BTEC
HIGHER NATIONALS

Art & Design (DIGITAL DESIGN)

YES PROFESSIONAL ADVANCEMENT CENTER

Specification

First Teaching from September 2018

First Certification from 2019

Higher National Certificate Lvl 4

Higher National Diploma Lvl 5

Pearson

HND Art and Design (Digital Design) – DNXT8

SN	Type	U. No	Unit Title	Level	Credit	CODE
YEAR – 1						
1	Core	1	Professional Development	4	15	L/615/3512
2	Core	2	Contextual Studies	4	15	R/615/3513
3	Core	3	Individual Project (Pearson-set)	4	15	Y/615/3514
4	Core	4	Techniques & Processes	4	15	D/615/3515
5	Core	12	Screen-based Practices	4	15	T/615/3522
6	Core	18	Digital Design Practices	4	15	J/615/3590
7	Optional	19	Packaging Design	4	15	D/615/3529
8	Optional	24	Visual Merchandising	4	15	K/615/3534
YEAR - 2						
9	Core	32	Professional Practice	5	15	J/615/3542
10	Core	33	Applied Practice Collaborative Project	5	30	R/615/3544
11	Core	41	Advanced Digital Design Studies	5	30	L/615/3591
12	Optional	47	Branding & Identity	5	15	Y/615/3559
13	Optional	52	Moving Image	5	15	K/615/3579
14	Optional	60	Digital Animation	5	15	K/615/3596

Unit 1:   Professional Development

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

Introduction

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

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

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

Learning Outcomes

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

1 Explore the creative industries professions, through research into historic and contemporary precedent

2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries

3 Define personal development plans; highlighting areas to support specific career goals and general skills

4 Critically reflect on the achievement of personal development goals and plan for the future.

Essential Content

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

Historic development of the creative industries

Contemporary creative industries

Creative industries professions

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

Careers in creative industries

Organisation structures of the creative Industries'

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

Defining career goals

Planning and Conducting a Skills Audit

Employability skills and qualities

Subject specific skills

Transferrable Skills

Type of professional development activities

SMART target setting

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

The role of reflection for creative practitioners

Methods to record reflection

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

Importance of updating professional development plans regularly

How Reflective practise can assist lifelong learning.

Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
LO3 Define personal a development plans, highlighting areas to support specific career goals and general skills		
P5 Define areas for personal professional development to support growth toward chosen career. **P6** Create a personal development plan, recognising skills and knowledge gained in education and in professional practice	**M3** Compare the types of development that may be achieved in education versus those achieved in professional practice.	**LO3 and LO4** **D2** Analyse own future development plans in relation to achievement of goals.
LO4 Critically reflect on the achievement of personal development goals and plan for the future.		
P7 Document personal professional development throughout the course of the unit. **P8** Evaluate own development achieved in relation to goals and plan for the future.	**M4** Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.	

Recommended Resources

Textbooks

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

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

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

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

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

Links

This unit links to the following related units:

3: Individual Project (Pearson-set)

32: Professional Practice

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

58: Creative Industries Placement

61: Creative Entrepreneurship

Unit 2:   Contextual Studies

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

Introduction

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

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

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

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

Learning Outcomes

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

1   Discuss the social, historical and cultural context of key art and design movements, theories and practices

2   Analyse a specific work of art or design related to own area of specialism

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

4   Present research findings, through written work, visually and orally.

Essential Content

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

Semiotics

Values and tastes

Subcultures

Advertising: the commercialisation of art and design and its power

Modernism

Postmodernism

Hypermodernism

Gender

Fluid identities

Feminism

Queer theory

Globalisation

Cultural difference

Politics

Materiality and immateriality

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

Visual analysis

Textual analysis

Inter-textual analysis

Discourse

Systems and signs

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

Primary research

Exhibition review

Film review

Object/artefact analysis

Interviews

Questionnaires

Secondary research

Finding secondary research sources

Using and referencing secondary research sources

Exhibition review

Ethics

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

Referencing and citations

Writing a bibliography and reference list

Referencing images, film and sound

Presenting

Peer review

Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics		
P4 Identify an area of art or design practice for research. **P5** Explain the importance of research ethics in art and design. **P6** Explore an area of art and design practice through different forms of research.	**M3** Assess different forms of research in relation to their potential value for art and design practice.	**LO3 and LO4** **D2** Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.
LO4 Present research findings, through written work, visually and orally.		
P7 Communicate research findings through different forms of output. **P8** Use appropriate forms of citation and referencing.	**M4** Justify research findings through the use of evidence and argument.	

Recommended Resources

Textbooks

BAUDRILLARD, J. (1994) *Simulation and Simulacra*. University of Michigan

BAYLEY, S. (1991) *Taste: The Secret Meaning of Things*. Faber and Faber

BUTLER, J. (1990) *Gender Trouble*. Routledge

CONNOR, S. (2011) *Paraphernalia: The Curious Lives of Magical Things*. Profile Books: UK

CORNELL, L. and HALTER, E. (2015) *Mass Effect: Art and the Internet in the Twenty First Century*. Massachusetts: Massachusetts Institute of Technology

DUNNE, A. and RABY, F. (2014) *Speculative Everything: Design, Fiction and Social Dreaming*. MIT Press: New York

EVANS, C. (2007) *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press

HALL, S. (1997) 'The Spectacle of the "other"' in HALL, S. (Ed.) *Representation: Cultural Representations and Signifying Practices*. London: Sage

HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Routledge

MEIGH-ANDRES, C. (2013) *A history of video art*. London: Bloomsbury

MESCH, C. (2013) *Art & Politics*. London: IB Tauris & Co Ltd

MILLER, D. (2010) *The Comfort of Things*. Cambridge: Polity Press

MILLER, D. (2011) *Tales from Facebook*. Cambridge: Polity Press

STURKEN, M. and CARTWRIGHT, L. (2001) *'Commodity Culture and Commodity Fetishism' in Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

Journals

Art Monthly

A-N Magazine

Art Review

Beauty Papers

British Art Journal

British Journal of Photography

Creative Review

Design Week

Elephant

Fashion Theory Journal, Berg Oxford

Fashion Practice Journal, Berg Oxford

Flash Art

Frieze

Idea

Journal of Material Culture Sage

Journal of Design History Oxford University Press

The Burlington Magazine

The International Journal of Fashion Studies, Intellect

Source

View

Links

This unit links to the following related units:

1: Professional Development

3: Individual Project (Pearson-set)

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 3:   Individual Project (Pearson-set)

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

Introduction

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

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

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

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

Learning Outcomes

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

1   Examine specialist area of creative practice within historical and contemporary contexts

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

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

4   Evaluate work in relation to an identified area of specialism in the creative industries.

Essential Content

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

Primary and secondary research

Thematic research (visual and contextual references)

Research ethics and working practices

Examples of opportunities within creative practice

Visual, auditory and performance

Interpretation and evaluation of contexts

Galleries and exhibitions

Competitions

Journals

Direct selling shows

Online and social media

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

Project and time management plans

The elements and principles of art and design

Materials, techniques and processes

2D, 3D and Time-based creative practice

Suitability of selected materials, techniques and processes

Health, safety, and safe working practices

Design reports and project evaluations

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

Examples of presentation formats

Understanding audiences

Industry standard presentation software

Hierarchy of text-based and visual information

Presentation timing, structure and delivery

Selection and editing of content

Presentation skills

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

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

Industry specific terminology

Reflective practice

Project diary/journal

Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
LO3 Present an art and design solution, including a portfolio of development work, in response to a given brief		
P5 Present a resolved project outcome to an audience. **P6** Use industry standard presentation software.	**M3** Justify art and design outcomes through discourse and debate.	**LO3 and LO4** **D2** Present art and design solutions, based on a given brief, that shows critical reflection of the application of skills and process, highlighting areas of good practice and those for improvement.
LO4 Evaluate own work in relation to identified area of specialism in the creative industries.		
P7 Explore how own work relates to historical and contemporary precedents.	**M4** Discuss the relationship between own techniques and processes and those of precedents.	

