the idea that visual communication is often about reconciling personal aesthetic ambitions with commercial considerations. Learners are encouraged to produce independent visual material that is free of restraints of a defined communications task, then adapt the work to perform a communication task. The aim of this is to explore the design process in reverse.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Through extensive research understand the nature of **aesthetically driven visual communication**
- 2 **Utilise and manipulate imagery** for a communication task
- 3 Develop an imaginative use for imagery that fits into the category of **commercial visual communication**
- 4 **Evaluate** the use and manipulation of imagery.

# Content

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## 1 Aesthetically driven visual communication

*Aesthetics*: in the manufactured and in the natural visual world, (eg colour, shape, form, inherent qualities, implied association)

*Visual communication*: exploiting the potential and characteristics of media and materials, implicit and explicit meanings (eg signs, symbols, semiotics, patterns, forms, environmental arrangements)

## 2 Utilise and manipulate imagery

*Interpretation and adaptation*: eg memory, impact, abstract meaning and interpretation, achieving meaning

*Communication and manipulated message*: eg emergence of brand, cultural placement

## 3 Commercial visual communication

*Commercial visual communications*: could include corporate identity schemes, advertising campaigns, ranges of packaging, editorial design, typographic design

*Current use of aesthetic manipulation*: related to form and content, related to cultural context (eg cultural, social, religious, political)

## 4 Evaluate

*Evaluation*: in terms of client, creativity, exploration of reverse design process

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Through extensive research understand the nature of <b>aesthetically driven visual communication</b>         | <ul style="list-style-type: none"> <li>• research extensively into the nature of aesthetically driven visual communication</li> <li>• demonstrate own understanding of the nature of aesthetically driven visual communication</li> </ul> |
| 2 <b>Utilise and manipulate imagery</b> for a communication task   | <ul style="list-style-type: none"> <li>• produce a piece of aesthetic work based on personal preference</li> <li>• adapt ideas experimentally, exploiting media and materials</li> </ul>  |
| 3 Develop an imaginative use for imagery that fits into the category of <b>commercial visual communication</b> | <ul style="list-style-type: none"> <li>• produce examples of visual communication to illustrate the major features that constitute a brand</li> <li>• understand how aesthetics apply in a commercial environment</li> </ul>              |
| 4 <b>Evaluate</b> the use and manipulation of imagery  | <ul style="list-style-type: none"> <li>• evaluate the use of imagery in final visual material</li> <li>• evaluate the use of manipulation</li> <li>• evaluate the exploration of reverse design process</li> </ul>                        |

## Guidance

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### Delivery

Using learner groups will ensure each learner will experience a diversity of preferences and develop respect for other opinions. Practical, studio-based exercises can be used to help a learner identify personal aesthetic preferences.

Conducting the design process in reverse (having a finished visual solution and then choosing the client/application in which it would make effective communication) is also a valuable experience.

### Assessment

Most of the evidence for this unit will be in the form of sequential production of visual material. Evidence of analysis and explanation will come from discussions supported by notes which can be presented separately and/or in the form of annotations to visual idea sheets and examples.

### Links

In a general sense this unit links with all those that contain elements of either broadening or deepening awareness of visual culture. This unit may also link to practical units as part of an integrated vocationally-focused assignment.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1 and 2*
- *Unit 33: Elements 1 and 2*
- *Unit 3M: Element 2.*

### Resources

The widest possible access to contemporary and historical examples of specific practitioners and a range of visual cultures is needed. Learners will benefit from visits to current exhibitions of contemporary works and established collections. Information learning technology-based resources and slide collections will allow learners to track individuals, movements or schools.

### Support materials

Hebdige, D — *Sub Culture: The Meaning of Style* (Routledge, 1994)

Sparke, P — *An Introduction to Design and Culture in the Twentieth Century* (Routledge, 1994)

# Unit 29: Packaging

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

In this unit learners examine packaging as a starting point for gaining knowledge and confidence in producing new and radical packaging solutions. Consideration of practical, cosmetic and environmental issues will be combined with awareness of the needs of current technology in packaging manufacturing and a creative and practical exploration of materials and processes.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate types of packaging, explore the development of **packaging types**
- 2 Research and evaluate the technology of current **packaging manufacturing**
- 3 Creatively produce an **effective design solution** to at least one packaging problem
- 4 **Evaluate** effective design solution.

