

Diploma in Creative and Media Companion Document

**Guidance to Accompany the Line of Learning Criteria for
the Diploma in Creative and Media at Levels 1, 2 and 3**

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1 PURPOSE OF THE DOCUMENT

The purpose of this document is to provide guidance to amplify the regulatory criteria for qualification development, set out in the document, *Criteria for the Specialised Diploma Qualifications in Creative and Media at Levels 1, 2 and 3* (QCA; November 2006).

The aim of this document is to serve as a companion to the regulatory criteria, supplementing it with the narrative and explanatory detail that will help to communicate the vision for and philosophy behind the Diploma in Creative and Media.

The primary audience for this document is awarding bodies who wish to develop the qualification and / or its component parts. It is intended that the guidance will also support institutions preparing for the implementation of the Diploma in September 2008 and in subsequent years.

The document sets out the knowledge, skills and understanding requirement for the Diploma in Creative and Media at levels 1, 2 and 3. Please note that this document refers to qualification levels 1, 2 and 3 throughout – these refer to Foundation, Higher and Advanced Diplomas respectively. Focusing primarily on the Principal Learning, it also defines the structure in which this content must be organised in the qualification development process, supported by recommendations on approaches to assessment and delivery.

This Companion document, and the *14-19 Specialised Diploma Statement of Content*, which it attends, has been produced on behalf of the Creative and Media Diploma Development Partnership. The process has been led by Skillset, in partnership with Skillfast-UK and Creative and Cultural Skills.

2 AIMS OF THE DIPLOMA IN CREATIVE AND MEDIA

The Diploma in Creative and Media is for all 14 to 19 year old learners who seek to acquire knowledge and understanding and develop skills in the broad context of the creative and media industries.

The Diploma will provide choice for young people who wish to learn more about the creative and media industries whilst also exploring creativity and the creative application of skills within a flexible programme that enables them to pursue other areas of interest.

The principal aims and aspirations of the Diploma in Creative and Media are:

- to provide experiential learning that will enable learners to apply their knowledge and skills effectively as they progress into further and higher education and future employment;
- to provide breadth of learning that supports diversity in progression, by avoiding over specialisation and encouraging cross-disciplinary application of knowledge, skills and understanding;
- to provide greater choice of qualification pathways for 14 to 19 year olds, with a particular emphasis on developing and fostering creativity which may be applied to the creative and media industries or to other lines of learning;
- to develop a world class qualification that is rooted in broad education principles, incorporating theoretical and practical skills through blended and experiential learning;
- to offer learners who achieve the Diploma a qualification that is recognised and valued by employers and higher education;
- to provide opportunities for meaningful work related learning that brings together industry and education in a sustainable way and which animates the curriculum through stimulating learning activities.

2.1 Qualification Purpose

In developing the structure and defining the content of this Diploma, it has been essential to be clear about its purpose as a qualification. The following statement articulates this purpose:

S t a t e m e n t o f Q u a l i f i c a t i o n P u r p o s e

The Diploma in Creative and Media is a broad qualification that seeks to develop creativity and confidence in a young person's ability to think, question, explore, create and communicate. Combining academic and theoretical knowledge with practical skills and essential attributes, the Diploma is intended to provide breadth in learning and depth in the application of the practical and transferable skills. The aim is to give young people a learning experience where the focus is on the process, so that they emerge equipped with the ability to apply their skills and knowledge in a range of contexts, be it in higher education, further education, training or future employment.

The following statements reflect the discrete qualification purpose, according to level:

- Level 1** The purpose of the Creative and Media principal learning at level 1 is to provide a basic **introduction** to a range of creative and media sectors, in terms of knowledge of the industry and practical skills central to a range of disciplines. Learners will benefit from an insight into the creative and media industries and the skills required to pursue further study in the line of learning at level 2.
- Level 2** The purpose of the Diploma in Creative and Media at level 2 is to encourage learners to further **explore** a range of practical skills, and to develop a broad underpinning knowledge. This qualification will provide the tools with which to explore creative ideas, and to develop them from an increasingly informed perspective.
- Level 3** The purpose of the level 3 Diploma is to encourage sophistication of thought and application, as well as a higher degree of critical appraisal. Learners are encouraged to **develop** the intellectual and practical skills which will meet higher education entry requirements, as well as the transferable skills and knowledge that support other progression routes.

3 PRINCIPAL LEARNING

The content of the principal learning is the result of extensive engagement with industry, higher education, teaching professionals and other key stakeholders. It articulates the generic essential knowledge, skills and attributes that:

- meet the needs of the creative and media sectors, ensuring relevance and currency of content
- meet the needs of higher education, in terms of progression from the level 3 Diploma into level 4 programmes of study
- meet the needs of learners, by providing a broad and engaging programme of study that encourages them to be effective communicators, critical thinkers and creative practitioners.

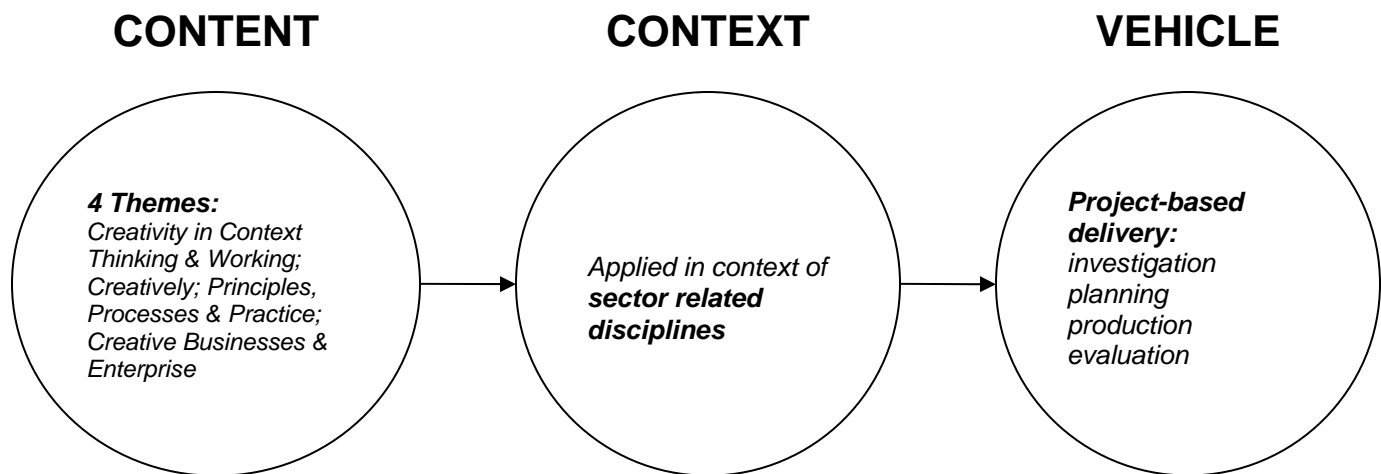
3.1 Overview

The content of the principal learning is composed of two parts:

- Generic essential knowledge, skills and understanding that meet the needs of the creative and media sectors, set out as **4 Themes**.
- Contextualised content illustrating the application of generic knowledge, skills and understanding set out in a number of **Sector Related Disciplines**.

The two parts of the principal learning should be integrated to form individual **units** of delivery and assessment via a **project based** approach to learning and teaching resulting in the assessment of **Creative Portfolios**, which are structured around the 4 stages of the creative process: investigating creative and media products; planning for production; production and evaluation. Each **Creative Portfolio** will be linked to 60 guided learning hours at levels 1 and 2 and 90 guided learning hours at level 3. Please see section 3.4 for a rationale of project-based delivery and Creative Portfolios

The following diagram illustrates the interrelationship of these components:



3.2 Generic Content

Focusing on generic knowledge, skills and understanding is necessary in order to future-proof the content of the qualification, taking into account the rapidly evolving technologies that are at the heart of many areas of these sectors, and the need to demonstrate multi-disciplinary working practices in a culture of increasing convergence.

The primacy given to generic creative and media processes, rather than specific sector related content alone, ensures that the learner is not forced to specialise too early, which is not appropriate in this line of learning. In order to engage with the creative process and develop skills in communication and critical thinking, a broad programme of learning is essential.

The generic content of the principal learning is structured in to **4 Themes**:

- T1 Creativity in Context**
- T2 Thinking and Working Creatively**
- T3 Principles, Processes and Practice**
- T4 Creative Businesses and Enterprise**

As an integrated whole, the **4 Themes** comprise the skills, knowledge and understanding which underpin the creative process common to each sector. Learners at each level are encouraged to **apply their learning** by producing / making relevant artefacts which demonstrate their capability and appreciation of the **4 Themes**.

The content of the **4 Themes** is relevant at each level of the Diploma in Creative and Media. Progression through the levels should focus on deepening and broadening knowledge, understanding and skills rather than repeating learning. However, the Principal Learning has been designed so that learners can still access the qualification at different levels, without necessarily having previous attainment in related subjects.

- At level 1 the learner is **introduced to** relevant content and encouraged to practically apply their learning.
- At Level 2 the learner must demonstrate further **exploration of** their learning.
- At Level 3 the learner must demonstrate significant **development of** their learning.

Theme 1 Creativity in Context

The purpose of this theme is to engender an awareness of the wider context of creative production and of the activities of the creative and media sectors. In meeting the broad content of this theme, learners will be encouraged to develop a critical perspective appropriate to the level of learning. This will then inform their own response to the work of others, and influence their own creative process, as they learn to consider the influences and impact of the wider context.

At level 1, learners will be provided with an **introduction to** the concept of audience and encouraged to consider creative and media products and practices in the context of the audience they are intended for. Progression will be achieved at level 2 through further **exploration of** a consideration of wider contexts, including a diverse range of cultures and the historical development of products and practices. At level 3, learners will be required to demonstrate **development of** a more sophisticated level of critical analysis and personal response. They will develop the ability to be more objective and respond beyond a position of neutrality, communicated in a way that demonstrates the depth of their understanding and their ability to express their thoughts and ideas articulately and fluently. The integrated delivery of this theme should reflect the focus on the practical application of their learning.