Recommended Resources

Textbooks

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

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

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

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

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

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

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

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

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

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

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

32: Professional Practice

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

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 4: Techniques & Processes

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

Introduction

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

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

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

Learning Outcomes

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

1   Evaluate a given brief to identify stakeholder requirements and areas for investigation and research

2   Explore concepts, materials and processes through experimentation and testing

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

4   Assess own process and outcomes, based on reflection and feedback of others.

Essential Content

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

Reading a brief

Stakeholder requirements

Stakeholder needs

Audience needs

Identifying context

Physical

Social

Cultural

Economic

Political

Research

Visual

Contextual

Historical

Material

Active

Drawing/sketching

Making

Conceptual

LO2 Explore concepts, materials and processes through experimentation and testing

Concept development

Experimentation

Sketching

Materials

Processes

Testing

Material testing

Conceptual testing

User testing

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

Finished work

Protocols

Portfolio/Development work

Design development

Creative cycle

Design iteration

Review

Presentation formats

Mounted/hung work

Display systems

Document presentations

Audio-visual presentation

Performance

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

Reflection

Annotation

Critique

Journals and log

Structured reflection

Feedback

Peer feedback

Tutor feedback

Client feedback

User feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research		
P1 Evaluate a brief to identify stakeholder requirements. **P2** Discuss the role of context in an art and design brief.	**M1** Explore the way that the context of an art and design project informs the research that will be undertaken.	**LO1 and LO2** **D1** Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context.
LO2 Explore concepts, materials and processes through experimentation and testing		
P3 Develop a conceptual position, based on the context of an art and design brief. **P4** Explore materials and processes through experimentation and testing.	**M2** Evaluate results of experiments and testing to improve work through an iterative process.	

Pass	Merit	Distinction
LO3 Present a body of work that includes evidence of development process, as well as final outcomes		
P5 Present finished work in response to an art and design brief. **P6** Prepare a portfolio of development work in support of final proposals.	**M3** Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.	**LO3 and LO4** **D2** Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.
LO4 Assess own process and outcomes, based on reflection and feedback of others.		
P7 Gather feedback from others to inform evaluation of own work. **P8** Reflect on own process and outcomes.	**M4** Evaluate own reflection, and the feedback of others, to identify areas for further development.	

Recommended Resources

Textbooks

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

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

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

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

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

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

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

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

Links

This unit links to the following related units:

5: 3D Practices

8: Pattern Cutting & Garment Making

9: Fashion & Textiles Practices

11: Photographic Practices

12: Screen-based Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

19: Packaging Design

20: Ceramic & Glass

Unit 18: Digital Design Practices

Unit code	J/615/3590
Unit level	4
Credit value	15

Introduction

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

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

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

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

Learning Outcomes

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

1   Investigate the use of digital design principles in the production of user experiences, through research and analysis

2   Develop a usability strategy, integrating interface design and user experience, in response to a brief

3   Produce a digital design product, based on a usability strategy, in response to a brief

4   Present a digital design interface for user-testing and evaluation.

Essential Content

LO1 Investigate the use of digital design principles in the production of user experience, through research and analysis

Design Principles and purposes

Informative

Recording

Broadcasting

Entertainment

Social

Codes and conventions

Research methods

Test Screening

Questionnaire

Survey methods

Comparison

Similar and existing

Hits and views

Reports

Context

Demographics and psychographics

Platforms

Web

Mobile

App

Constraints

Compatibility

Regulators

Accessibility

LO2 Develop a usability strategy, integrating interface design and user experience, in response to a brief

Usability and experience

Narrative

Continuity

Accessibility

Navigational structure

Responsiveness

Audience expectations

Experience

Feedback

Contribution

Interaction

Visual

Audio

Tactile/Haptic

Inertia

Sensors

Visual elements of interface

Placement

Ergonomics and anthropometrics

Typography

Identity

Structure

Hierarchy of information

Transitions and animation

LO3 Produce a digital design product, based on a usability strategy, in response to a brief

Prototyping design iteration and development

Prototyping applications

Wire-framing

Flowmap

Revision

Consultation

Management

Efficiency

Automation

Collaboration

Organisation

Assets

Quality control

Production methods

Image production

Manipulation

Compatibility

WISYWIG

Cloud based

Templates

Themes

Content Management System

Release

Optimisation

Export

Visuals

Assets

Directories

Delivery

LO4 **Present a digital design interface for user-testing and evaluation**

Testing and review

Emulation

Device

Backwards compatibility

Usability

Alpha and beta groups

Design development stages

Application marketplace

System guidelines

Marketplace policies

Project evaluation

Relationship to competition

Production processes

Fitness for purpose

Target market

Relationship to brief

Initial proposal

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the use of digital design principles in the production of user experience, through research and analysis		
P1 Explore digital design principles. **P2** Assess the role of user-experience within digital design.	**M1** Evaluate interface designs and user-experience in relation to accessibility and usability.	**LO1 and LO2** **D1** Create a usability strategy, integrating a critical evaluation of constraints and opportunities in relation to an aesthetic character aligned with client needs.
LO2 Develop a usability strategy, integrating interface design and user experience, in response to a brief		
P3 Identify client and user needs, through research and testing. **P4** Develop a usability strategy, for a digital design product, based on client and user needs.	**M2** Produce static visuals, to explain a usability strategy, highlighting key features of user-experience in relation to client profile.	

Pass	Merit	Distinction
LO3 Produce a digital design product, based on a usability strategy, in response to a brief		**LO3 and LO4**
P5 Use wire-framing and prototyping to test interface designs. **P6** Design a functional interface in response to a brief.	**M3** Develop a digital design product, through the application of quality control measures, usability testing and revision.	**D2** Present a final digital design product; that coordinates aesthetic direction with usability and accessibility, based on critical analysis of systematic testing.
LO4 Present a digital design interface for testing and evaluation.		
P7 Present a functional digital design interface, in a format that allows for user-testing. **P8** Evaluate user-testing results; highlighting examples of good practice and areas for improvement.	**M4** Apply systematic and market relevant testing measures to an interface.	

Recommended Resources

Textbooks

ANDERSON, S.P. (2011) *Seductive interaction design: Creating playful, fun, and effective user experiences*. Berkeley, CA: New Riders Publishing.

BANAG, C. and WEINHOLD, J. (2014) *Essential mobile interaction design: Perfecting interface design in mobile apps*. United States: Addison-Wesley Educational Publishers.

GREEVER, T. (2015) *Articulating design decisions: Communicate with Stakeholders, keep your sanity, and deliver the best user experience*. United States: O'Reilly Media, Inc.

KRISHNA, G. (2015) *The best interface is no interface: The simple path to brilliant technology*. Upper Saddle River, NJ, United States: New Riders Publishing.

LEVY, J. (2015) *UX strategy: How to devise innovative digital products that people want*. Sudbury, MA, United States: O'Reilly Media, Inc.