# Content

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## 1 Packaging types

*Packages:* form, construction, uses, function, life-cycle

*Research:* key historical, modern and new developments, packaging in nature, criteria for evaluation

*Materials:* natural, manufactured, available forms, properties and characteristics, costs

*Product characteristics:* solid, liquid, perishable

*Practical needs:* containment, protection, information, storage, display, transportation, production, environmental, health and safety

*Cosmetics and marketing:* presentation, enhancement, visual argument, enticement, visual/tactile communication, target consumer/user

## 2 Packaging manufacturing

*Processes:* cutting, folding, joining, filling, closing, labelling, handling, health and safety

*Technology:* shrink-wrapping, foil packaging, type/image reproduction

## 3 Effective design solution

*Design solution:* design-brief based, product, market and consumer analysis, visual communication, use of type and image, material and form

*Effective:* fitness for purpose, meeting utilitarian and cosmetic/marketing-led criteria

## 4 Evaluate

*In terms of:* research, materials, marketing, processes and technology and the design solution with regards to practicality, effectiveness and creativity

## Outcomes and assessment criteria

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| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Research and evaluate types of packaging, explore the development of <b>packaging types</b> | <ul style="list-style-type: none"> <li>• research and evaluate different types of packaging</li> <li>• create imaginative prototypes for experimental packages</li> </ul>   |
| 2 Research and evaluate the technology of current <b>packaging manufacturing</b>              | <ul style="list-style-type: none"> <li>• collect and evaluate examples of current packaging processes</li> <li>• analyse current packaging materials in terms of printing, production and construction</li> </ul> |
| 3 Creatively produce an <b>effective design solution</b> to at least one packaging problem    | <ul style="list-style-type: none"> <li>• demonstrate a creative approach to packaging problems</li> <li>• present a finished piece of packaging design</li> </ul>   |
| 4 <b>Evaluate</b> effective design solution   | <ul style="list-style-type: none"> <li>• evaluate the design solution in terms of practicality, effectiveness and creativity</li> </ul>   |

## Guidance

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### Delivery

The delivery of this unit should concentrate on the fundamental principles of packaging before turning to specific issues related to current practice. The learner needs to realise that packaging is a valid and powerful tool of communication.

Learners could explore and experiment with the origins of packaging (eg leaves to wrap food, grass to bind bundles of wood). Tutor-led examination of natural packaging (eg eggshells, fruit skins, chrysalis) can be used to look at the diversity in the natural and human environment. In researching packaging, consideration will need to be given to its transition from the utilitarian to the promotional.

For outcome 2 an understanding of current manufacturing technology is essential to ensure learners apply their knowledge to their design work. Where possible learners should visit suitable companies to gain first-hand experience, backed up with access to trade press, exhibitions and company promotional material.

The final presentation of finished packaging should be assessed in the light of the original intention of the learner.

### Assessment

Much of the evidence for outcome 1 will take the form of detailed research notes. Learners should research and evaluate a wide range of past techniques.

The evidence for outcome 2 should take the form of a written evaluation of current packaging technology.

The packaging design produced for outcome 3 should integrate skills and understanding from this unit.

### Links

This unit applies skills and knowledge learned in *Unit 4: Ideas Generation* and *Unit 17: Typographic Skills*.

In a more general sense it may be possible to link work on this unit with work for *Unit 6: Ideas in Context* and *Unit 23: Corporate Identity*.

This unit also links with the following units in the National Occupational Standards (NOS):

- *Unit 31: Elements 1 and 2*
- *Unit 3P: Element 1*
- *Unit 3M: Element 3.*

## Resources

Suggested resources for research include all types of shops and supermarkets selling both branded and non-branded goods, from consumer goods to essential purchases. Other sources include libraries, the internet, specialist publications and questionnaires designed for consumers/shoppers.

If possible, a visit to the Robert Opie packaging museum in Gloucester is an invaluable experience. If a visit is not possible then the book featuring many of the exhibits is a valuable studio tool. Tutors should also consider liaising with packaging manufacturers and printers in the area.

## Support materials

Booth-Clibborn, E (editor) — *Best of British Packaging* (Interios Books, 1998)

Dennison, E — *Packaging Prototypes 3: Thinking Green* (RotoVision, 2001)

Fishel, C — *The Perfect Package* (Rockport, 2001)

Mason, D (editor) — *Experimental Packaging* (RotoVision, 2001)

Sonsino, S — *Packing Design, Graphics Materials and Technology* (Thames & Hudson, London, 1990)



# Unit 30: Working in the Digital Environment

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

The digital environment has created new challenges, particularly for illustrators. In this unit learners will experiment with sourced or imposed imagery and change or add meaning to what might appear random choices. Sources of imagery are numerous. The management, both creative and practical, of a number of images in a variety of formats is challenging. Learners require considerable exposure to this environment, so that the technology is understood, opportunities are identified and the creative possibilities emerge.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and evaluate the potential use of a wide range of **industry-standard software packages**
- 2 Individually produce creative and imaginative **experimental work** in the digital environment
- 3 Effectively demonstrate the creative use of the digital environment in **completing a commission**
- 4 **Evaluate** own use of industry-standard software packages and experimental work.