Further information on *applying* this Theme to Sector Related Disciplines is provided in Appendix 1.

The content of Theme 1 is:

Level 1	Level 2	Level 3
<p>Introduction to:</p> <ul style="list-style-type: none"> ▪ a range of different examples of creative and media production and practice. ▪ audience response to creative and media practice ▪ the work of a range of practitioners ▪ the development of creative and media practice over time. ▪ technology in creative and media practice and products ▪ diversity, equality and representation in creative and media practice and products. 	<p>Exploration of:</p> <ul style="list-style-type: none"> ▪ creative and media production and practice from a range of social, cultural and global contexts ▪ critical perspective in response to creative and media products and practices ▪ work of a broad range of recognised practitioners ▪ the historical development of principles and practices and the influence on contemporary practice ▪ the impact of new technologies on production, distribution and reception of creative and media products ▪ issues related to diversity and representation in the context of creative and media production and practice 	<p>Development of:</p> <ul style="list-style-type: none"> ▪ a critical perspective in response to a diverse range of creative and media products ▪ an understanding of the cultural, economic, political and social forces that influence the production, distribution and consumption of products ▪ a critical appraisal of the work and practices of a diverse range of practitioners ▪ an understanding of how the historical development of principles and practices can influence contemporary practice ▪ an ability to use a range of new technologies in the production and distribution of creative and media products ▪ an understanding of the impact of diversity and representation in relation to content and the production of content

Theme 2 Thinking and Working Creatively

The purpose of this theme is to foreground the skills and attitudes that will develop and nurture creativity. The broad objectives will be reinforced over the course of the principal learning and evidence towards their progressive achievement will be referenced in the planning and reviewing process and reviewed in the individual learning plan. Although these skill areas cannot necessarily be taught, a range of tools and an environment which is conducive to strengthening creative problem solving and critical evaluation skills should be provided in order to equip learners with the confidence and tenacity to follow creative ideas through to resolution. Learners should be encouraged to address and continuously revisit the content of this theme in order to develop a creative approach in the way they think and work.

At level 1, learners will be provided with an **introduction to** devising ideas in response to a brief and to collaborate on idea development. The focus will be on encouraging learners' confidence and their ability to be flexible in their approach. At level 2, greater emphasis will be placed on **exploration of** and experimentation in relation to idea development, encouraging learners to think

creatively and with increasing confidence. Progression will be achieved at level 3 through the **development of** a more critical perspective from which to develop ideas and analyse the ideas of others. Learners will be required to adopt an objective and critical perspective, and to be more confident in the way they challenge ideas and apply their own innovative approach.

Further information on *applying* this Theme to Sector Related Disciplines is provided in Appendix 1.

The content for Theme 2 is:

Level 1	Level 2	Level 3
<p>Introduction to:</p> <ul style="list-style-type: none"> ▪ exploring and experimenting with ideas ▪ communicating ideas ▪ the characteristics of a range of creative and media forms ▪ planning and production as a flexible process ▪ how to research to realise creative ideas ▪ reviewing own ideas and the ideas of others. 	<p>Exploration of:</p> <ul style="list-style-type: none"> ▪ ideas to suit a range of purposes ▪ communicating effectively via a range of means ▪ the qualities of a range of creative and media forms and their meaning ▪ the need for flexibility and the ability to adapt the production process ▪ why research is important in the development of creative Ideas ▪ challenging own ideas and the ideas of others 	<p>Development of:</p> <ul style="list-style-type: none"> ▪ inventiveness and flexibility in adopting new ideas and in exploring alternative solutions ▪ effective communication via a diverse range of means and for a range of purposes ▪ critical appraisal of a range of media forms ▪ negotiating and solving problems in the production process ▪ primary and secondary research to support the realisation of creative ideas ▪ questioning and challenging of own and other's assumptions

Theme 3 Principles, Processes and Practice

The purpose of this theme is to develop the practical skills and techniques that are at the heart of the creative production process. The development of these skills, and of the theoretical knowledge that underpins them, will equip learners with the tools they require to realise and communicate their ideas. Central to this theme is the focus on new and emerging technologies and platforms and the impact these are having on traditional practice. Learners will develop the skills and techniques that are at the cutting edge of creative and media production.

At level 1, learners will be provided with an **introduction to** the key stages in the creative process and become familiar with the practices involved in each stage. They will also develop an awareness of the basic materials, technologies and practices that will enable them to begin producing creative work of their own. This foundation will be developed at level 2 through **exploration of** a wide range

of fundamental skills and techniques in the production processes, as well as giving access to a broader range of materials and equipment. The focus at level 3 draws on the learner's **development of** basic skills and techniques explored at level 2, and develops them further by encouraging creativity, imagination and innovation in their application. Greater emphasis will also be placed on the impact and application of emerging technologies on traditional practices. At all levels, a practical and applied approach to the delivery of learning is critical.

Further information on *applying* this Theme to Sector Related Disciplines is provided in Appendix 1.

The content for Theme 3 is:

Level 1	Level 2	Level 3
<p>Introduction to:</p> <ul style="list-style-type: none"> ▪ the stages in the production process ▪ the established practices and processes in creating products ▪ a range of equipment and materials, including new technologies ▪ the issues relating to health and safety ▪ producing creative and media forms ▪ the effect that the audience/consumer/user can have on the production process 	<p>Exploration of:</p> <ul style="list-style-type: none"> ▪ the stages in the production process and how they relate to each other ▪ the creative principles and conventions that underpin production processes ▪ a range of materials, platforms and technologies, including new technologies ▪ health and safety issues and legal and ethical constraints in the context of professional working practices ▪ producing a range of creative and media forms ▪ the importance and impact of the user / audience / consumer in the production process 	<p>Development of:</p> <ul style="list-style-type: none"> ▪ the stages in the production process, how they relate to each other and where they apply across other disciplines ▪ an awareness of the function and effect of established generic conventions and principles ▪ the use and manipulation of materials, techniques and technologies, including new technologies, to meet an intended purpose. ▪ an appreciation of health and safety and other considerations and constraints, including legal, ethical and environmental ▪ a diverse range of creative and media forms that meet a set brief ▪ an appreciation of the user / audience / consumer as important in the creation of creative and media products ▪ an understanding of the impact of digital and emerging technologies on industry, production practices, products and audiences

Theme 4 Creative Businesses and Enterprise

The purpose of this theme is to develop learners' knowledge of the business context of creative and media production, and to equip them with the skills to support future sustainability as practitioners in a commercial market place. The content is designed to develop a fundamental appreciation of the creative and media industries and knowledge of the skills required to succeed in a highly competitive and demanding market. The skills developed in this theme are wholly transferable and

support progression into a broad range of subject areas or employment opportunities outside of those related to the line of learning.

At level 1, learners will be provided with an **introduction to** a basic appreciation of the creative and media sectors, of the realities of working in the industry, and of the importance of self development to support progression. At level 2, **exploration of** the industry and of progression routes will be reinforced, with an increasing focus on developing a realistic impression of the industry and of employment opportunities. Level 3 provides **development of** key knowledge and skills that will support future employment or self employment in the creative and media industries – or in other unrelated industries. These skills, identified by industry as essential areas of development for young people, are centred on basic skills in business, management, marketing and self promotion.

Further information on applying this Theme to Sector Related Disciplines is provided in Appendix 1.

The content for Theme 4 is:

Level 1	Level 2	Level 3
<p>Introduction to:</p> <ul style="list-style-type: none"> ▪ working creatively within available resources ▪ industry structures, job roles available and progression routes into employment ▪ transferable skills that support employability ▪ opportunities for self development ▪ skills and activities required to engage in enterprise and entrepreneurial activities ▪ Intellectual Property Rights 	<p>Exploration of:</p> <ul style="list-style-type: none"> ▪ working creatively within available resources and developing skills in managing resources ▪ the structure of the industry, job roles, progression opportunities and the practices, protocols and realities of working in the industry ▪ a broad range of transferable skills and their importance in supporting employability ▪ promoting own work and engaging in self-promotion ▪ enterprising behaviour and the personal qualities that support it ▪ intellectual property rights and how to protect them 	<p>Development of:</p> <ul style="list-style-type: none"> ▪ project management and working within time and budgetary constraints ▪ professional working practices and industry protocols ▪ transferable skills by responding to a brief / commission, including negotiating with clients ▪ marketing and promotion, including self-promotion for working in the creative and media industries ▪ enterprising and entrepreneurial activities to support innovation ▪ an understanding of intellectual property rights and why they must be protected

Delivery of the 4 Themes

All 4 Themes are interdependent and should be integrated in terms of **project based** delivery and assessment. Similarly, each theme combines elements of practical skill development and

underpinning knowledge. The theory and practice are interdependent and only meaningful in this context through their integrated delivery and application.

Note: It is not a requirement for each of the 4 Themes to be equally weighted within the learning and assessment for each Unit, rather the learner, with appropriate guidance, should identify how each of the 4 Themes contributes to the completion of the project. There should be evidence of appropriate coverage of each of the 4 Themes within each Creative Portfolio.

The generic knowledge, understanding and skills gained by the learner should be applied and evaluated via a range of **Sector Related Disciplines**, providing the experience which will cement these building blocks of learning. This approach to learning supports a wider range of progression routes into further and higher education, training or future employment, in or outside the creative and media industries.

The term 'discipline' refers to the broad sectors in the creative and media industries. The disciplines in the principal learning represent sector relevant fields of activity rather than sector specific occupational areas.