LAL, R. (2013) *Digital design essentials: 100 ways to design better desktop, web, and mobile interfaces*. Gloucester, MA: Rockport Publishers.

NAHAI, N. (2012) *Webs of influence: The psychology of online persuasion.* Harlow, England: Pearson Education.

NEIL, T. (2014) *Mobile design pattern gallery: Ui patterns for mobile applications. 2nd ed*. United States: O'Reilly Media, Inc.

PATTON, J., COOPER, A. and CAGAN, M. (2014) *User story mapping: Building better products using agile software design*. Bloomington, IN, United States: O'Reilly Media, Inc.

SENDPOINTS (ed.) (2015) GUI: *Graphical user interface design.* United States: Gingko Press.

YAYICI, E. (2014) *UX design and usability mentor book: With best practice business analysis and user interface design tips and techniques*. United States: Emrah Yayici.

Websites

Uxapprentice.com	UK Apprentice (Training)
UXmastery	UX Mastery (Training/Reference)
Springboard.com	Springboard (Reference)
Smashingmagazine.com	Smashing Magazine (Reference)
Creativebloq.com	Creative Bloq (Reference)

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

12: Screen-based Practices

13: Typography

24: Visual Merchandising

29: Workflows

31: Visual Narratives

32: Professional Practice

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

39: Advanced Graphic Design Studies

41: Advanced Digital Design Studies

45: Web Design

47: Branding & Identity

48: Conceptual Practice

49: Art Direction

52: Moving Image

53: Workflows & Management

56: Project Management

57: 3D Modelling & Rendering

58: Creative Industries Placement

59: User-testing for Design

60: Digital Animation

61: Creative Entrepreneurship

Unit 19:   Packaging Design

Unit code	D/615/3529
Unit level	4
Credit value	15

Introduction

Packaging is a key element in the marketing and distribution of products. It has a rich history interwoven into the developments of trade and culture, from early forms, where leaves were used to transport goods, to the range of contemporary forms that have become part of the advertising and promotion of goods. A packaging designer responds to innovations, in both materials and forms not only to find ways to entice the customer, but also to better protect the product. The designer also has an ethical responsibility to consider the environmental impact and sustainability issues surrounding the packaging.

The aim of this unit is to provide students with a greater appreciation for the function of packaging; to advertise the product, to protect the product and to facilitate use of the product. Students will examine both historical and contemporary ways that packaging has fulfilled these functions.

Students will then design a packaging prototype considering the impact of; function, audience and context of the product on the design solution.

The knowledge, understanding and skills gained in this unit will help students gain transferable skills that could be applied to other projects in the future.

Learning Outcomes

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

1   Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent

2   Evaluate the requirements for packaging in response to a brief

3   Develop packaging prototypes in support of a given product

4   Present a product packaging strategy for a given product.

Essential Content

LO1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent

Product Protection

Product Containment

Transport/Packing

Stacking, combining and connection

Communication

Product Advertising

Graphic presentation

Retail Display

Audience attention

Competition

Trends

Legal requirements

Codes and conventions

Ethics

Sustainability

Materials

Accessibility

Durability

Re-usability

LO2 Evaluate the requirements for packaging in response to a brief

Context considerations

Historical, traditional, contemporary, packaging in nature, technological developments, consumer needs, product characteristics; solid, liquid, perishable

Function considerations

Containment, protection, information, storage, display, transportation, production, environmental, health and safety, point of sale, presentation, enhancement, visual argument, enticement, appeal, visual/tactile communication, target consumer/user

Category considerations

Beauty and health, beverage, books & media, clothing & fashion, food, home and garden, office & art supply, pet, promotional, technology, toy and game

Form considerations

Construction; function; life-cycle; disposal; materials; natural, manufactured, sustainable, recycled, bio-degradable, renewable, properties and characteristics; costs

Substrate considerations

Aluminium, bag and film, fabric, glass bottle, jar, paper & carton, plastic bottle, plastic & pvc packaging, pouch, specialty, sustainable, tin, metal, foil, tube, wood.

Manufacturing considerations

Processes: manufacture eg Cutting, folding, joining, filling, closing, labelling, handling, health and safety considerations

Technology: tooling: shrink-wrapping, foil packaging, injection, moulding, printing, laser cutting, milling

LO3 **Develop packaging prototypes in support of a given product**

Design development

Product dimensions

Maquettes

CAD drawings

Material selection

Sustainability

Production

Distribution

Display context

Export protocols

Distribution to producer

LO4 Present a product packaging strategy for a given product

Advertise the product

Packaging as advertising at point of sale

To protect the product

Product characteristics, substrate considerations

Facilitate use of the product

Instructional surface graphics

Ergonomics

Transportation of goods

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain how the functions of packaging impact on its design, with reference to historical and contemporary precedent		
P1 Discuss the development of packaging design through historic and contemporary contextual research. **P2** Explain how packaging is used to advertise, protect and facilitate the use of products.	**M1** Analyse specific examples of packaging, in relation to aspects of promotion, function and design.	**D1** Evaluate changes in packaging design, over time, in relation to changes in the function of packaging.

Pass	Merit	Distinction
LO2 Evaluate the requirements for packaging in response to a brief		**LO2, LO3 and LO4** **D2** Produce packaging design solutions, including manufacturing and technical data, that reflects critical awareness of product and client needs, and the coordination of material, form and graphics.
P3 Evaluate the physical requirements for packaging of a given product. **P4** Analyse the packaging of competing products, and the use of packaging in their promotion. **P5** Identify the audience for a given product, through client and market research.	**M2** Examine the relationship between audience, product and marketing strategy in determining packaging parameters.	
LO3 Develop packaging prototypes in support of a given product		
P6 Use drawing, models and a range of materials to experiment with packaging form factors. **P7** Explore surface graphics options for the packaging of a given product.	**M3** Assess prototypes in order to define a strategy for a finished packaging design proposal.	
LO4 Present a product packaging strategy for a given product.		
P8 Prepare final graphics, prototypes and mock-ups for a packaging strategy. **P9** Present a packaging strategy to a specified audience.	**M4** Discuss how a packaging strategy responds to a marketing strategy and competition.	

Recommended Resources

Textbooks

BOKU, S. (2008) *Package Form and Design: Encyclopedia of Paper-Folding Design. 3rd ed*. Tokyo: PIE Books.

DUPUIS, S. and SILVA, J. (2011) *Package Design Workbook*. Beverly: Rockport Publishers.

GRIP (2013) *Best Practices for Graphic Designers, Packaging*. Beverly: Rockport Publishers.

JACKSON, P (2012) *Structural Packaging: Design Your Own Boxes and 3D Forms*. London: Laurence King.

KLIMCHUK, M. and KRASOVEC, S. (2012) *Packaging Design: Successful Product Branding From Concept to Shelf. 2nd ed*. Hoboken: John Wiley & Sons Inc.

STEWARD, B. (2007) *Packaging Design. London*: Laurence King.