# Content

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## 1 Industry-standard software packages

*Industry-standard software:* current software image manipulation packages

*Technological advances:* attitudes, uses, capabilities, key developments, past, present

## 2 Experimental work

*Access images:* selection of source material for potential inputting, capturing, loading, storing

*Manipulate images:* operation of image manipulation software eg distortion, emphasis, colour manipulation, collage, layering, simulated media techniques, manipulation on screen, through the print process, creating false images and messages, realism and surrealism

*Experimental work:* software tools applications, colour manipulation eg collage, layering, sizing, combining traditional and digital techniques, context, purpose, meaning, extending personal style

## 3 Completing a commission

*Complete a commission:* client expectations, audience requirements, context for image, method of reproduction

## 4 Evaluate

*In terms of:* use of industry-standard software, manipulation of images, experimental work and meeting client requirements

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Research and evaluate the potential use of a wide range of <b>industry-standard software packages</b> | <ul style="list-style-type: none"> <li>• analyse and exploit technological advances in image manipulation software</li> <li>• identify and use software packages to suit task and nature of work</li> </ul>   |
| 2 Individually produce creative and imaginative <b>experimental work</b> in the digital environment     | <ul style="list-style-type: none"> <li>• explore a diverse range of sources when accessing and manipulating images</li> <li>• develop a portfolio of digital images that show a developing personal style produced in the digital environment</li> </ul>                        |
| 3 Effectively demonstrate the creative use of the digital environment in <b>completing a commission</b> | <ul style="list-style-type: none"> <li>• analyse and evaluate a brief to determine potential for image manipulation and select appropriate techniques and source material</li> <li>• produce and present work that shows a personal style and that fulfils the brief</li> </ul> |
| 4 <b>Evaluate</b> own use of industry-standard software packages and experimental work                  | <ul style="list-style-type: none"> <li>• evaluate own use of industry-standard software packages</li> <li>• evaluate experimental work in terms of effectiveness and creativity</li> </ul>  |

## Guidance

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### Delivery

Tutors should use demonstrations of mixing hand-generated images with photography or other images to encourage learners to start using the technology to the full. Discussions on the history and tradition of image manipulation, influences on contemporary practice, ways that practitioners use image manipulation to communicate effectively and creatively, and the impact of the digital environment on personal style should be led by the tutor.

Comparing and experimenting with computer-based and print-based image manipulation will provide a practical means to identify the advantages and disadvantages of working in a digital environment, compared with other media.

### Assessment

The main source of evidence for this unit will be a major commission to a set brief that creatively uses the digital environment to manipulate image and message.

The ability to complete the assignment implies a level of competence in using software but it is important that a lack of understanding of some features has not influenced or restricted the learners' work.

Assessment of outcomes 1 and 2 will require records of practical investigations in response to tutor demonstration and collections of examples of contemporary practitioners' work. These records will need to be supported by notes, presented separately and/or in the form of annotations to work.

### Links

This unit builds on *Unit 1: Computer Applications in Art and Design* and *Unit 21: Image Manipulation Applications* and provides opportunities for practical application of the illustration pathway.

The unit links with *Unit 15: Referencing and Sources* and *Unit 16: Communicating with Images* in that digital image manipulation is one of a range of techniques by which learners can edit and manipulate images. However, the emphasis of this unit is on the development and application of technical skills to complete an illustration commission.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 32: Elements 1, 2 and 3*
- *Unit 34: Element 2*
- *Unit 3M: Elements 2 and 3.*

### Resources

Adequate access to relevant computer hardware and software, scanners, CD drives, image banks, ISDN links, high-quality printers and the internet is essential.

## Support materials

### Textbooks

Cotton, B — *Cyberspace Lexicon* (Thames & Hudson, 1999)

Crystal, D — *Language and the Internet* (Cambridge University Press, 2001)

Knuth, D — *Digital Typography* (CLSI Publications, Stanford, California, 1999)

Marvin, B — *Digital Typography* (K Schowalter, 1997)

Mealing, S and Dudley, E — *The Human Computer Interface on Becoming Designers* (Intellect Press, 2001)

Varis, L — *Digital Photography for Graphic Designers from Photo Shoot to Image Output* (Rockport Publishers, 2001)



# Unit 31: Business Practice

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit provides an introduction to professional business practices and freelance opportunities within design. It develops learners' knowledge of business operations and freelance procedures together with a variety of marketing strategies.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Research and demonstrate a clear understanding of **freelance business skills**
- 2 Analyse the fundamental principles of **resource planning and funding**
- 3 Apply the principles of **business planning** in a graphic design context
- 4 **Evaluate** use of business planning in a graphic design context.