3.3 Sector Related Disciplines:

The Diploma in Creative and Media covers a broad range of industry sectors that draw upon a wide number of what may be termed as **Sector Related Disciplines** – for example visual art or moving image. The inter-relation of these Disciplines and the scope for developing an inter-disciplinary approach to learning and application of skills is essential to the way in which the disciplines are presented within the structure of the Diploma in Creative and Media.

Some of these discipline headings describe subjects which are familiar, as part of a school or college curriculum, for example drama and dance; others more readily relate to activities within the creative and media industries, for example advertising and interactive media.

This mixture of discipline headings is not intended as a comprehensive or mutually exclusive list of areas for study or jobs to be trained for, but rather an indication of the possibilities for providing the context for exploring creativity and learning about the realities of working in the creative and media industries.

However, in terms of qualification development, awarding bodies must include **all of the disciplines** within the qualification specification.

The **Sector Related Disciplines** included in the Creative and Media line of learning are:

2D Visual Art	Interactive Media
3D Visual Art	Animation
Craft	Computer Games
Graphic Design	Photo Imaging
Product Design	Creative Writing
Fashion	Publishing
Textiles	Music Performance
Footwear	Music Technology
Advertising	Dance Performance
Film	Dance Choreography
Television	Drama Performance
Audio and Radio	Drama Technical and Production

NOTE:

The development of this qualification is an iterative process; the content may be revised as a result of the qualification development and the implementation of the evaluation strategy. As part of this process, the content and its structure may be revised and possibly extended to include other disciplines. As of June 2009 Publishing is included as a new discipline, and the disciplines of Music Performance, Music Technology, Dance Performance, Dance Choreography, Drama Technical and Production and Drama Performance replace Music, Dance and Drama.

Learners will be required to select and integrate a range of **Sector Related Disciplines** through which they will demonstrate the knowledge, skills and understanding relating to the **4 Themes**. The rules of combination require a minimum of 2 disciplines per unit, apart from at level 3 where it is possible to take a maximum of 2 units delivered in the context of a single discipline.

The disciplines selected for each unit should be integrated in their delivery. This is a critical characteristic of the Principle Learning, as it encourages multidiscipline working within a relevant context and in a way that is consistent with professional practice in the creative and media industries. To achieve this, the integration of two or more disciplines must be meaningful; their effective integration should inform the curriculum planning and form the basis of the practical activity. For example, animation and music could be integrated in a project that involves the creation of an animated music video for a track provided by a 'client'.

One of the principal aspirations of the Diploma in Creative and Media is to provide breadth of learning that supports diversity in progression, by avoiding over-specialisation and encouraging cross-disciplinary application of knowledge, skills and understanding. The choice of disciplines is critical to achieving this. Learners should be encouraged, as far as possible, to choose a diverse range of disciplines, incorporating a combination of media-related, performance-related, art and design-related disciplines. If they were to only select disciplines that, for example, relate to art and design, they would follow a narrow curriculum and would not benefit from the intended learning experience. In the same way, learners should be encouraged to select disciplines which are not traditionally associated for integration within a unit; for example, craft and advertising, or fashion and computer games. This approach to discipline integration will result in a more engaging curriculum and will encourage the learner to think and work in ways that are more innovative and enterprising.

Further information on how each of the **4 Themes** is contextualised for each **Sector Related Discipline** is included in Appendix 1.

Note: Individual Sector Related Disciplines do not need to be equally weighted when combined together; rather the learner should identify, with appropriate guidance, how each of the chosen disciplines supports and inter-relates with each other in achieving the planned outcome.

3.4 Project Based Delivery and Creative Portfolios

An effective creative and media qualification with an applied character must have coherence. This coherence will be achieved through a **project based** approach to learning and assessment; integrating the generic content of the **4 Themes** within the sector related context of the **Sector Related Disciplines** to produce a prescribed number of **Creative Portfolios**.

The term 'project' is used to describe the approach to content structure and delivery. Each unit in the Principal Learning contains an element of 'creating' or practical activity, structured within the 'plan-do-review' experiential learning cycle. Units can be combined, where appropriate, to contribute to a larger-scale process or activity. Either individually or combined, units should be approached as project based activities that learners progress through and engage with.

Note: This should not be confused with the Project and Extended Project, which are part of the Generic Learning component of all Diplomas. Please refer to section 6 of this document for further information on the Extended Project.

Each **project based** unit will result in a **Creative Portfolio** which will represent a unit of learning and assessment of either 30 or 60 guided learning hours (glh) at levels 1 and 2, and 90 guided learning hours at level 3.

Portfolio assessment is commonly utilised in creative and media practice-based education. This form of assessment represents a collected body of work, documenting the creative process as well as the outcome, providing a valuable record of development and progression. The emphasis on the process of learning as well as the outcome is in keeping with the experiential learning cycle and, as such, is an important contribution to the evidence for assessment. More critically, it is of value to the learner; they are encouraged to review and shape their practice over time, creating and reflecting on their development within the portfolio.

The **Creative Portfolio**, then, is far more than a record of evidence for assessment. In addition, it is:

- a demonstration of expertise in a range of skills
- evidence of creative problem solving
- a collection of work over time that evinces the personal and professional development of the learner.

In terms of progression into higher education and future employment in the creative and media industries, the portfolio has an established currency and value. In the eyes of higher education and employers, the portfolio is a demonstration of what the learner can do and, in that context, is a critical adjunct to the learner transcript.

Creative Portfolios will include evidence of demonstrated knowledge, skills and understanding and the learners engagement with the full creative process. Evidence may be in the form of a range of documentation, products and artefacts appropriate to the disciplines selected by the learner.

Content

At each level, each project based unit must integrate all 4 themes, drawing from the core thematic statements in the tables on pages 9 to 12. The content of the 4 themes should, therefore, be embedded in each unit and should be implicit in the unit's learning outcomes and assessment criteria.

- T1 Creativity in Context
- T2 Thinking and Working Creatively
- T3 Principles, Processes and Practice
- T4 Creative Businesses and Enterprise

Learning in the 4 Themes must be delivered, applied and assessed in the context of the combined **Sector Related Disciplines**, relevant to the individual learning programme.

Structure

At each level, each **Creative Portfolio** will be structured around the four stages of the creative process:

1	Investigating creative and media products	Developing an awareness of existing products or artefacts, how they are made, distributed and consumed.
2	Planning for production	Exploring ideas, undertaking planning and research appropriate to the nature of the planned production
3	Production	Organising the logistics of the production itself and bringing the production to realisation.
4	Evaluation	Reviewing and evaluating throughout

Evidence of how the knowledge, skills and understanding from the **4 Themes** contributes to successful development of the 4 stages of the creative process should be clearly demonstrated.

Internally set and assessed titles and briefs for **project based learning** and the production of **Creative Portfolios** should be structured around an appropriate theme or topic, which can be class or group-based to aid centre manageability.

Note: Units can be combined in their delivery, contributing to a single, larger project or activity. However, units combined in this way would need to be disaggregated for the purposes of assessment.

4 RULES OF COMBINATION IN PRINCIPAL LEARNING

4.1 Level 1

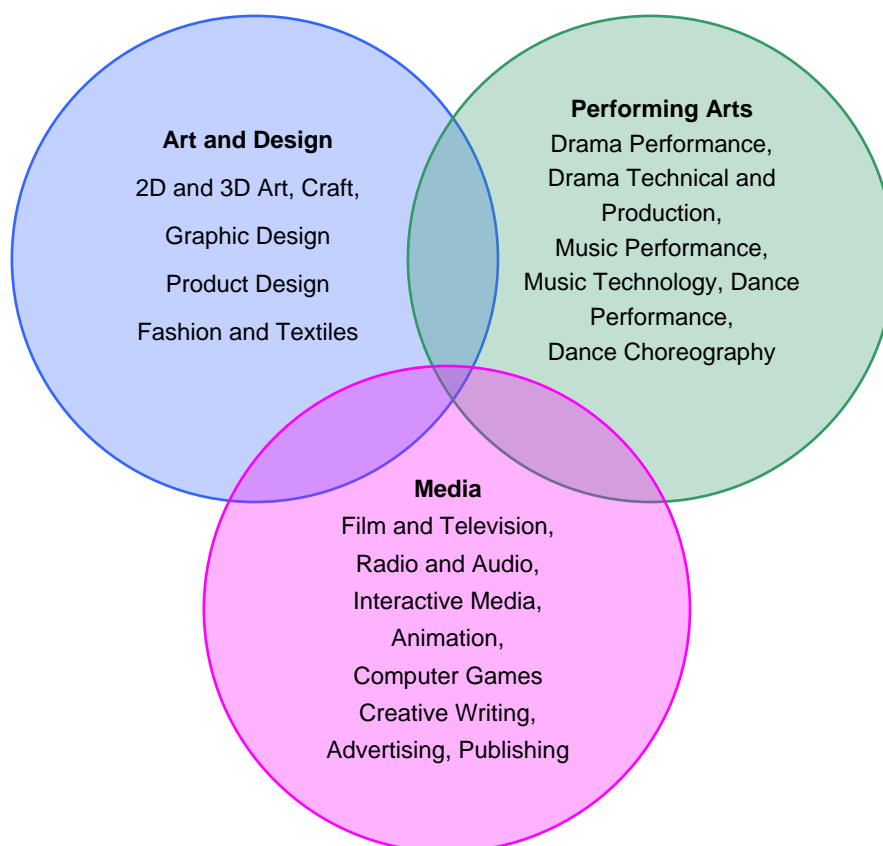
- The Principal Learning in the Creative and Media line of learning must be made up of either: 3 units of 60gIh plus 2 units of 30gIh or: 4 units of 60gIh, where one unit is split for the

purposes of assessment (into 30glh for external assessment and 30glh for internal assessment).