Website

www.thedieline.com   The Dieline – Branding & Packaging Design
                          (General Reference)

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

6: Materials & Structures

7: Computer Aided Design (CAD)

12: Screen-based Practices

13: Typography

14: Graphic Design Practices

18: Digital Design Practices

24: Visual Merchandising

28: Communication in Art & Design

29: Workflows

30: Surface Design

31: Visual Narratives

32: Professional Practice

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

39: Advanced Graphic Design Studies

41: Advanced Digital Design Studies

42: Styling

46: Technical Drawing

47: Branding & Identity

54: Professional Modelmaking

58: Creative Industries Placement

59: User-testing for Design

61: Creative Entrepreneurship

62: Trend Forecasting

Unit 24: Visual Merchandising

Unit code	K/615/3534
Unit level	4
Credit value	15

Introduction

Visual merchandising is critical to the retail sector as it is the primary means by which we inspire shoppers, encouraging them to buy and increase sales. Visual merchandising may play different roles. For the producer of goods, it provides a means by which we may seek to make merchandise desirable, explain new products and highlight the features of products. For a retailer, visual merchandising may promote the image of the store/outlet, show the range on offer, encourage customers into the store or help consumers to locate goods within the store.

Through this unit, students will explore this variety of roles and the techniques used to support visual merchandising. Students will be introduced to historical and contemporary movements and examine the ways in which the time, place and conditions of production influence and shape visual merchandising.

Learning Outcomes

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

1   Discuss visual merchandising through historic and contemporary precedents

2   Evaluate an identified brand or product to determine the context for a visual merchandising strategy

3   Develop a visual merchandising strategy based on market research

4   Present a visual merchandising strategy for a given product/brand.

Essential Content

LO1 Discuss visual merchandising through historic and contemporary precedents

Historical and contemporary brands

Visual merchandising campaigns

Promotional designs

Promotional material and advertising used in either fashion or graphics

Environment issues

Visual merchandising and ethics

Exhibition design

LO2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy

Critical and evaluation strategies

Market research

Client feedback

Focus groups

In-store testing

Client needs

Increased sales

Shifting profile

New product awareness

Consumer desire/aspiration

Strategy

Aims

Planning and time management

Concept designs, scale models and prototypes

LO3 Develop a visual merchandising strategy based on market research

Project Management

Working with feedback

Managing finances

Commissioning creatives

Concept designs, scale models and prototypes

Feedback

Client

Customer

LO4 Present a visual merchandising strategy for a given product/brand

Proposal Presentation

Written

Visual

Window display

Setting up backdrops, locations and space

Health and safety

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss visual merchandising through historic and contemporary precedents		
P1 Explore visual merchandising through a review of promotional material and advertising. **P2** Examine the way that visual merchandising may respond to broader environmental and social issues.	**M1** Evaluate the relationship between visual merchandising, advertising and promotion.	**LO1 and LO2** **D1** Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.
LO2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy		
P3 Carry-out market research for given product/brand. **P4** Discuss the key features of a given brand/product that define its position in the market.	**M2** Compare a given brand/product, and its position in the market, with that of its competition.	

Pass	Merit	Distinction
LO3 Develop a visual merchandising strategy based on market research		**LO3 and LO4** **D2** Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.
P5 Develop visual material, in support of a visual merchandising strategy. **P6** Present a visual merchandising strategy to a range of users/customers, to gain market feedback.	**M3** Iteratively revise and test a visual merchandising strategy based on market feedback.	
LO4 Present a visual merchandising strategy for a given product/brand.		
P7 Prepare finished material for a visual merchandising strategy. **P8** Present a visual merchandising strategy to a defined audience.	**M4** Evaluate how a visual merchandising strategy relates to product/brand identity.	

Recommended Resources

Textbooks

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

CROW, D. (2010) *Visible Signs: An Introduction to Semiotics in the Visual Arts*. 2nd ed. Bloomsbury Publishing. AVA Publishing, SA.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

GOWEREK, H. and MCGOLDRICK, P.J. (2015) *Retail Marketing Management: Principles and Practice*. Harlow: Pearson Education Limited.

HOLLIS, R. (2001) *Graphic Design: A Concise History*. 2nd ed. Thames & Hudson.

MAUREEN, M. (2012) *Interior Design Visual Presentation A Guide to Graphics, Models and Presentation Techniques*. John Wiley & Sons.

MOORE, G. (2012) *Basics Fashion Management 02: Fashion Promotion: Building a Brand Through Marketing and Communication*. Bloomsbury Publishing, AVA Publishing, SA.

MORGAN, T. (2014) *Visual Merchandising*. 2nd ed. Laurence King Publishing.

MORGAN, T. (2015) *Visual Merchandising: Windows and In-store Displays for Retail*. 3rd ed. Laurence King Publishing.

PRICKEN, P. (2008) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. 2nd ed. Thames & Hudson.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

12: Screen-based Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

19: Packaging Design

20: Ceramic & Glass

21: Accessories

22: Printmaking

23: Fashion Collection

28: Communication in Art & Design

30: Surface Design

31: Visual Narratives

32: Professional Practice

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

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

42: Styling

47: Branding & Identity

55: Jewellery Design

58: Creative Industries Placement

61: Creative Entrepreneurship

62: Trend Forecasting

Unit 32:   Professional Practice

Unit code	J/615/3542
Unit level	5
Credit value	15

Introduction

An essential aspect of good professional practice is the in-depth analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (*Unit 1: Professional Development*), students explored the broad areas of personal and professional development and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employment.

Topics included within this unit are career plans, CV writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

On successful competition of this unit, students will gain knowledge, understanding and the skill set that will increase their career opportunities.

Learning Outcomes

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

1   Review own skills and abilities in support of future employment or self-employment

2   Investigate business structures, legal frameworks and legislation to construct a business plan

3   Develop material to support future employment or self-employment

4   Present own skills, abilities and work to an employer or client.

Essential Content

LO1 Review own skills and abilities in support of future employment or self-employment

Personal Development Plan

Career aspirations

Mapping own skills to specific job roles

Career trends

Career options

Work shadowing or placement

LO2 Investigate business structures, legal frameworks and legislation to construct a business plan

Small business models

Mission statement

Market needs

Market approach

USP

Costing of creative work

Cash flow forecast

Art/Creative Professional bodies

Membership

Grants

Residencies/Internships

Tax liabilities

Tax/VAT

Self-employed/Sole trader

Legalities

Public liability insurance

Professional indemnity insurance

Record keeping / contracts

Intellectual property (e.g. copyright and licensing laws)

LO3 **Develop material to support future employment or self-employment**

Portfolio

Print

Digital

Still/moving

Social Networking

Facebook, Instagram, twitter

Professional networking

Behance, LinkedIn

Blogging

Marketing material

Competitions

Contacting employers

CV

Letters of application

Artist/Personal statement

LO4 **Present own skills, abilities and work to an employer or client**

Client interview/presentation

Preparing for interview

'Dress for success'

Getting interview feedback

Reflection and evaluation of own work & development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Review own skills and abilities to support future employment or self-employment		**LO1 and LO2**
P1 Evaluate own skills and abilities related to future employment aspirations. **P2** Explore career opportunities specific to specialist area of study.	**M1** Create a career plan, recognising progression opportunities.	**D1** Evaluate own skills, abilities and development needs for future employment or self-employment.
LO2 Investigate business structures, legal frameworks and legislation to construct business plan		
P3 Explore business structures, legal frameworks and legislation related to the creative industries. **P4** Develop a business plan related to own area of specialist study.	**M2** Evaluate a business plan in relation to existing and projected market forces.	

Pass	Merit	Distinction
LO3 Develop material to support future employment or self-employment		
P5 Create a portfolio of work, highlighting creative and technical skills. **P6** Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.	**M3** Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.	**LO3 and LO4** **D2** Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.
LO4 Present own skills, abilities and work to an employer or client.		
P7 Present portfolio of work to a potential employer or client. **P8** Justify suitability for employment or project appointment based on experience, education and skills.	**M4** Evaluate own skills and knowledge based on analysis of employer or client feedback.	