# Content

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## 1 **Freelance business skills**

*Taxation and National Insurance:* eg Schedule D, PAYE, National Insurance

*Accounts:* eg simple book keeping, invoicing, statements, VAT principles

*Legislation:* eg publishing rights, licence for use, employers'/employees' rights and duties

*Conventions:* eg business letters, oral communication

*Information technology:* eg communication via email, internet

## 2 **Resource planning and funding**

*Budgeting:* eg control, resource expenditure, capital outlay, depreciation, liabilities

*Overheads:* eg electricity, telephone, professional fees, bank interest, rent, council tax

*Resources:* eg aspects of funding, possible sources and approaches

*Planning:* eg forecasting, staying afloat, increasing profits

*Insurance:* eg property, personal and public liability insurance

*Advantages and disadvantages:* eg hours, risks, type of work, failure versus independence, achievement, power, personal relations, success

## 3 **Business planning**

*Personal management:* eg motivation, time, interpersonal skills, customer/client relationships, targeting, job pricing, rate setting, selection, interviewing, appraisal

*Planning:* eg forming a small business plan, financial plan, development plan

*Forms of business:* eg self-employed, sole trader, partnership, limited company, franchise, co-operative

*Professional associations:* eg promotion, legal advice, peer support

## 4 **Evaluate**

*Resource planning and funding:* budgeting, overheads, resources, planning

## Outcomes and assessment criteria

| Outcomes   | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|--|---|
| 1 Research and demonstrate a clear understanding of <b>freelance business skills</b> | <ul style="list-style-type: none"> <li>• use simple accounting and invoicing procedures for a specific project effectively</li> <li>• identify the difference between tax systems and National Insurance contributions for the self-employed and employees</li> </ul> |
| 2 Analyse the fundamental principles of <b>resource planning and funding</b>         | <ul style="list-style-type: none"> <li>• identify and analyse the principles of financial planning and budget control</li> <li>• compare the advantages and disadvantages of creating a small business</li> </ul>   |
| 3 Apply the principles of <b>business planning</b> in a graphic design context       | <ul style="list-style-type: none"> <li>• apply the principles of business planning effectively in a graphic design project</li> <li>• apply the principles of personal management effectively when involved in a graphic design project</li> </ul>                    |
| 4 <b>Evaluate</b> use of business planning in a graphic design context               | <ul style="list-style-type: none"> <li>• evaluate the use of business planning in terms of resource planning and funding</li> <li>• evaluate the use of personal management in terms of personal involvement with a graphic design project</li> </ul>                 |

## Guidance

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### Delivery

For outcomes 1 and 2 learners are likely to require an introduction to the theory of concepts and strategies followed by assignments to research these fully and apply them to hypothetical case studies. However, all four outcomes could be delivered in an integrated way by means of a 'mini enterprise' activity. This could be based on group work or linked with practical project work for an option unit.

### Assessment

Aspects of all four outcomes can be assessed through learning activities based on case study material. However, outcome 3 should be based on a set or learner-identified practical project. The application of business skills could also take place in an actual professional context, in the form of either work experience or a 'live' project.

### Links

This unit could link with other practical and theoretical units as part of a vocationally-focused assignment or project, which could feature *Unit 3: Professional Studies* or *Unit 23: Corporate Identity*.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit F: Elements 1, 2 and 3*
- *Unit S: Elements 1, 2 and 3.*

### Resources

Sufficient library research facilities should be made available to achieve this unit. Access to IT resources will also be needed. Banks produce a range of support resources for business planning.

### Support materials

Heigston, P — *Starting Your Business* (Dorling Kindersley, 2001)

Rogak, L — *Smart Guides to Starting a Small Business* (John Wiley & Sons Limited, 1999)

The Chase — *How a Design Agency Works* (Cheeta Books, 1993)

# Unit 32: Managing the Design and Production Process

Learning hours: 60

NQF level 4: BTEC Higher National — H2

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## Description of unit

This unit will provide learners with experience of the whole design and production process. Learners will produce creative solutions to communication problems and prepare work for presentation to the client and for reproduction. They will gain experience of managing key members of the creative and production teams to pre-determined schedules.

## Summary of learning outcomes

To achieve this unit a learner must:

- 1 Produce imaginative and creative solutions using effective **communication skills**
- 2 Produce and adhere to realistic **schedules** when producing work
- 3 **Manage the production process** effectively by organising themselves and motivating others
- 4 **Evaluate** own management of the production process.