- Each of the units must address a minimum of two disciplines, integrated as appropriate.
- Unit 1 should provide a broad introduction to the Creative and Media industries and the sector-related disciplines in the Principal Learning.
- A minimum of 6 different disciplines is required to be evidenced across the whole course.
- Across the units at least one discipline from two of the three discipline clusters: Art and Design, Performing Arts and Media should be included.
- Any individual discipline can contribute to 2 or more units

The principal learning at level 1 is composed of 240 guided learning hours (glh), divided into 4 units, each of 60 glh. The first of the 4 units, the **introductory unit**, is mandatory for all candidates. The remaining units are made up of projects delivered in the context of combinations of **Sector Related Disciplines**.

At Level, 1 the degree of learner choice must ensure balance between breadth and coherence of the curriculum as a whole. Centres, through appropriate consultation with learners, should structure the overall course around selected **Sector Related Disciplines** from at least 2 of the 3 areas of Art & Design, Performing Arts and Media:



The rules of combination require 2 or more disciplines to be integrated, drawing from at least 2 of the discipline clusters. This is to ensure there is sufficient breadth and variety in the learning at this level. In choosing and integrating, learners and consortia should be encouraged to select less obvious discipline combinations; for example: fashion design and interactive media, or dance and creative writing. This approach to discipline choice and integration creates opportunities for more imaginative and innovative creative activities and work-related projects in which learning is applied. It also reinforces for the learner the transferability of the skills and knowledge embedded in the 4 themes, through their relevance to potentially diverse contexts and practical activities.

The **introductory unit** should provide a broad introduction to the creative and media industries, the different sectors and the sorts of job roles and progression routes available. The unit should also provide learners with the opportunity to investigate aspects of the creative and media industries and promote class exercises and group projects aimed at familiarising learners with the various sector related disciplines and the basic principles and practices involved in each. It is intended that this unit will be integrated with elements of Personal Planning and Review, as part of the Generic Learning.

Sector Related Disciplines at Levels 2 and 3

In order to provide maximum flexibility and a degree of specialism, the Sector Related Disciplines at Levels 2 and 3 are not grouped, as at Level 1. Candidates at levels 2 and 3 can choose any combination of Sector Related Disciplines from the full available list (below)

In order to realise the vision of the Diploma in Creative and Media, learners should be encouraged to choose imaginative discipline combinations; that is, disciplines that are not generally associated with each other. The rationale for this is the same as the rationale provided for the rules of discipline combination, and is equally critical to the learning experience at levels 2 and 3. Over the course of the qualification at level 2 and 3, learners should be discouraged from only opting for associated disciplines. The exception to this is at level 3, where a learner may benefit from greater specialisation within a particular area if they wish to pursue training, further education or higher education in a specific discipline for example, music.

2D Visual Art	Interactive Media
3D Visual Art	Animation
Craft	Computer Games
Graphic Design	Photo Imaging
Product Design	Creative Writing
Fashion	Publishing
Textiles	Music Performance
Footwear	Music Technology
Advertising	Dance Performance
Film	Dance Choreography
Television	Drama Performance
Audio and Radio	Drama Technical and Production

4.2 Level 2

- Total principal learning is 420 glh, made up of 7 units, each of 60 glh
- All learners must begin with unit 1, which provides a broad introduction to the Creative and Media industries and the sector-related disciplines in the Principal Learning.
- A minimum of 6 different disciplines is required to be evidenced across the whole course
- Each unit should address a minimum of two disciplines, integrated as appropriate
- Any individual discipline can contribute to 2 or more units

The principal learning at level 2 is composed of 420 guided learning hours (glh), divided into 7 units, each of 60glh. The first of the 7 units should provide a broad introduction to the creative and media industries and to the sector-related disciplines in the principal learning. This is to support those learners who have not previously taken the level 1 Diploma in Creative and Media and who have not achieved prior learning in related subject areas. The Introductory unit provides all learners with valuable exposure to the range of sector-related disciplines, enabling them to make more informed choices as they progress through the qualification.

4.3 Level 3

- Total principal learning is 540 glh, made up of 6 units, each of 90 glh
- A minimum of 4 different disciplines is required to be evidenced across the whole course
- 1 or 2 units could focus on 1 discipline alone, if appropriate [but not a requirement]
- Any individual discipline can contribute to 2 or more units
- Each candidate’s overall programme at Level 3 can be constructed around one or two ‘major’ disciplines which will feature in all or most of the 6 units

Learners will enter into a Level 3 Diploma from a variety of backgrounds and therefore flexible induction arrangements will be required. It is not proposed that there be a specified introductory unit at Level 3 but it is assumed that some part of the initial unit will allow for an induction into a range of creative and media sectors for those candidates who have not previously achieved the Diploma in Creative and Media at Level 2, or have not achieved other qualifications in related subjects.

All learners will require, at the beginning of their programme, a specific opportunity, as part of the planning and review process, to consider the structure and content of their level 3 course.

Particular consideration must be made regarding the balance of breadth and depth appropriate to their interests and progression plans, including into higher education and future employment.

5 ADDITIONAL AND SPECIALIST LEARNING

‘ASL’ refers to ‘additional’ and ‘specialist’ learning. It is the component within all Diplomas that maintains breadth of learning and supports progression beyond the Diploma. In the context of the Diploma in Creative and Media, this component is critical to achieving its aspirations, in particular, the extent to which it provides breadth of learning that supports diversity in progression. The creative and media industries support a broad and varied curriculum at this age and level of learning, regarding over-specialisation at this stage to be undesirable in terms of progression and personal development. For this reason, the purpose of ASL in the context of the Diploma needs to be understood, and informed advice and guidance needs to be provided to learners as they make their ASL choices. Critical to this understanding is an appreciation of the distinction between ‘additional’ and ‘specialist’, the contribution both can make in supporting progression and the value both have as a positive adjunct to both the Principal Learning and to the rest of the curriculum out with the Diploma.

5.1 Additional Learning

Additional Learning should complement the Principal Learning and ensure a broad, coherent learning programme. Qualifications that make up the Additional Learning options on the Diploma Catalogue are accredited qualifications within sections 96 and 97 on the National Qualifications Framework.

Additional learning supports progression by maintaining a broad education and the option to pursue other areas of interest or ability in subjects outside of creative and media. This is important if the learner has a particular progression route in mind, such as a specific degree at university, for which they need to meet specified entry requirements. For example, learners wishing to pursue Geography, Science or Language related qualifications at degree level will need to select additional learning to their chosen course. This reinforces the importance of IAG in supporting learners as they make their choices within the ASL component.

5.2 Specialist Learning

Specialist learning should extend and develop the knowledge and skills gained in the Principal Learning. Where the Principal Learning is broad in its treatment of creative and media practice, Specialist Learning provides an opportunity to extend and deepen knowledge and skills within a specific sector or sector-related discipline. Qualifications that make up the Specialist Learning options on the Diploma Catalogue are accredited qualifications on the National Qualifications Framework. They have been formally endorsed by the DDP as offering appropriate learning and development opportunities to specialise in particular areas.

This opportunity to specialise is important at level 3, where learner may need to be able to demonstrate a level of skill or attainment in a sector or discipline in order to progress into higher education or training in that field. Examples where such entry requirements will facilitate progression are music and dance; graded examinations in these subjects are included within the Specialist Learning for Creative and Media and may be a requirement for progression in these specialist fields.

As with Additional Learning, access to informed and accurate advice and guidance is critical in supporting learners to make such critical decisions that impact directly on the options available to them on completion of the Diploma at all levels.

The Diploma catalogue, detailing possible ASL options at each level is available from www.accreditedqualifications.org.uk

6 GENERIC LEARNING

The following recommendations support the integration of the Generic Learning within the Diploma in Creative and Media, at all levels.

6.1 Project and Extended Project

The Project is a compulsory element of the Diploma at all levels which will encourage learners to develop independent and self-directed learning skills. At levels 1 and 2 it is specific to the Diploma qualification and should be linked to or integrated with the Principal learning, addressing sector and subject specific topics.

The Project will enable learners to focus on areas of particular interest within the sector related disciplines, offering a degree of specialism and self-management at levels 1 and 2. It will also allow learners to demonstrate their Personal Learning and Thinking Skills.

At levels 1 and 2 the project requires 60 GLH of directed study. Further supervised study, including research, will also be required.

At level 3 the Extended Project is a stand-alone qualification which is a compulsory part of the Diploma, but can also be taken alongside A Levels by non-Diploma candidates. For this reason the learner's choice of subject can be linked to the Principal Learning, or can be used as an opportunity to explore interests outside of the line of learning.

The Extended Project will allow students to develop their critical reasoning skills, their analytical skills and their project management skills among others. Learners will be given the opportunity to demonstrate their enthusiasm and commitment to a subject or activity whilst providing the kind of stretch and challenge all universities expect their students to engage with and achieve.

At level 3 the project requires 120 GLH of directed study. Further supervised study will also be required up to an additional 60 GLH.

The outcome of the Project or Extended Project could be one of the following:

- a design
- a performance
- a report
- an artefact
- a dissertation

Teachers will deliver a taught element including research skills and advise on project management. They will also supervise and support students as they carry out their project. Projects will be marked internally to strict criteria.

6.2 Personal Learning and Thinking Skills

Personal Learning and Thinking Skills (PLTS) are an integral part of the Diploma across the Principal and Generic Learning, which support progression into further and higher education, further training and future employment. The framework for personal, learning and thinking skills sets out the requirements for the following six skills:

- independent enquiry
- creative thinking
- reflective learning
- team working
- self-management
- effective participation

PLTS are complementary to the 4 themes of the Diploma in Creative and Media and should be foregrounded and fully integrated in to the design and delivery of the Principal Learning.

Opportunities for the achievement of PLTS should be signposted within Generic Learning, for example in Projects, Work Experience and Work Related Learning activities.

The Awarding Body specification will be designed in such a way that it is assumed around 60 GLH will be allowed by centres to enable learners to develop, plan and review the application of their personal, learning and thinking skills across their learning programme.