Recommended Resources

Textbooks

BODIN, F.D. (1993) *The freelance photographer's handbook: A comprehensive fully illustrated guide*. United States: Amherst Media.

BRANAGAN, A. and DYSON, J. (2011) *The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals*. London: Bloomsbury USA Academic.

BROOK, T., SHAUGHNESSY, A., BOS, B. and GOGGINS, J. (2009) *Studio culture: The secret life of the graphic design studio*. London: Laurence King.

BURNS, L.D., MULLET, K.K. and BRYANT, N.O. (2011) *The business of fashion: Designing, manufacturing, and marketing*. 4th ed. New York: Bloomsbury [distributor].

CLARKE, S. (2011) *Textile design: Portfolio series*. London: Laurence King Publishing.

CONGDON, L. (2014) *Art, Inc.: The essential guide for building your career as an artist*. United States: Chronicle Books.

EVANS, V. (2015) The FT essential guide to writing a business plan. United Kingdom: FT Publishing International.

ILASCO, M.M., CHO, J.D. and ILASCO, C. (2010) *Creative, inc.: The ultimate guide to running a successful freelance business*. San Francisco: Chronicle Books.

KLEON, A. (2014) *Show your work!: 10 ways to share your creativity and get discovered*. Workman Publishing.

MARTIN, M.S. (2009) *Field guide: How to be a fashion designer*. United States: Rockport Publishers.

MILTON, A. and RODGERS, P. (2011) *Product design*. United Kingdom: Laurence King Publishing.

PIOTROWSKI, C.M. and FASID. (2013) *Professional practice for interior designers*. 5th ed. United States: Wiley, John & Sons.

PRITCHARD, L. (2012) *Setting up a successful photography business: How to be a professional photographer*. London: Bloomsbury USA Academic.

REES, D. and BLECHMAN, N. (2008) *How to be an illustrator*. London: Laurence King Publishers.

RICHARD, D. (2013) *How to start a creative business: The jargon-free guide for creative entrepreneurs*. United Kingdom: David & Charles.

RUSTON, A. (2013) *The artist's guide to selling work*. *2nd ed*. London: Bloomsbury Academic.

SCHON, D. (1984) *The Reflective Practitioner*. Basic Books, Inc.

SHAUGHNESSY, A. (2010) *How to be a graphic designer: Without losing your soul*. London: Laurence King Publishing.

STERN, S. and THE ASSOCIATION OF ILLUSTRATORS (2008) *The illustrator's guide to law and business practice* (association of illustrators). London: AOI, Association of Illustrators.

TAYLOR, F. (2013) *How to create a portfolio and get hired: A guide for graphic designers and illustrators*. 2nd ed. London: Laurence King Publishing.

THOMAS, G. and IBBOTSON, J. (2003) *Beyond the lens: Rights, ethics and business practice in professional photography*. 3rd ed. London: Association of Photographers.

Websites

www.designcouncil.org.uk	The Design Council (General Reference)
www.csd.org.uk	The Chartered Society of Designers (General Reference)
www.thefia.org	The Fashion Industry Association (General Reference)
www.texi.org	The Textile Institute (General Reference)
www.the-aop.org	The Association of Photographers (General Reference)
www.aiga.org	The professional association for design (General Reference)
www.creativeguild.org.uk	The Creative Guild (General Reference)
www.istd.org.uk	The International Society of Typographic Designers (General Reference)
www.theaoi.com	Association of Illustrators (General Reference)
www.artworkersguild.org	The Art Workers' Guild (General Reference)
creativeskillset.org	Creative Skillset (General Reference)

Links

This unit links to the following related units:

1: Professional Development

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

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

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 33: Applied Practice – Collaborative Project (Pearson–set)

Unit code	R/615/3544
Unit level	5
Credit value	30

Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement through a project that brings together different skills from across the creative industries. Based on a Pearson-set theme, students will develop (in negotiation with tutors) their own direction for the project.

The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative practice through industry, competitions, cultural organisations, community-based groups, non-governmental organisations and charities. Students may work in small groups, with external partners, or collaborate as an entire cohort in order to produce a collaborative outcome, while recognising their own contribution.

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

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

Learning Outcomes

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

1   Evaluate own and group skills, in support of a collaborative team

2   Plan and manage a collaborative project, based on a Pearson-set theme

3   Present collaborative project outcomes, highlighting own contributions

4   Critically evaluate own work, and the work of others in a collaborative project.

Essential Content

LO1 Evaluate own and group skills, in support of a collaborative team

Skills auditing

Roles and responsibilities

Skills auditing

Belbin Team Inventory

Myers Briggs Personality Type Indicator

LO2 Plan and manage a collaborative project, based on a Pearson-set theme

Project Types

Industry – Live projects / Consortia bids

Competitions

Cultural organisations

Community art or design projects

Non-governmental organisations

Charitable organisations

Exhibitions

Public and community art

Trans-disciplinary projects

Collaborative networks and relationships

Project Managing

Project and time management plans

Records of discussions

Effective communication in project teams

Project Issues

Target audience

Location and scale of project

Materials, Techniques and processes

Intellectual property

Cultural and ethical considerations

Community and social engagement

Health and safety

LO3 Present collaborative project outcomes, highlighting own contributions

Presentation Formats

Exhibition

Installation

Performance

Report

Digital Presentation

Presentation Techniques

Individual presentation

Collaborative presentation

LO4 Critically evaluate own work, and the work of others in a collaborative project

Reflective practice

Schön's 'The Reflective Practitioner'

Gibbs' 'Reflective Cycle'

Reflection vs Description

Reflection in practice

Project life cycle

Post implementation review

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Evaluate own and group skills, in support of a collaborative team		
P1 Evaluate own skills and the skills of others through skills auditing and review. **P2** Develop identified roles and responsibilities within a team.	**M1** Discuss the allocation of roles within a collaborative team to meet overall project needs.	**D1** Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.

Pass	Merit	Distinction
LO2 Plan and manage a collaborative project, based on a Pearson-set theme		**LO2, LO3 and LO4** **D2** Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.
P3 Develop a project plan/workflow, highlighting time, human and physical resources required. **P4** Communicate ethical approaches to intellectual property for creative content. **P5** Individually document own contributions and the contributions of others to the project.	**M2** Report on project progress through the recording of issues and solutions, within the project plan/workflow.	
LO3 Present collaborative project outcomes, highlighting own contributions		
P6 Communicate a resolved project, using a presentation technique appropriate to the audience. **P7** Illustrate own contributions to a collaborative project.	**M3** Justify the selection of presentation technique in relation to an audience.	
LO4 Critically evaluate own work, and the work of others in a collaborative project.		
P8 Evaluate own contribution to collaborative practice. **P9** Discuss the interactions between team members and how this has supported project outcomes.	**M4** Analyse the effect of team roles and project process on the achievement of successful outcomes.	

Recommended Resources

Textbooks

BILLING. J., LIND, M. and NILLSON, L. (eds.) (2007) *Taking the Matter into Common Hands: Contemporary Art and Collaborative Practices*. London: Black Dog.

BRANAGAN, A. (2011) *The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals*. A & C Black Publishers Ltd.

CRAWFORD, H. (2008) *Artistic Bedfellows: Histories, Theories and Conversations in Collaborative Art Practices*. London: Hamilton Books.