# Content

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## 1 **Communication skills**

*Verbal and visual communication:* to initiate and present ideas, to encourage other suggestions, to reconcile points of view, ability to listen

*Creative skills:* originating solutions, problem solving, experimentation, achieving the desired communication, using conventional routes, breaking new ground

## 2 **Schedules**

*Time:* eg planning, designing, production

*Records:* eg plans, schedules, notes on meetings, progress reports, diaries, estimates, evidence of research

## 3 **Manage the production process**

*Teamwork:* forming teams, evaluating strengths and weaknesses, monitoring progress, commissioning others, accepting peer group criticism

*Organise others:* balance constraints of time and quality of work, monitor progress to achieve deadlines, encourage autonomy and creative skills in others, brief others, incorporate others' ideas

*Production process:* plan working schedule, allocate specific tasks, monitor team work against production requirements, accept estimates, use appropriate resources and technology, integrate elements produced by team members, produce finished pieces necessary to meet brief

## 4 **Evaluate**

*In terms of:* creative use of verbal and visual communication skills, organisation and motivation of self and others, the production process

## Outcomes and assessment criteria

| Outcomes  | Assessment criteria for pass<br><br>To achieve each outcome a learner must demonstrate the ability to:  |
|---|---|
| 1 Produce imaginative and creative solutions using effective <b>communication skills</b>          | <ul style="list-style-type: none"> <li>• analyse problems and evaluate design ideas to produce creative solutions</li> <li>• apply creative skills within a tightly scheduled production process</li> </ul>   |
| 2 Produce and adhere to realistic <b>schedules</b> when producing work                            | <ul style="list-style-type: none"> <li>• produce an annotated production schedule, with comments on production progress</li> <li>• work to a pre-determined schedule, taking appropriate action to overcome problems</li> </ul>                       |
| 3 <b>Manage the production process</b> effectively by organising themselves and motivating others | <ul style="list-style-type: none"> <li>• manage self and others in preparing and completing work for production</li> <li>• organise others effectively for specific creative tasks and incorporate their ideas into the production process</li> </ul> |
| 4 <b>Evaluate</b> own management of the production process  | <ul style="list-style-type: none"> <li>• evaluate management of self and others in preparing work for production</li> <li>• evaluate ability to motivate others</li> </ul>  |

## Guidance

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### Delivery

The production process involves a combination of skills which may have been achieved in other units. However, it is how they interrelate that is central to this unit.

Identifying the strengths that others may bring, listening to suggestions and giving these the same consideration as more formally sought contributions are all skills developed through experience. Therefore, other learners should be encouraged to offer their ideas and observations to improve the end product.

Learners should be guided towards understanding how a balance is essential between the best that can be produced and the constraints of time in the schedule. Making suggestions within achievable deadlines and developing appropriate degrees of autonomy in the team are qualities which should be encouraged.

Tutors should have a good knowledge of the group undertaking this unit so that they can ensure that appropriate levels of expectation are placed upon individuals. It may be appropriate for the tutor to influence the construction of teams so that an encouraging and supportive dialogue takes place within the team.

### Assessment

The production schedule should be in the form of a written diary or word-processed sheets with dates and lists of tasks to be completed, including all areas of the production process, with sub-sections for others who are contributing to the final product. Learners should prepare written/visual briefs or instruction sheets for others, with indications of creative boundaries where appropriate. They should make the changes necessary to incorporate other contributions, and note changes and deviance from planned outcome on the production schedule, including reasons.

Interpersonal skills, confidence and competence with oral presentation need to be encouraged. The evidence of an appropriate level of competence should be evaluated through observation of individual, group and team activities.

### Links

This unit may link with other practical and theoretical units as part of a vocationally-focused assignment or project.

This unit links with the following units in the National Occupational Standards (NOS):

- *Unit 3M: Elements 1, 2, 3 and 4*
- *Unit W: Elements 1 and 2*
- *Unit 3R: Elements 1 and 2.*

### Resources

Examples of existing work in progress and scheduling can be obtained from a variety of industries for comparison.

## **Support materials**

Goslett, D — *The Professional Practice of Design* (Batsford, 2000)

Pipes, A — *Production for Graphic Designers, 3rd Edition* (Lawrence King Publishing, London, 2001)



# Annex A

## Qualification codes

Each qualification title, or suite of qualification titles with endorsements, is allocated two codes, as are the individual units within a qualification.

## QCA codes

The QCA National Qualifications Framework (NQF) code is known as a Qualification Accreditation Number (QAN). Each unit within a qualification will also have a QCA NQF unit code.

The QCA qualification and unit codes will appear on the learner's final certification documentation.

The QANs for qualifications in this publication are:

100/3499/7      Edexcel Level 4 BTEC Higher National Certificate in Graphic Design

100/3504/7      Edexcel Level 4 BTEC Higher National Diploma in Graphic Design

## Edexcel codes

The Edexcel codes enable approval, registration, assessment and certification, they will appear on documentation such as the Student Report Form (SRF) and the programme definition. The Edexcel codes are not provided in this publication. The Edexcel codes will link automatically to the QCA codes for certification purposes.

## QCA and Edexcel codes

All QCA and Edexcel qualification and unit codes will be published in a booklet, which will be made available on the Edexcel website. It will provide a comprehensive catalogue of all the qualifications and units available to centres. It will be useful for centres when making future decisions about centre choice units.