Personal, learning and thinking skills will not be separately assessed as part of the Diploma. Instead all six personal, learning and thinking skills will be integrated into the assessment criteria for principal learning. Each learner's achievement of personal, learning and thinking skills will be recorded in the Diploma transcript.

6.3 Work Experience

It is a statutory requirement for Diploma learners at all levels to complete at least 10 days' work experience. It is not necessary for these 10 days to be taken as a two week block, and where possible work experience should be integrated within an ongoing and multi-faceted relationship with industry practitioners. For older learners, in some cases, part-time work could provide some, or all, of the required experience, with appropriate structured recording of skills development. Work experience will not be assessed, but a record of the experience should be maintained.

The purpose of the work experience component in the Diploma is to provide young people with a valuable experience of the workplace and the opportunity to develop and apply employability skills in this context.

However, it is not compulsory for this work experience to take place within the creative and media industries, and it is recognised that work experience in any sector is valuable to the overall development of the individual. Due to the nature of the creative and media sectors, work experience placements are often difficult to establish and sustain.

It is essential, in the first instance, that learners can identify the importance of work experience in contributing to their overall learning experience. It is important for learners to experience a real workplace, and understand how their classroom learning, the PLTS and their creative skills apply in the world of work.

7 WORK RELATED LEARNING

The Diploma in Creative and Media is a qualification that balances theoretical study with practical learning, and it is Work Related Learning (WRL) that creates this balance. By introducing the element of industry engagement that was the catalyst for the qualification's development, WRL animates the curriculum and brings a student's learning to life. By working with industry practitioners on innovative and exciting projects and activities, learners appreciate the real-world applications of the knowledge and skills they acquire.

Work Experience is just one of a much larger range of Work Related Learning activities that should be used to enrich the learner's experience. Whilst it has been acknowledged that work placements within the sector are not required or readily available, WRL provides learners with opportunities to experience creative and media activities that realistically reflect industry practice. To this end, WRL that is integrated within the delivery of the Principal Learning, can have a greater impact on the learning experience than a work-experience placement.

The DDP has developed a Toolkit to define employer engagement and outline a range of work related learning activities, briefly summarised here:

- Sharing business information online
- Provision of online learning resources
- Real and virtual assignments/projects
- Mentoring programmes
- School visits
- Teaching by industry practitioners
- Workplace taster days
- Workshops for young people
- Masterclasses for teachers
- Open days
- Provision of dedicated learning centres on your work site
- Mobile learning centres
- Careers guidance
- Work shadowing
- Work experience
- School Visits
- CPD for Teachers
- Business Mentoring
- Online mentoring

These activities enable employers to engage with the design, delivery and evaluation of the Diploma with varying and flexible levels of involvement.

Work Related Learning has many benefits for learners, teachers and employers, representing efficient use of time and expertise to work with as many learners as possible. Employers can work with teachers to ensure the learning they offer learners is more structured, flexible and meaningful than traditional work placements. These activities are more enjoyable and beneficial for employers, teachers and students.

It also means employers can engage with the Diploma on a strategic level and work with teachers to shape the curriculum without working directly with learners.

Project led learning and formative assessment, together with mentoring and summative assessment of the extended project, at each level of the Diploma in Creative and Media, offer excellent opportunities for the useful involvement of industry practitioners.

Further guidance and information is available from the Diploma website:
www.skillset.org/diplomacm

APPENDIX 1: SECTOR RELATED DISCIPLINES: INDICATIVE CONTENT

The tables that follow contain sector specific detail defined by industry practitioners as appropriate content to support the contextualisation of the principal learning.

The indicative content is organised by level and provides an illustration of how each of the **4 Themes** can be translated in to **Sector Related Discipline** activities, providing information of content and context.

Each unit of learning will be made up of a combination of 2 or more **Sector Related Disciplines** (at level 3, 1 Sector Related Discipline may form 1 unit) and therefore the content at each level should be combined together to provide an overview of the components for the unit learning programme.

The statements represent indicative content only, and therefore do not define an absolute curriculum. The statements under each of the 4 Themes represent what **could** be included. Qualification design should ensure that a **sufficient proportion** of these statements are reflected in the evidence required for assessment of the Diploma in Creative and Media.

Level 1 ~ Dance Performance	Level 2 ~ Dance Performance	Level 3 ~ Dance Performance
<p>T1 – CREATIVITY IN CONTEXT</p> <p><i>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</i></p> <p>The development of dance styles and genres over time e.g. ballet and jazz.</p> <p>The various contexts for, and functions of, dance, e.g.</p> <ul style="list-style-type: none"> • Artistic practice and creative expression • Community Involvement/Participation • Cultural significance • For health and well being • Entertainment • As social or political comment <p>The cross-disciplinary nature of dance performance across different genres and styles.</p> <p>The contexts for dance, the spaces for dance and dance performance e.g. theatre, gallery, nightclub, dance on film, carnival and street festival.</p> <p>The different staging contexts for dance e.g. in the round, promenade.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p><i>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</i></p> <p>Significant dance works, practitioners and periods in dance history, their influence on dancers and dances created today and important collaborations between dancers, choreographers and other art forms and artists.</p> <p>The role of the audience within the variety of contexts for dance performance and participation.</p> <p>The impact of other art forms, and how these support and enhance dance creation and performance. The impact of dance on other art forms.</p> <p>Basic social and political issues about the use of the 'body' in performance. Some wider business contexts for dance.</p> <p>The impact that space and staging has on how dance is seen. Ways to communicate through dance content as well as how to present in a space.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p><i>Through watching, performing, researching and collaboration learners could develop an understanding and ability to analyse and synthesis intellectual, practical and creative skills and ideas in:</i></p> <p>The traditions of the past and the impact on dance created now.</p> <p>The historical, social, cultural and political contexts for dance that have shaped the development of dance technique and performance over time.</p> <p>The performer/audience relationship and how this can initiate and impact the creative process through to performance.</p> <p>The business and enterprising context for dance as an industry.</p> <p>The wider debates around the 'body'; the politics and poetics of the moving body.</p> <p>Innovative ways of integrating dance with the other arts forms, and the role of dance and the dancer within these projects.</p> <p>The role of the performer in different dance contexts, and how this affects expressive skills and the physical embodiment of dance material.</p>

<p>T2 – THINKING AND WORKING CREATIVELY</p> <p><i>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</i></p> <p>The collaborative nature of dance creation, and how dancers and choreographers work together to create dance performance.</p> <p>The role of the dancer, e.g.:</p> <ul style="list-style-type: none"> • Practicing technical skills. • Taking responsibility for the body, and understanding basic treatment for injuries. • Keeping journals of progress and ideas discussed in rehearsals/class. • Responding to scores, ideas and creative tasks given by the choreographer. • Learning dance material/routines and sometimes teaching movement material to others. • Performing material learnt in rehearsal/class. • Adhering to safe practice for your own well being and that of others. • How to respond in movement to a stimulus e.g. text, music, objects, space. • Using improvisation as a tool for challenging technical skills. <p>Personal evaluation and reflection – reviewing and critiquing your own work through mentoring and questioning from teachers.</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p><i>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</i></p> <p>The different ways in which dancers and choreographers can work together e.g. through making and learning dance routines, or devising tasks for dancers to work on to create new material. The features of successful collaboration.</p> <p>New technology and media and how they can help recording dance performance for evaluation and development.</p> <p>The different ways of responding to tasks or performing dance phrases/routines in class.</p> <p>The feedback process and how to develop dance skills through self-evaluation. Peer evaluation and developing skills in giving and receiving feedback.</p> <p>Team-work and communication skills through working with other dancers and other artists in rehearsals. Collaborating across the production team e.g. with those in marketing and promotions.</p> <p>Progress and the role of the dancer within a creative team. Developing a creative portfolio of work.</p> <p>Personal evaluation and reflection – reviewing and critiquing your own work through mentoring and questioning from teachers.</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p><i>Through watching, performing, research and collaboration learners could develop an understanding and ability to analyse and synthesis intellectual, practical and creative skills and ideas in:</i></p> <p>New collaborations with other artists and art forms, exploring ideas as a team from process to production. The features of successful collaboration.</p> <p>A sense of experimentation and a willingness to take risks when exploring dance material and ideas. Developing and expanding your creative portfolio of work.</p> <p>The role of the dancer within the creative team, and the different approaches to working. Creatively contributing to marketing, promotions, project management e.g. collaborating with funders, critics and journalists.</p> <p>Self-management e.g. punctual attendance at classes and rehearsals, developing a personal training/development programme.</p> <p>Research skills to challenge and extend dance technique.</p> <p>Evaluating and appraising performance work in light of other professional dancers, works and practices. Peer evaluation and developing skills in</p>
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		<p>giving and receiving feedback.</p> <p>The role of the dancer and how to develop dance skills. How to develop supportive skills outside of dance such as communication and marketing. Skills in movement observation, analysis and feedback in order to enhance the movement vocabularies and qualities of the performers.</p> <p>Personal evaluation and reflection – reviewing and critiquing your own work through mentoring and questioning from teachers.</p>
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p><i>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</i></p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>The components of dance: action, space, dynamics and relationship, including e.g.</p> <ul style="list-style-type: none"> - Principles of Technique: Posture, alignment, balance, strength, stamina, flexibility, mobility and control. - Expressive Skills: projection, musicality, expression, communication. - Principles of Safe Practice: including effective warm up and cool down, good nutrition and a safe working environment. 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p><i>Through watching, performing and working with others learners could explore practical skills, knowledge and creative ideas in:</i></p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>Action, space and dynamics and relationship across different styles of dance.</p> <p>Principles of Technique e.g. posture, alignment.</p> <p>How other physical practices can complement dance practice e.g. Pilates, swimming, sort and martial arts.</p> <p>Expressive Skills: projection, musicality, expression, communication.</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p><i>Through watching, performing, research and collaboration learners could develop an understanding and ability to analyse and synthesis intellectual, practical and creative skills and ideas in:</i></p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>Skills across more than one dance style, and planning for and maintaining fitness for dance through complementary training.</p> <p>Expanding movement vocabularies through improvisation and play.</p> <p>Using new technologies to develop movement exploration e.g. task based CD Rom resources, internet resources.</p>