KAATS, E. and OPHEIJI, W. (2014), *Creating Conditions for Promising Collaborations: Alliances, Networks, Chains and Strategic Partnerships*. Heidelberg: Springer.

KWON, M. (2004) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge MA: MIT Press.

LAWSON, B. (2006) *How Designers Think: The Design Process Demystified*. *3rd ed*. OXFORD: Architectural Press.

LEVEN, P. (2005) *Successful teamwork for undergraduate and taught postgraduates working on group projects*. Maidenhead: Open University Press.

ROSE, G. (2007) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications.

RUSTON, A. (2005) *Artist's Guide to Selling Your Work*. A & C Black Publishers Ltd.

STEEDMAN, M. (ed.) and KESTER, G. (2012) *Gallery as Community: Art, Education, Politics*. Whitechapel Gallery.

THOMPSON, N. (2012) *Living as Form: Socially Engaged Art from 1991–2011*. Cambridge MA: MIT Press.

Links

This unit links to the following related units:

1: Professional Development

3: Individual Project (Pearson-set)

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 41:   Advanced Digital Design Studies

Unit code	L/615/3591
Unit level	5
Credit value	30

Introduction

In the past 25 years we have seen a rapid diversification in the way that people communicate and consume media. From the initial popularisation of the World Wide Web to present, where accessing the Internet via mobile devices now exceeds that of computers, we now interact with information and data in ways that were unimagined.

The design of web services, apps and other digital delivery systems continues to be a growth market. Among businesses, governments, and individuals there is an increasing awareness of the value and potential of digital design to enhance user experience and provide more effective services.

This unit supports students to explore the design and technical aspects of digital design for web services and mobile apps. Through a consideration of design principles and technologies, students will prototype and develop new systems for the distribution and consumption of information or entertainment. Emphasis is placed on the creative combination of aesthetics and technical skill to produce engaging user experiences, backed up by an awareness of how different devices and platforms meet user needs.

Learning Outcomes

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

1   Analyse a client brief to inform the development of a digital design and content strategy

2   Develop a digital design product, based on client needs in relation to a digital design and content strategy

3   Evaluate user- and market-testing, to refine a digital product toward final release

4   Present a finished digital design product, justifying the aesthetic and technical strategies.

Essential Content

LO1 Analyse a client brief to inform the development of a digital design and content strategy

Client requirements

Goals & objectives

Intended audience

Competition/market position

Content strategy

Published content

Reactive content

Proactive content

Platform strategy

Technologies

Infrastructure

Service

LO2 Develop a digital design product, based on client needs in relation to a digital design and content strategy

Web technologies

HTML5

CSS

Media queries

Responsive CSS

CSS frameworks

CSS pre-processing

Data-driven content

Database interactions

Model-view-controller

Scripting languages

Javascript

PHP

Ruby

Python

Frameworks

App technologies

Native

Hybrid

Web

App frameworks

Collaborative development

Roles

Development models

Agile

Scrum

Waterfall

Asset management

Images/graphics

Audio

Video

Text

Design and development

Wire-framing

Prototypes

Staging

Version control

LO3 Evaluate user- and market-testing, to refine a digital product toward final release

Market research

Surveys

User-experience testing

Analytics

Design iteration

Client feedback

LO4 Present a finished digital design product, justifying the aesthetic and technical strategies

Aesthetic strategy

Technical strategy

User feedback

Analytics

Future development/enhancement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse a client brief to inform the development of a digital design and content strategy		
P1 Analyse a client brief to define goals and objectives for a digital design product. **P2** Identify the target audience for a digital design product.	**M1** Compare competing companies' digital content strategy in relation to client brief.	**D1** Critically evaluate client needs and target audience to inform aesthetic and user-experience decisions, in support of a content strategy.

Pass	Merit	Distinction
LO2 Develop a digital design product, based on client needs in relation to a digital design and content strategy		
P3 Develop prototypes for user interface and data-interaction, for testing, using industry standard tools and techniques. **P4** Discuss the benefits and drawbacks of data-driven content, in relation to a client brief. **P5** Manage web/app development using version control systems and tools.	**M2** Create a responsive digital content product, that can be used across multiple devices, based on a common codebase.	**LO2 and LO3** **D2** Produce a digital design product, that employs an iterative process of design and testing, to meet client needs based on critical analysis of market research and user-testing.
LO3 Evaluate user- and market-testing, to refine a digital product toward final release		
P6 Undertake different forms of user and market testing of prototype digital design proposals. **P7** Evaluate testing results to define changes to a digital design product.	**M3** Refine and redeploy a digital design product in response to analysis of testing.	

Pass	Merit	Distinction
LO4 Present a finished digital design product, justifying the aesthetic and technical strategies.		
P8 Evaluate the way in which user and client feedback has informed the development of a digital design product. **P9** Present a finished digital design product that meets client needs through creative application of technology and assets.	**M4** Analyse the impact of user-testing and client feedback on the final development of a digital design product, highlighting ways in which the process has enhanced the outcome.	**D3** Present a digital design strategy and final product that shows a command of the synthesis of aesthetic and technical requirements in digital design.

Recommended Resources

Textbooks

AMBLER, T. and CLOUD, N. (2015*) JavaScript Frameworks for Modern Web Dev*. New York: Apress.

DUCKETT, J. (2014) *JavaScript & JQuery: Interactive front-end web development*. Indianapolis: John Wiley.

ESPOSITO, D. (2016) *Modern Web Development*. Redmond, Washington: Microsoft Press.

FRAIN, B. (2013) *Sass and compass for designers* (community experience distilled). Birmingham: Packt Publishing.

FRAIN, B. (2015) *Responsive web design with HTML5 and CSS3*. *2nd ed*. Birmingham: Packt Publishing.

Websites

https://ionicframework.com/	Ionic – App Development Framework (Reference/Tool)
https://onsen.io/	Onsen – App Development Framework (Reference/Tool)
http://framework7.io/	Framework 7 – App Development Framework (Reference/Tool)
http://www.w3schools.com/	W3Schools HTML 5 (Reference)
https://www.javascript.com/	Javascript (Reference/Tool)
http://www.w3schools.com/	W3Schools Cascading Style Sheets (Reference)
http://sass-lang.com/	Syntactically Awesome Style Sheets (Reference)
http://compass-style.org/	Compass CSS Authoring Framework (Reference/Tools)
https://jquery.com/	Jquery (Reference)
http://www.php.net	PHP Hypertext Pre-processor (Reference)
https://www.python.org/	Python Programming Language (Reference)
https://www.djangoproject.com/	Django – Python Framework (Reference)
http://emberjs.com/	Ember – Javascript Framework (Reference)

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

12: Screen-based Practices

13: Typography

14: Graphic Design Practices

15: Media Practices

18: Digital Design Practices

24: Visual Merchandising

28: Communication in Art & Design

29: Workflows

31: Visual Narratives

32: Professional Practice

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

44: Scriptwriting for Design

45: Web Design

47: Branding & Identity

48: Conceptual Practice

49: Art Direction

52: Moving Image

53: Workflows & Management

56: Project Management

59: User-testing for Design

60: Digital Animation

61: Creative Entrepreneurship

62: Trend Forecasting

Unit 47:   Branding & Identity

Unit code	Y/615/3559
Unit level	5
Credit value	15

Introduction

The consumer market is growing at pace, and a company that wants to survive has to stand out with distinction.

The brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business product or service it may be, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and to be identified. When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Analysing case studies to understand the contextualisation of brand and identity will enable students to produce industry ready artwork and branding style guidelines for the application of design. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, patent/trademark process, designing identity, logotype, and working within a client brief.

On successful completion of this unit students will be able to discuss the importance of branding and identity, showing how identity can influence the consumer, how to develop a brand identity, and how to produce style guides to be print ready for industry.

Learning Outcomes

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

1   Discuss the role of branding and identity through analysis of historical and contemporary contextual research

2   Evaluate a given brand to determine core values, mission and audience

3   Develop a style guide/branding guidelines for a given brand

4   Present a range of promotional material, using branding guidelines, in support of a given brand.

Essential Content

LO1 Discuss the role of branding and identity through analysis of historical and contemporary contextual research

Definitions of branding and identity in the creative industries

The function of branding and identity

Brand core values

Brand mission

Audience

Semiotics

Subversion of branding

Social and cultural contexts

Developing a unique brand identity

Brand awareness

Brand values

Company identity

LO2 Evaluate a given brand to determine core values, mission and audience

Company identity

Corporate message

Philosophy

Values

Mission statement

Products/services

Brand

Brand range

Brand attributes

Target market

LO3 **Develop a style guide/branding guidelines for a given brand**

Colour

palette

specifications

Typography

Font

Size

Weight

Graphics

Imagery

Illustrations

Placement

Output

Advertising

Posters

Leaflets

Brochures

Templates/Stationary

Website

LO4 **Present a range of promotional material, using branding guidelines, in support of a given brand**

Promotional material

Website

Social media

Print

Advertising

Leaflets

Business cards

Corporate report/annual report

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the role of branding and identity through historical and contemporary contextual research		
P1 Explore the development of branding through historical and contemporary examples. **P2** Analyse how a given organisation has developed their brand identity.	**M1** Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.	**LO1 and LO2** **D1** Critically analyse how branding and identity respond to broader commercial and social contexts.
LO2 Evaluate a given brand to determine core values, mission and audience		
P3 Review printed and visual material to determine core values. **P4** Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.	**M2** Illustrate the ways that core values and mission are expressed through visual material.	
LO3 Develop a style guide/branding guidelines for a given brand		
P5 Define the usage parameters for style and branding, identifying media, context and format. **P6** Produce usage guidelines showing consistency of branding and identity, in context.	**M3** Justify usage guidelines in relation to clarity of communication and client needs.	**D2** Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.

Pass	Merit	Distinction
LO4 Present a range of promotional material, using branding guidelines, in support of a given brand.		**D3** Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.
P7 Produce stationery and promotional material that communicate brand identity, based on guidelines. **P8** Present stationery and promotional material to an identified audience.	**M4** Create visual material that recognises the role of social media in promoting brand identity.	

Recommended Resources

Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. and KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands.* Beverly, MA: Rockport Publishers.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity.* Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography.* Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos.* Amsterdam: BIS Publishers, and Enfield, UK (distributor).

WHEELER, A., (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands.* 2nd ed. New York: Wiley.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

8: Pattern Cutting & Garment Making

9: Fashion & Textiles Practices

14: Graphic Design Practices

18: Digital Design Practices

19: Packaging Design

20: Ceramic & Glass

21: Accessories

23: Fashion Collection

24: Visual Merchandising

27: Textile Technology

28: Communication in Art & Design

31: Visual Narratives

32: Professional Practice

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

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

41: Advanced Digital Design Studies

42: Styling

49: Art Direction

51: Ceramic Design

55: Jewellery Design

58: Creative Industries Placement

61: Creative Entrepreneurship

62: Trend Forecasting

Unit 52:   Moving Image

Unit code	K/615/3579
Unit level	5
Credit value	15

Introduction

The term 'moving image production' encompasses a wide range of forms and products, each with specific purposes. Narrative cinema or television genres are perhaps the most familiar forms that spring to mind when discussing moving images, but the area also includes art installation, theatre backdrops, corporate or promotional video, instructional media or documentary. Recently, the costs involved in producing moving images work have fallen dramatically, opening up the area to more practitioners and forms which in turn has had an impact on conventional approaches to moving image making. The central disciplines in this area, however, remain the same: central to all forms of moving image is the idea of the purpose of the product and how it serves its audience.

This unit explores the triangular relationship between the moving image producer, the purpose or form of the product and the audience. Students will investigate a range of forms of moving image texts and analyse how they use or disrupt audience expectations before undertaking a production project in which a product is devised, planned and produced towards a negotiated brief. Students will evaluate the audience response to their work as well as its fitness for purpose.

On successful completion of this unit a student will investigate moving image theory in different forms to inform the creation of a moving image product, devise, plan and produce a moving image work, in relation to a brief, and evaluate the outcomes of a moving image development process.

Learning Outcomes

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

1   Explore theoretical frameworks to inform the creation of a moving image product

2   Devise and plan a moving image product, in response to a brief

3   Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief

4   Critically evaluate a moving image product, with regard to a brief and target audience.

Essential Content

LO1 **Explore theoretical frameworks to inform the creation of a moving image product**

Forms of moving image

Narrative production

Documentary

Advertising and promotion

Montage

Art installation

Projections

Public art

Theoretical frameworks

Genre theory

Narrative theory

Representation

The male gaze

The female gaze

Psychoanalysis and 'The Mirror'

Queer theory

Subcultures

Semiotics

Audience Theory

Polysemic texts

Preferred / negotiated and oppositional readings

Passive and active audience

Cultivation theory

Reception analysis

Codes

Symbolic

Aesthetic

Technical codes

LO2 Devise and plan a moving image product, in response to a brief

Purpose of the production

Nature of the audience

Production strategy

Schedules

Call sheets

Locations

Shot lists

Logistical documentation

Resources

Equipment

Film/Video

Sound

Lighting

Team

Camera operator(s)

Lighting

Editor

Actors

LO3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief

Camera operation

Film

Digital

Sound recording

Location sound

Studio sound

Voice-over

Post-production

Editing

Effects

Titles

LO4 Critically evaluate a moving image product, with regard to a brief and target audience

Feedback

Client

Audience

Client needs

Audience expectations

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore theoretical frameworks to inform the creation of a moving image product		
P1 Discuss a range of moving image forms and their conventions. **P2** Explore the relationship between audiences and media.	**M1** Evaluate the way in which theory, genre and form create meaning.	**D1** Critically evaluate a media product in relation to theoretical frameworks of audience and meaning.
LO2 Devise and plan a moving image product, in response to a brief		
P3 Investigate the context, audience and purpose of a moving image product, in relation to a brief. **P4** Develop a production strategy; including schedules, locations, shot lists and resources.	**M2** Justify the elements of a production strategy in relation to a brief and an intended audience.	**D2** Produce a clear production strategy for a moving image product based on critical analysis of a brief and intended audience.

Pass	Merit	Distinction
LO3 Use industry standard equipment, processes and software to produce and edit a moving image product, in response to a brief		
P5 Undertake the production of a media product using standard techniques for lighting and filming. **P6** Apply post-production techniques to finish a moving image product.	**M3** Critically evaluate interim stages of production and editing to refine a moving image product.	**LO3 and LO4** **D3** Present the outcomes of a moving image production and editing process, that shows a clear command of tools and techniques to create meaning for an intended audience.
LO4 Critically evaluate a moving image product, with regard to a brief and target audience.		
P7 Analyse a moving image product based on client and audience feedback. **P8** Evaluate how a moving image product creates meaning for an intended audience.	**M4** Discuss how post-production processes can modify meaning for a moving image product.	