# Annex B

## Qualification Requirement

### BTEC Higher Nationals in Graphic Design

This Qualification Requirement should be read in conjunction with overarching guidance from Edexcel.

#### Rationale

The BTEC Higher Nationals in Graphic Design should be developed to focus on:

- the areas of Graphic Design, Graphic Design (Advertising), Graphic Design (Illustration) and Graphic Design (Typography)
- equipping learners with the knowledge, and understanding and skills required for success in current and future employment or for progression to an undergraduate degree
- equipping learners with transferable skills that will enable them to meet changing circumstances, whether these arise from a shift in their own sphere of employment, promotion to management roles or from general changes in professional practices or technological advances
- the role of the graphic designer and their relationship within the business in which they work. How their role and that of their business fits within the overall structure of the graphic communications industry
- providing opportunities for learners to focus on the development of the higher-level skills in a graphic design context
- providing opportunities for centres to devise programmes of study that meet local or specialist needs.

#### Aims of the qualification

BTEC Higher National Diplomas in Graphic Design should meet the needs of the above rationale by:

- providing an educational foundation for a range of creative, technical and management careers in graphics
- providing specialist studies directly relevant to pathways of graphic design in which learners intend to seek employment
- enabling learners to make an immediate contribution in employment
- providing flexibility, knowledge, skills and motivation as a basis for future studies and career development
- developing learners' abilities in graphic design through effective use and combination of the knowledge and skills gained in different parts of the qualification
- developing a range of skills and techniques, personal qualities and an attitude essential for successful performance in professional working life

## Mandatory curriculum

**Computers in Art and Design:** learners should explore the creative potential of computers in the context of 2D art, craft and design.

**Context:** learners should study cultural history that informs current thought and debate within graphic design. The emphasis should be on research and study skills and on learners acquiring source material and knowledge.

**Professional Studies:** learners should relate practical studies in art, craft or design to a professional context.

**Ideas:** learners should be introduced to a number of ideas-generating techniques to demonstrate that creative thinking is a skill that can be developed rather than just left to chance.

**Critical Study:** learners should be provided with the knowledge, skill and understanding necessary to define and research and historical context and relate it to the present.

**Ideas in Context:** learners should extend and develop their skills in ideas generation. Learners should generate ideas to fulfil complex graphic communication objectives involving commercial constraints.

## Optional curriculum

Optional specialist routes through the qualification can be developed in the following context.

**Advertising:** where learners investigate markets and advertising, learn to produce advertising campaigns, art direction for advertising and copywriting for advertising.

**Illustration:** where learners learn drawing techniques and approaches, the development of a personal style, referencing and drawing for illustration and how to communicate with images.

**Typography:** where learners investigate typography, develop advanced typographic skills, develop typographic ideas and explore mass text manipulation.

**Working in the Digital Environment:** where learners learn to work with multimedia applications, website design, images, video, sound and digital images.

**Managing the Design and Production Process:** where learners explore and understand the design process, and learn how to manage the design and production process.

## Professional body recognition

Learners possessing an HNC/D in Graphic Design and a number of years (usually between 3–5 years) of post HNC/D experience in the graphics industry are able to apply for ‘Chartered Society of Designers’ status.

## Links to National Standards

There is the opportunity for programmes in Graphic Design to provide some of the underpinning knowledge, understanding and skills for the Level 3 NVQ Design.

## **Entry prerequisites**

There are no particular entry requirements for this qualification. Please refer to Edexcel guidance on entry requirements (to be developed). Learners who enter with at least one of the following are likely to benefit more readily from an art and design programme: a BTEC National, Advanced GNVQ or AVCE in an art and design-related subject, a relevant GCE profile with appropriate supporting passes at GCSE, appropriate work experience.

## **Higher-level skills and abilities**

Learners will be expected to develop the following skills during the programme of study:

- analysing, synthesising and summarising information critically
- the ability to read and use appropriate literature and contextual information with a full and critical understanding
- the ability to think independently and solve problems
- the ability to take responsibility for their own learning and recognise their own learning style
- obtaining and integrating several lines of subject-specified evidence to formulate and develop ideas
- applying subject knowledge and understanding to address familiar and unfamiliar problems
- recognising the moral and ethical issues of design-based enquiry and experimentation and appreciating the need for ethical standards and professional codes of conduct
- designing, planning, conducting and reporting on assignments
- undertaking studio practice in a responsible, safe and ethical manner
- developing an appreciation of the interdisciplinary nature of graphic design, and the capacity to give a clear and accurate account of a subject, marshal arguments in a mature way and engage in debate and dialogue with both specialists and non-specialists.