<p>How the principles of technique expression, performance and safe practice are applied the dance genre/s studied.</p> <p>The basic principles of choreography to inform performance and working with choreographers: -Structuring dance phrases e.g. through repetition, contrast, climax etc. -Structuring sections <i>within</i> a dance, and of the <i>overall</i> form of the dance. E.g. ABA, rondo, narrative etc. - Relationships e.g. between body parts, dancers in space and through time, with the space itself, and with the audience. - Aural and Physical settings and the impact upon dance creation and performance.</p>	<p>Using new technologies and media to record and evaluate own performance.</p> <p>Discipline and focus in technique class, own practice and attendance at rehearsals.</p> <p>Principles of Safe Practice: Increased understanding of how correct technique protects the body from injury.</p> <p>The basic principles of choreography to inform performance and working with choreographers: - The relationships between dance and musical structures, e.g. rhythm, different kinds of music. - The relevance of costume to the performer and the performance, i.e. wearability, colour, significance. - The use of and response to music in relation to creative process, technique and performance. - Working with live and recorded music, and the various relationships between movement and music e.g. correlation, visualisation, juxtaposition.</p> <p>Awareness of Music Copyright Law and how to obtain permission to use music.</p>	<p>Appraisals and evaluation of own practice, taking on board feedback from peers and tutors.</p> <p>The traditions and principles of dance techniques impact on current dance practice, e.g. fusion of styles in dance training.</p> <p>Critically reflect upon the different kinds of embodiment and projection the performer needs within the various contexts of dance performance.</p> <p>An awareness of issues of copyright and Intellectual Property in relation to dance.</p> <p>Awareness of Music Copyright Law and how to obtain permission to use music.</p>
<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p><i>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</i></p> <p>The roles and careers in dance, and how to research this information.</p> <p>The range of options available for further training</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p><i>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</i></p> <p>The infrastructure of the sector:</p> <ul style="list-style-type: none"> • Regional and National Dance Agencies 	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p><i>Through watching, performing, researching and collaboration learners could develop an understanding and ability to analyse and synthesis intellectual, practical and creative skills and ideas in:</i></p> <p>The infrastructure of the sector and its defining features e.g. Dance as an art form, the business</p>

<p>in dance.</p> <p>The stages of dance production from initial idea to finished product.</p> <p>An overview of the skills and resources needed to support a production of performance: time, budget and material resources and management.</p> <p>The importance of networking and building relationships.</p> <p>The importance of effective team working, planning and delegation in dance creation and production.</p>	<ul style="list-style-type: none"> • Dance Organisations e.g. RAD, BBO • Venues for Dance Training and Education • Venues for Dance Performance <p>The defining features and demands of the sector and dance as business and industry.</p> <p>The roles, progression opportunities and specialised routes in the dance sector, including any specific training, qualifications and/or experiences required.</p> <p>The different work opportunities in the area of dance e.g. arts management, community arts practice, marketing and publicity. Portfolio and contract/freelance careers.</p> <p>The principles of promotion for dance performance, including marketing strategy and publicity.</p> <p>The roles of the dancer and choreographer <i>within</i> a marketing and promotion strategy. Communicating ideas about the creative process and the final product to different stakeholders.</p> <p>The opportunities to network and build relationships.</p> <p>The personal and professional demands of different types of work e.g. regional, national and international touring.</p>	<p>context for dance and how dance relates to other cultural sectors.</p> <p>The roles within the dance industry and the interconnectedness of dance enterprise e.g., education, performance, and health, in both private and public sectors.</p> <p>The roles, progression opportunities and specialised routes in the dance sector, including any specific training, qualifications and/or experiences required. How skills gained through dance training and performance would relate to different roles.</p> <p>How to gain and fund the qualifications, skills and experience needed for a specific role.</p> <p>The business and enterprise opportunities and environments within the sector that exist and ways of developing new ones.</p> <p>Effective communication and the ability to create and maintain contacts, build relationships and network with a range of people e.g. dancers/ choreographers, artists from other art forms, schools and agents. Supporting the development of communication strategies to communicate ideas to different stakeholders.</p> <p>How to be a freelancer or member of a dance company, office or stage based careers; portfolio careers. The features of a healthy career.</p> <p>Preparing for Work:</p> <ul style="list-style-type: none"> • Membership of Dance Organisations
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		<ul style="list-style-type: none"> • Auditions and interviews. • Creating and maintaining a CV • Using media and new technologies to maintain an ongoing Portfolio, developing high quality and innovative documentation of work. • Investigating sources of funding and how to write proposals and budgets for dance. • Researching venues/platforms/spaces • Budgeting • Networking • Project Planning and Evaluation • Insurance • CRB Checks • Tax and National Insurance • Insurance - Accident, Public Liability and Indemnity. • Issues of Intellectual Property and Copyright. <p>Teaching/Leading Dance e.g. teaching qualifications, codes of conduct.</p>
Level 1 ~ Dance Choreography	Level 2 ~ Dance Choreography	Level 3 ~ Dance Choreography
<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</p> <p>The development of dance styles and genres over time e.g. ballet and jazz.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</p> <p>Significant dance works, practitioners and periods in dance history, their influence on dance created</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through watching, performing, research and collaboration learners could develop intellectual, practical skills and creative ideas in:</p> <p>How to analyse dance works to bring analytical skills into own practice.</p>

<p>The various contexts for, and functions of, dance, e.g.</p> <ul style="list-style-type: none"> • Artistic practice and creative expression • Community Involvement/Participation • Cultural significance • For health and well being • Entertainment • As social or political comment <p>The cross-disciplinary nature of choreography across different genres and styles.</p> <p>The contexts for choreography e .g. theatre, gallery, nightclub, dance on film, carnival and street festival.</p> <p>The different staging contexts for dance e.g. in the round, promenade.</p>	<p>today and significant collaborations between dancers, choreographers and other artists over time.</p> <p>The role of the audience within the variety of contexts for dance performance and participation.</p> <p>The impact of other art forms, and how these support and enhance dance creation and performance.</p> <p>The impact of dance on other art forms e.g. Choreography product for new and emergent media i.e. dance/movement as part fo a digital media context and multi-disciplinary art.</p> <p>Basic social and political issues about the use of the 'body' in performance. Some wider business contexts for dance.</p> <p>The impact that spaces and staging has on making dance, and how ideas can be communicated through dance content as well as the space in which it is presented.</p>	<p>The traditions of the past and their impact on dance today.</p> <p>The historical, social, cultural and political contexts for dance that have shaped the development of dance technique, choreography and performance over time.</p> <p>The performer/audience relationship and how this can initiate and impact the creative process through to performance.</p> <p>The business and enterprising context for dance as an industry.</p> <p>The wider debates around the 'body'; the politics and poetics of the moving body.</p> <p>Innovative ways of integrating dance with the other arts forms and the role of the choreographer within these projects.</p> <p>The role/s of the choreographer making work in various dance contexts, and how this affects creative approaches to process.</p> <p>Innovation in designing spaces for dance, in collaboration with other artists and art forms.</p>
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through watching, performing, research and collaboration learners could develop intellectual, practical skills and creative ideas looking in:</p>