Recommended Resources

Textbooks

BARKER, E. (1999) *Contemporary Cultures of Display*. New Haven & London: Yale.

BORDWELL, D., THOMPSON, K. and ASHTON, J. (1997) *Film art: An introduction (Vol. 7)*. New York: McGraw-Hill.

BROWN, B., (2013) *Cinematography: theory and practice: image making for cinematographers and directors.* Taylor & Francis.

DAWKINS, S. and WYND, I. (2009) *Video production: putting theory into practice.* Palgrave Macmillan.

HALL, S. (1997) *Representation: Cultural representations and signifying practices (Vol. 2)*. Sage.

KATZ, S.D. (1991) *Film directing shot by shot: visualizing from concept to screen.* Gulf Professional Publishing.

MERCADO, G. (ed.) (2007) *Voice & Vision: A Creative Approach to Narrative Film and DV Production.* Taylor & Francis.

MURCH, W. (2001) *In the blink of an eye: A perspective on film editing.* Silman-James Press.

STADLER, J. (2008) *Pulling focus: Intersubjective experience, narrative film, and ethics.* Bloomsbury Publishing USA. Appendices.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

10: Lighting for Photography

11: Photographic Practices

12: Screen-based Practices

14: Graphic Design Practices

15: Media Practices

18: Digital Design Practices

24: Visual Merchandising

28: Communication in Art & design

31: Visual Narratives

32: Professional Practice

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

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

42: Styling

44: Scriptwriting for Design

45: Web Design

47: Branding & Identity

48: Conceptual Practice

49: Art Direction

53: Workflows & Management

58: Creative Industries Placement

59: User-testing for Design

60: Digital Animation

Unit 60: Digital Animation

Unit code	K/615/3596
Unit level	5
Credit value	15

Introduction

Digital animation is the process used for generating frame-by-frame moving images that become animations by using specialised computer software applications for modelling and rendering. Digital animation may use 2D or 3D computer graphics and, in many ways, has become the successor to traditional 'cell' animation, rotoscoping and stop motion practices and techniques.

The rise in the use of digital animation, is due to the animators' ability to exercise greater control than in traditional animation techniques and practices. Digital animation also enables an individual animator to produce high-quality results without the use of expensive set pieces, props and/or actors. Further, it facilitates the creation of animations that would not be feasible through traditional means.

This unit introduces students to the technical skills and knowledge required in digital animation. Students will develop the skills to plan, produce and publish their own digital animations effectively using industry standard animation software.

Learning Outcomes

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

1   Explore the development of digital animation and its application in different contexts

2   Plan a digital animation using storyboards, sketches and planning tools

3   Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience

4   Critically evaluate a digital animation based on viewer feedback and reflection.

Essential Content

LO1 Explore the development of digital animation and its application in different contexts

Digital techniques and practices

Skeletal animation

Keyframing/tweening

Motion capture

Character animation

Facial animation

2d animation

Traditional techniques and practices

Celluloid ('cel') animation

Claymation

Stop-motion

Rotoscoping

Contexts

Entertainment

Advertising

Marketing

Gaming

Education

Scientific visualisation/simulation

LO2 Plan a digital animation using storyboards, sketches and planning tools

Audience

Online/offline

Mass/niche

Demographic

Concept/story development

Planning

Storyboards

Shot lists

Animatics/wireframes

Pre-production

Vocal tracks

Character/concept art

Modelling/rigging

Animation tests

LO3 **Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience**

Production

Software applications

Modelling

Rendering

Animation/blocking

Dynamics (hair, cloth, etc)

Environment

Lighting & render tests

Materials

Shaders/Textures

Lighting

Full resolution rendering

Local rendering

Render farms

Cloud-based rendering

Post-production

Visual effects

Compositing

Editing

Sound/Music

Titles/credits

Output

File Format

Screen format (cinema, TV, mobile, tablet, etc.)

LO4 **Critically evaluate a digital animation based on viewer feedback and reflection**

Viewer feedback

Story/narrative

Message/context

Reflection

Measures of success

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the development of digital animation and its application in different contexts		
P1 Explore the development of digital animation in relation to traditional forms of animation. **P2** Discuss how forms of digital animation may meet audience expectation in different contexts.	**M1** Compare traditional and digital forms of animation, highlighting benefits or challenges of using digital forms.	**D1** Critically evaluate the role of digital animation and its application within the broader creative industries.
LO2 Plan a digital animation using storyboards, sketches and planning tools		
P3 Identify a target audience and context for a digital animation. **P4** Use storyboards, sketches and animatics to plan a digital animation.	**M2** Prepare and rig models for animation test in preparation for production.	**LO2 and LO3** **D2** Create final animation outputs that reflect fluency in the application of production and post-production techniques, based on a critical analysis of target audience.
LO3 Use industry standard production and post-production tools and techniques to develop a digital animation, for a specific target audience		
P5 Use industry standard tools and techniques in the production of a rendered digital animation. **P6** Carry out post-production processes to output digital animation for a given audience and context.	**M3** Justify the approach to production and post-production in developing a digital animation for a given audience.	

Pass	Merit	Distinction
LO4 Critically evaluate a digital animation based on viewer feedback and reflection.		
P7 Analyse viewer feedback following presentation of a digital animation. **P8** Evaluate a digital animation, reflecting on own process and practice.	**M4** Analyse digital animation output in meeting client needs and audience expectations.	**D3** Critically analyse digital animation output in relation to viewer feedback, to identify areas for improvement in creative practice.

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital lighting and rendering*. New Riders.

BRINKMANN, R. (1999) *The art and science of digital Compositing (the Morgan Kaufmann series in computer graphics)*. Morgan Kaufmann.

CARVER, G. (2003) *Computer visualization for the theatre: 3D Modelling for designers*. Routledge.

CHONG A. (2007) *Basics Animation: Digital Animation*. 1st ed. Switzerland: AVA Publishing.

FERGUSON, S.R. (2014) *Practical Algorithms for 3D computer graphics*. *2nd ed*. A K Peters/CRC Press.

JACOBSEN, J., SCHLENKER, T. and EDWARDS, L. (2005) *Implementing a digital asset management system: For animation, computer games, and web development*. Focal Press.

PHARR, M., JAKOB, W. and HUMPHREYS, G. (2016) *Physically based rendering: From theory to implementation*. Morgan Kaufmann.

WILLIAMS R. (2001) *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators*. 1st ed. London: Faber and Faber Limited.

WRIGHT, S. (2010) *Digital Compositing for film and video*. Focal Press.

WYATT A. (2010) *The Complete Digital Animation Course: The Principles, Practice and Techniques of Successful Digital Animation*. *1st ed*. London: Thames & Hudson.

VAUGHAN, W. (2011) *Digital Modeling*. Berkeley: New Riders.

YOT, R. (2011) *Light for visual artists: Understanding & using light in art & design*. London: Laurence King.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

7: Computer Aided Design (CAD)

11: Photographic Practices

12: Screen-based Practices

14: Graphic Design Practices

15: Media Practices

18: Digital Design Practices

24: Visual Merchandising

28: Communication in Art & design

29: Workflows

31: Visual Narratives

32: Professional Practice

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

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

45: Web Design

46: Technical Drawing

52: Moving Image