# Annex C

## Wider curriculum mapping

All units have health and safety dimensions. The programme has a strong practical emphasis so the issues related to health and safety may occur naturally in external and internal assessment. Learners must be made aware of this issue. Some specialist units have specialist health and safety features.

Design and construction units will need to take into account safe workshop practice and COSHH standards.

Wider social, cultural and European issues may be explored throughout the qualifications. Specialist units may provide opportunities to explore these issues as single units or in combination. Listed below are some potential areas for exploration.

### Cultural and social issues — core units

|   |   |
|---|---|
| Unit 2: Historical and Contextual Referencing | Issues may be raised in this unit dependent on the theme chosen. European and non-European art may be appropriate source material to be explored.   |
| Unit 5: Critical Study                        | This unit offers an opportunity for the learner following a design-based approach to explore the wider visual arts context in research and development of production ideas.   |
| Unit 6: Ideas in Context                      | This unit may offer the potential for an overview of the cultural, ethical and moral context of the development of design. This may best be delivered through a case study approach.  |
| Unit 8: Design Method                         | This is a practical unit which presents the opportunity for the exploration of cultural and social themes related to the chosen theme.  |
| Unit 31: Business Practice                    | This unit provides the opportunity to explore issues of employment and equal rights. The rights and responsibilities of workers in the cultural industries will feature as part of the content of this unit. Issues related to Europe-wide employment contexts may provide a theme for the learner. |



# Annex D

## Mapping against NVQ in Design — Level 3

The following grid maps the knowledge covered in the NVQ in Design Level 4 against the underpinning knowledge of the BTEC Higher National Diploma/Certificate in Graphic Design.

| HND/C titles<br>NVQ unit titles   | Unit 1: Computer Applications in Art and Design | Unit 2: Historical and Contextual Referencing | Unit 3: Professional Studies | Unit 4: Ideas Generation | Unit 5: Critical Study | Unit 6: Ideas in Context | Unit 7: Drawing Techniques and Approaches | Unit 8: Design Method | Unit 9: Design Principles | Unit 10: Products, Marketing and Advertising Media | Unit 11: Advertising Campaigns | Unit 12: Art Direction for Advertising | Unit 13: Copywriting for Advertising | Unit 14: Developing a Personal Style | Unit 15: Referencing and Sources | Unit 16: Communicating with Images | Unit 17: Typographic Skills | Unit 18: Advanced Typographic Design | Unit 19: Typographic Ideas | Unit 20: Exploring Mass Text Applications |
|---|---|---|------------------------------|--------------------------|------------------------|--------------------------|---|-----------------------|---------------------------|--|--------------------------------|--|--------------------------------------|--------------------------------------|----------------------------------|------------------------------------|-----------------------------|--------------------------------------|----------------------------|---|
| 31: Clarify briefs and research information                             |   | ✓   |                              | ✓                        |                        | ✓                        |   | ✓                     | ✓                         |  |                                | ✓                                      | ✓                                    |                                      | ✓                                | ✓                                  | ✓                           |                                      | ✓                          | ✓   |
| 32: Develop design ideas using materials, processes and technology      | ✓   |   |                              |                          |                        |                          | ✓   |                       | ✓                         |  |                                |  |                                      |                                      |                                  |                                    | ✓                           |                                      | ✓                          |   |
| 33: Develop and present suitable design responses                       |   |   |                              |                          |                        |                          | ✓   | ✓                     |                           |  |                                | ✓                                      |                                      |                                      |                                  |                                    |                             | ✓                                    |                            |   |
| 34: Produce and present detailed design proposals                       |   |   |                              |                          |                        |                          | ✓   | ✓                     |                           |  |                                |  |                                      |                                      |                                  |                                    |                             | ✓                                    |                            | ✓   |
| 3D: Research design trends and developments in materials and technology | ✓   | ✓   |                              |                          | ✓                      |                          |   |                       |                           |  |                                |  |                                      | ✓                                    | ✓                                |                                    |                             |                                      |                            |   |
| 3M: Plan and manage design work   |   |   |                              |                          |                        |                          |   |                       |                           |  | ✓                              |  |                                      |                                      |                                  |                                    |                             |                                      |                            |   |