<p>The collaborative nature of dance creation, and how dancers and choreographers work together to create dance performance.</p> <p>The role of the choreographer e.g.:</p> <ul style="list-style-type: none"> • Research ideas/starting points for dance, and how to translate this into movement. • How to create material from a stimulus e.g. text, music, objects, space. <p>The importance of, and how to organise:</p> <ul style="list-style-type: none"> • Rehearsal scheduling and planning. • Keeping a journal of ideas/research. • Presenting ideas clearly to dancers. • Working with dancers to create material. • Ensuring a safe environment for practical work. • Understanding issues of Health and Safety, and issues surrounding hands on correction of dancers. <p>The motivation for choreography, and the impact of an individual's presentation.</p> <p>Personal evaluation and reflection – reviewing and critiquing your own work through mentoring and questioning from teachers.</p>	<p>The different ways in which dancers and choreographers can work together e.g. through making and learning dance routines, looking at other choreographers work. The features of successful collaboration.</p> <p>The roles and responsibilities of the choreographer.</p> <p>How new technology and media can help with recording dance for evaluation and development.</p> <p>The different ways of directing and working with dancers in rehearsals, e.g. setting improvisational tasks.</p> <p>The scenographic aspects of dance performance, and how to discuss ideas with a production team.</p> <p>Giving clear and constructive feedback to dancers. Peer evaluation and developing skills in giving and receiving feedback.</p> <p>Leadership skills through working with dancers and other artists in rehearsals.</p> <p>Working with others supporting the dance performance process e.g. in areas such as marketing, project management, fundraising etc.</p> <p>Evaluating progress and roles within a creative team.</p> <p>The motivation for choreography, and the impact of an individual's presentation.</p> <p>Personal evaluation and reflection – reviewing and</p>	<p>New collaborations with other artists and art forms, exploring ideas as a team from process to production. The features of successful collaboration.</p> <p>The role of the choreographer within the creative team.</p> <p>Rigorous and innovative methods of recording ideas, progress and documenting work using different technology and media.</p> <p>Researching and exploring ideas through dance, as well as creating an environment for innovation, experimentation and risk for others.</p> <p>Delegating tasks within a production team. Working collaboratively across different aspects of dance practice, performance and choreography e.g. marketing, promotions, critics/journalists and funders etc.</p> <p>Skills in movement observation, analysis and feedback to enhance the movement vocabularies and qualities of the performers.</p> <p>Skills in editing and refining choreographic work.</p> <p>Choreographic work in light of other professional works and practices, past and present. The motivation for choreography, and the impact of an individual's presentation.</p> <p>Personal evaluation and reflection – reviewing and critiquing your own work through mentoring and questioning from teachers. Peer evaluation and developing skills in giving and receiving feedback.</p>
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	critiquing your own work through mentoring and questioning from teachers.	
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>The components of dance: action, space, dynamic and relationship, and how these are used in combination to express ideas.</p> <p>Basic principles of choreography across different dance genres and contexts:</p> <ul style="list-style-type: none"> -Structuring dance phrases e.g. through repetition, contrast, climax etc. -Structuring sections within a dance, and the overall form of the dance e.g. ABA, rondo, narrative etc. - Relationships e.g. between body parts, dancers in space and time, with the space itself and with the audience. - Aural and Physical settings and the impact upon dance creation and performance. - The role of improvisation in creating new dance material and challenging dancer's skills. <p>The basic principles of dance technique as the basis of choreography, applied in specific ways across the range of dance styles and genres:</p> <ul style="list-style-type: none"> • Principles of technique: Posture, 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>Creation of movement material from different stimuli.</p> <p>The components of dance e.g. action, space etc. across different styles of dance.</p> <p>Principles of choreography e.g. structuring dance phrases and sections within a dance.</p> <p>New technologies and media to record and evaluate own practice.</p> <p>Discipline and focus in researching ideas, practice and the planning and running of rehearsals.</p> <p>How the choreographer should ensure dancers stay safe in their work e.g. care with weight exchange, partner work etc.</p> <p>The relationships between dance and musical structures and the use of music in creation and performance of dance.</p> <p>Working with live and recorded music and the various relationships between movement and</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through watching, performing, research and collaboration learners could develop intellectual, practical skills and creative ideas in:</p> <p>Technical and expressive skills through regular dance classes and rehearsal.</p> <p>Creation of movement material from different stimuli.</p> <p>Skills across more than one dance style to extend choreographic language.</p> <p>How the traditions and principles of choreography have been both integrated and rejected in current practices.</p> <p>Innovative movement vocabularies through improvisation and play.</p> <p>A sense of individual style and artistic voice through risk and experimentation with choreographic principles.</p> <p>New technologies to develop movement exploration e.g. task based CD Rom resources, internet programmes.</p> <p>Appraisals and evaluation of own practice, giving and receiving feedback from peers and others such as tutors.</p>

<p>alignment, balance, strength, stamina, flexibility, mobility and control.</p> <ul style="list-style-type: none"> • Expressive Skills: projection, musicality, expression, communication. • Principles of safe practice: including effective warm up and cool down, good nutrition and a safe working environment. 	<p>music e.g. correlation, visualisation, juxtaposition.</p> <p>Scenographic principles in performance and how to communicate ideas with others relating to space, including props, light and scenery.</p> <p>The impact of costume on the dancing body, and the impact on the performer and the ideas expressed.</p>	<p>The different kinds of movement, embodiment and projection needed within the various contexts of dance performance.</p> <p>Awareness of Music Copyright Law and how to obtain permission to use music.</p> <p>Instigating collaborative projects where scenography and dance are developed together to communicate ideas.</p>
<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through watching, performing and working with others, learners could gain an introduction to practical skills and creative ideas in:</p> <p>The roles and careers in dance, and how to research this information.</p> <p>The range of options available for further training in dance.</p> <p>The stages of dance production from initial idea to finished product.</p> <p>The skills and resources needed to support a production of performance: time, budget and material resources and management and the opportunities for working in these areas.</p> <p>The importance of networking and building relationships.</p> <p>The importance of effective team working, planning and delegation in dance creation and production.</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through watching, performing and working with others learners could explore practical skills, develop knowledge and creative ideas in:</p> <p>Some key features of the dance industry and current professional dance environment.</p> <p>The infrastructure of the dance industry:</p> <ul style="list-style-type: none"> • Dance Organisations e.g. RAD, BBO • Regional and National Dance Agencies • Venues for Dance Training and Education • Venues for Dance Performance <p>The support that can be provided by dance organisations or membership associations. The roles, progression opportunities and specialised routes in the dance sector, including any specific training, qualifications and/or experiences required.</p> <p>Opportunities for enterprise and entrepreneurship, e.g. working in art management, promotion events, community arts evenings, creative platforms, practical experience in marketing and publicity and</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through watching, performing, research and collaboration learners could develop intellectual, practical skills and creative ideas in:</p> <p>The infrastructure of the sector and key demands and features of the professional dance environment.</p> <p>The specific roles within the dance industry, and the inter-connectedness of dance enterprise e.g., education, performance, and health, in both private and public sectors.</p> <p>How the skills gained through choreography would relate to these roles. e.g. leadership, team work.</p> <p>How to gain and fund the qualifications, skills and experience needed for a specific role.</p> <p>The opportunities and environments within the sector that exist, and how to create new ones.</p> <p>Effective communication and the ability to create and maintain contacts, build relationships and</p>

	<p>audience development.</p> <p>Portfolio career and freelance work across different areas e.g. in administration/management as well as dance/ choreography or teaching.</p> <p>The principles of promotion for dance performance, including marketing and publicity e.g. communication strategies required to communicate ideas to different stakeholders in the creative process as well as in the reception of the work.</p> <p>The roles of the dancer and choreographer within a marketing and promotion strategy.</p> <p>Opportunities to network and build relationships.</p> <p>The personal and professional demands of different types of work e.g. regional, national and international touring.</p> <p>Awareness of music copyright law and how to obtain permission to use music.</p>	<p>network with a range of people e.g. dancers / choreographers, schools and agents.</p> <p>Setting up as a freelancer and preparing for the complexities of a portfolio career mixing office and stage based careers. e.g. working in administration, marketing or teaching as well as a member of a dance company .</p> <p>How to prepare for work:</p> <ul style="list-style-type: none"> • Auditions and interviews • Creating and maintaining a CV. • Using media and new technologies to maintain an ongoing portfolio, developing high quality and innovative documentation of work. • Investigating sources of funding and how to write proposals and budgets for dance. • Researching venues/platforms/spaces. • Budgeting. • Networking. • Project planning and evaluation. • Insurance. • Membership of Dance Organisations. • Planning and preparing for regional, national and international touring. • CRB Checks. • Tax and National Insurance. • Insurance - Accident, Public Liability and Indemnity. <p>Marketing, business and management e.g. negotiation of contracts.</p> <p>Awareness of music copyright law and how to obtain permission to use music. Issues of Intellectual Property and Copyright.</p>
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		Dance Teaching and Leading – Qualifications and Code of Conduct.
Level 1 ~ Drama Performance	Level 2 ~ Drama Performance	Level 3 ~ Drama Performance
<p>T1 – CREATIVITY IN CONTEXT</p> <p>Informed by experience as a member of the audience and performer learners could be introduced to:</p> <p>Drama performance in its wider history, theory and political contexts e.g. its impact on audiences, the suitability of the space and appropriate use of style and resources:</p> <ul style="list-style-type: none"> • When a drama is performed. • Where a drama is performed and why a particular space has been chosen e.g. theatre, concert hall, community centre, circus space or street. • How a drama is performed e.g. the styles and skills used in contemporary theatre, media and entertainment. • Why a drama is performed e.g. entertainment, educational, community, cultural, social and political reasons and for different audiences. <p>The development of an individual’s appreciation of drama and their ability to analyse a performance’s success e.g. its impact on audiences, the suitability of space and appropriate use of style and resources.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Informed by experience as a member of the audience and performer learners could explore and begin to articulate their understanding and working experience of:</p> <p>Drama performance in the following contexts:</p> <ul style="list-style-type: none"> • As a source of entertainment, social and cultural activity. • As creative expression. • The different elements e.g. style, format and genre that have been chosen to realise the drama and why. • Informed by the work and achievement of recognised dramatists and performers. • Relationship with time and place. • In relation to other creative and media activities e.g. TV, film and radio. 	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Informed by experience as a member of the audience and performer learners could develop intellectual understanding, practical critical and analytical skills in the following areas:</p> <p>The historical, social and cultural context of drama as entertainment and social commentary.</p> <p>The political content of drama and its ability to express social, political or cultural comment.</p> <p>Theoretical influences and theorists. The style and creative intention of playwrights, performers and designers, their impact on performance practice and how to use different influences to inform your work.</p> <p>International developments in drama and performance.</p> <p>The influence of other creative and media sectors on drama and vice versa e.g. interactive media and visual art.</p>

<p>The range of creative and media activities e.g. film that share commonalities with drama.</p>		
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Informed by experience as a member of the audience and performer learners could be introduced to:</p> <p>The vision, scope, intention and context of the performance considering:</p> <ul style="list-style-type: none"> • Theme, topic or issue. • Target audience and performance space. • Resources available. <p>How to interpret a theme, topic or issue e.g. form, structure and style.</p> <p>How to originate and develop a range of ideas for the exploration of a script or an original devised performance material e.g. researching for influences or references, personal expression and collaborative working.</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Informed by experience as a member of the audience and performer learners could explore and begin to articulate their understanding and working experience of:</p> <p>The vision, scope, intention and context of the performance, the different solutions and their dramatic implications:</p> <ul style="list-style-type: none"> • How different forms e.g. comedy or tragedy can be employed to meet intentions. • How the style of a performance e.g. naturalistic, surrealist or ritualistic can be employed to meet intentions. <p>The range of solutions for a script or original devised material and how to make decisions considering:</p> <ul style="list-style-type: none"> • Contexts such as social and historical to inform realisation. • Potential influences, references and resources. • Incorporating the ideas of others. • Personal expression. • Non verbal expression and physical gesture. <p>Innovative and creative thinking using other art forms e.g. music and dance, taking on more than</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Informed by experience as a member of the audience and performer learners could develop intellectual understanding, practical experience, critical and analytical skills in the following areas:</p> <p>The vision, scope, intention and context of the performance and the full implication and impact of the dramatic options available.</p> <p>The opportunities for cross-discipline application of performance and production skills e.g. working with multimedia.</p> <p>The importance of creativity in interpretation and performance, working with others to negotiate and develop the creative outcome.</p> <p>Personal expression informed by ongoing critical self analysis, considering e.g. well researched approach to realisation or an informed understanding and responsiveness to directorial/ devising processes.</p> <p>Self evaluation, peer evaluation and developing skills in giving and receiving feedback.</p>