| NVQ unit titles   | HND/C titles                                    |   |                              |                          |                        |                          |   |                       |                           |  |                                |  |                                      |                                      |                                  |                                    |                             |                                      |                            |   |
|---|---|---|------------------------------|--------------------------|------------------------|--------------------------|---|-----------------------|---------------------------|--|--------------------------------|--|--------------------------------------|--------------------------------------|----------------------------------|------------------------------------|-----------------------------|--------------------------------------|----------------------------|---|
|   | Unit 1: Computer Applications in Art and Design | Unit 2: Historical and Contextual Referencing | Unit 3: Professional Studies | Unit 4: Ideas Generation | Unit 5: Critical Study | Unit 6: Ideas in Context | Unit 7: Drawing Techniques and Approaches | Unit 8: Design Method | Unit 9: Design Principles | Unit 10: Products, Marketing and Advertising Media | Unit 11: Advertising Campaigns | Unit 12: Art Direction for Advertising | Unit 13: Copywriting for Advertising | Unit 14: Developing a Personal Style | Unit 15: Referencing and Sources | Unit 16: Communicating with Images | Unit 17: Typographic Skills | Unit 18: Advanced Typographic Design | Unit 19: Typographic Ideas | Unit 20: Exploring Mass Text Applications |
| W: Create and maintain safe and effective working relationships                 | ✓   |   | ✓                            |                          |                        | ✓                        |   |                       |                           | ✓  |                                | ✓                                      | ✓                                    |                                      |                                  | ✓                                  |                             |                                      |                            |   |
| 3P: Realise design prototypes   |   |   |                              |                          |                        |                          |   |                       | ✓                         | ✓  |                                |  |                                      |                                      |                                  |                                    |                             |                                      |                            |   |
| 3R: Plan and contribute to the realisation of final design or design product(s) |   |   |                              |                          |                        | ✓                        |   | ✓                     |                           |  |                                |  |                                      |                                      |                                  |                                    |                             |                                      |                            |   |
| F: Undertake freelance work   |   |   |                              |                          |                        |                          |   |                       |                           |  |                                |  |                                      | ✓                                    | ✓                                |                                    |                             |                                      |                            |   |
| S: Sell and promote designs and design services                                 |   |   |                              |                          |                        |                          |   |                       |                           | ✓  | ✓                              |  |                                      |                                      |                                  |                                    |                             |                                      |                            |   |

| HND/C titles<br>NVQ unit titles   | Unit 21: Image Manipulation Applications | Unit 22: Editorial Design | Unit 23: Corporate Identity | Unit 24: Multimedia Design and Authoring | Unit 25: Multimedia Web Authoring | Unit 26: Animation Techniques | Unit 27: Visual Communication | Unit 28: Cultural Interpretation | Unit 29: Packaging | Unit 30: Working in the Digital Environment | Unit 31: Business Practice | Unit 32: Managing the Design and Production Process |
|---|--|---------------------------|-----------------------------|--|-----------------------------------|-------------------------------|-------------------------------|----------------------------------|--------------------|---|----------------------------|---|
| 31: Clarify briefs and research information                             | ✓  |                           | ✓                           | ✓  |                                   |                               | ✓                             | ✓                                | ✓                  |   |                            |   |
| 32: Develop design ideas using materials, processes and technology      | ✓  |                           |                             |  | ✓                                 |                               |                               |                                  |                    | ✓   |                            |   |
| 33: Develop and present suitable design responses                       |  | ✓                         |                             |  |                                   |                               |                               | ✓                                |                    |   |                            |   |
| 34: Produce and present detailed design proposals                       | ✓  | ✓                         |                             |  |                                   |                               |                               |                                  |                    | ✓   |                            |   |
| 3D: Research design trends and developments in materials and technology | ✓  |                           |                             |  |                                   |                               | ✓                             |                                  |                    |   |                            |   |
| 3M: Plan and manage design work   |  |                           |                             | ✓  | ✓                                 |                               |                               | ✓                                | ✓                  | ✓   |                            | ✓   |
| W: Create and maintain safe and effective working relationships         |  |                           |                             |  |                                   |                               |                               |                                  |                    |   |                            | ✓   |
| 3P: Realise design prototypes   |  |                           | ✓                           |  |                                   | ✓                             | ✓                             |                                  | ✓                  |   |                            |   |

| <div style="text-align: center;">HND/C titles</div> <div style="text-align: left;">NVQ unit titles</div> | Unit 21: Image Manipulation Applications | Unit 22: Editorial Design | Unit 23: Corporate Identity | Unit 24: Multimedia Design and Authoring | Unit 25: Multimedia Web Authoring | Unit 26: Animation Techniques | Unit 27: Visual Communication | Unit 28: Cultural Interpretation | Unit 29: Packaging | Unit 30: Working in the Digital Environment | Unit 31: Business Practice | Unit 32: Managing the Design and Production Process |
|--|--|---------------------------|-----------------------------|--|-----------------------------------|-------------------------------|-------------------------------|----------------------------------|--------------------|---|----------------------------|---|
| 3R: Plan and contribute to the realisation of final design or design product(s)                          |  |                           |                             |  |                                   |                               |                               |                                  |                    |   |                            | ✓   |
| F: Undertake freelance work  |  |                           |                             |  |                                   |                               |                               |                                  |                    |   | ✓                          |   |
| S: Sell and promote designs and design services  |  |                           |                             |  |                                   |                               |                               |                                  |                    |   | ✓                          |   |

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