	<p>one character.</p> <p>How to evaluate your performance and that of others e.g. your responsiveness to directorial/ devising processes. Peer evaluation and developing your skills in giving and receiving feedback.</p>	
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Informed by experience as a member of the audience and as a performer, learners could be introduced to:</p> <p>The processes and practices to improve performance skills and techniques in e.g.:</p> <ul style="list-style-type: none"> • Vocal skills • Movement Skills • Characterisation • Improvisation • Technology <p>Through activities such as:</p> <ul style="list-style-type: none"> • Research • Attending productions • Participation • Practice • Rehearsals <p>Collaboration, working and learning from others.</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Informed by experience as a member of the audience and as a performer, learners could explore and begin to articulate their understanding and working experience of:</p> <p>The full range of principles, processes and practices to improve performance skills through the following, combined with creativity and imagination:</p> <p>Vocal skills</p> <ul style="list-style-type: none"> • Tone • Breath • Basic physiology of voice • Posture • Pace • Pitch • Rhythm <p>Movement Skills</p> <ul style="list-style-type: none"> • Fluidity • Posture • Control • Spatial awareness • Gesture 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Informed by experience as a member of the audience and as a performer, learners could develop intellectual understanding, practical experience, critical and analytical skills in the following areas:</p> <p>The application of principles, process and practice in drama performance according to:</p> <ul style="list-style-type: none"> • context, purpose and audience • the combination of disciplines available • the range of different styles of productions • other modes of performance <p>How to improve and develop performance in the following areas:</p> <p>Vocal skills</p> <ul style="list-style-type: none"> • Tone • Breath • Basic physiology of voice • Posture • Pace • Pitch • Rhythm

	<p>Characterisation</p> <ul style="list-style-type: none"> • Character research • Off text exploration • Emotional life • Given circumstances • Relationships with other characters <p>Improvisation</p> <ul style="list-style-type: none"> • Listening skills • Spontaneity • Solo work • Small group • Large group <p>Technology</p> <ul style="list-style-type: none"> • Awareness of lighting • Use of microphones • Use of props • Use of make-up • Use of costume <p>Rehearsals</p> <ul style="list-style-type: none"> • Reading rehearsal schedules • Time management/self discipline • Mental preparation • Taking direction <p>Collaboration and cooperation</p> <ul style="list-style-type: none"> • Working as part of a team considering the features of successful collaboration • Developing relationships • Listening and responding to others • Being a critical friend • Presenting ideas to others 	<ul style="list-style-type: none"> • Breath control • Projection <p>Movement Skills</p> <ul style="list-style-type: none"> • Fluidity • Posture • Control • Spatial awareness • Gesture • Posture • Coordination • Level <p>Characterisation</p> <ul style="list-style-type: none"> • Character research • Off text exploration • Emotional life • Given circumstances • Relationships with other characters <p>Improvisation</p> <ul style="list-style-type: none"> • Listening skills • Spontaneity • Status • Solo work • Small group • Large group <p>Technology</p> <ul style="list-style-type: none"> • Awareness of lighting • Use of microphones • Use of props • Use of make-up • Use of costume
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<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Informed by experience as a member of the audience and as a performer, learners could be introduced to:</p> <p>The basic structure of the industry e.g. the different types of drama companies or organisations.</p> <p>A range of jobs and roles within the performing arts sector and some possible careers.</p> <p>The resources needed to support a production or performance including time, budget and materials.</p> <p>The skills and attitudes required by the sector including teamwork, communication skills and the ability to give and receive criticism.</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Informed by experience as a member of the audience and as a performer, learners could explore and begin to articulate their understanding and working experience of:</p> <p>Company and organisation types to inform understanding of the diverse range of job roles and the different skills and experience required:</p> <ul style="list-style-type: none"> • Local / national • Professional /amateur • Production house, receiving house • Touring, TIE <p>Performance types and spaces:</p> <ul style="list-style-type: none"> • Cultural • Commercial 	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Informed by experience as a member of the audience and as a performer, learners could develop intellectual understanding, practical experience, critical and analytical skills in the following areas:</p> <p>The economic contribution of the Performing Arts sector.</p> <p>The demanding nature of employment in the sector and informal career progression routes.</p> <p>Opportunities in sector related areas such as teaching.</p> <p>Opportunities in related sectors using transferable skills.</p>

<p>Some opportunities for performance and self promotion or development.</p> <p>The range of skills such as planning, organisation and marketing needed to put on and market a performance.</p>	<ul style="list-style-type: none"> • Entertainment • Site specific • Puppetry • Street and Festival • Musical/ Theatre • Variety • Opera • Community • Holiday camps/cruise ships <p>Finances:</p> <ul style="list-style-type: none"> • Funding: opportunities and sponsorship • Income: ticket sales and merchandise <p>Audiences and marketing:</p> <ul style="list-style-type: none"> • Target audience; socioeconomic, race and gender <p>The range of transferable skills required in the sector and across the creative and cultural industries.</p>	<p>The value of alternative theatre e.g. community, amateur and experimental.</p> <p>Production budgets; wages and fees, royalties, set design, lighting, publicity and marketing, performance and rehearsal space.</p> <p>Funding e.g. private and public sector, arts councils and lottery.</p> <p>Revenue opportunities e.g. ticket sales, merchandise, programmes, catering, grants and sponsorship.</p> <p>Marketing, management and finance to support self employment or work within a drama company or organisation.</p> <p>Training and continuous professional development opportunities.</p>
<p>Level 1 ~ Drama Technical and Production</p>	<p>Level 2 ~ Drama Technical and Production</p>	<p>Level 3 ~ Drama Technical and Production</p>
<p>T1 – CREATIVITY IN CONTEXT <i>Learners could be introduced to basic understanding of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance 	<p>T1 – CREATIVITY IN CONTEXT <i>Learners could explore, and have working knowledge of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance 	<p>T1 – CREATIVITY IN CONTEXT <i>Learners could develop practical, analytical skills and understanding in:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance

<p>The different basic production areas e.g. design and staging in theatre, media and entertainment.</p> <p>The different production and technical needs of different art forms e.g. dance and drama.</p> <p>The various roles of the production and technical teams e.g. director and stage manager.</p> <p>The major historic developments in drama production and technical theatre e.g. the history of directing and technological advances in stage craft.</p> <p>The role of production in the performance e.g. how the audience experience is affected by production processes on and off stage.</p> <p>The range of production and technical theatre resources e.g. sound and lighting effects, costume design and set design.</p>	<p>The various production elements including technologies and current practices.</p> <p>The way in which production and technical theatre has developed through history and across cultures, and affected the art of theatre-making.</p> <p>The different specialist areas of production and technical theatre, skills and knowledge. Job roles and how they interrelate.</p> <p>The contribution of production and technical elements to a performance and how production and technical elements can be applied e.g. for small theatre or large, national regional and local productions. concert, TV, film and radio.</p> <p>The range of production and technical resources available for use in contemporary theatre, media and entertainment e.g. the different types of stage and performance space and how technology features.</p>	<p>The development of drama production and technical theatre through history and across cultures and its influences on e.g. current sound, set, costume and prop design.</p> <p>The cultural, political and social impact of drama production.</p> <p>The impact that production and technical elements can make to a performance for different audiences and in different situations e.g. concerts and nightclubs.</p> <p>How production and technical theatre can contribute to the overall aims and objectives of and performance.</p> <p>The importance of idea development, the design process and communicating ideas to others to aid the development and practical applications of the production.</p>
<p>T2 – THINKING AND WORKING CREATIVELY <i>Learners could be introduced to basic understanding of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance <p>How to originate and develop ideas for different aspects of the production considering the overall</p>	<p>T2 – THINKING AND WORKING CREATIVELY <i>Learners could explore, and have working knowledge of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance <p>The development of ideas for production, in areas such as design, props, lighting, sound, costume</p>	<p>T2 – THINKING AND WORKING CREATIVELY <i>Learners could develop practical, analytical skills and understanding in:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance <p>How production and technical elements can develop the overall vision e.g. the impact of live</p>

<p>vision or aims.</p> <p>The range of production techniques to realise ideas and how to adapt techniques to suit the needs of the piece and others requirements.</p> <p>Where and how to research for influences, references and resources to further develop ideas and to plan a production.</p> <p>The editing process, how to develop ideas in light of feedback and how to give and receive feedback.</p> <p>What and where the opportunities might be for collaborating with others.</p> <p>The importance of generating ideas for, and experimenting with marketing.</p>	<p>and make-up and special effects to achieve the production aims and objectives. How production enhances meaning.</p> <p>The range and possibilities of production and technical techniques to realise ideas, and their impact on the production e.g. the different types of materials to use in costume design</p> <p>The use of existing material e.g. music, scripts. Content issues e.g. appropriate language and issues relating to the representation of individuals, groups or themes.</p> <p>Working collaboratively as part of a team and working to a specification of technical or production outcomes, from the development of ideas to realisation.</p> <p>Developing a creative approach to business and marketing opportunities.</p> <p>Evaluating realisation with scripted and non-scripted material with a director and other members of the production. Giving and receiving feedback. Self and peer evaluation.</p>	<p>and pre-recorded sound on the production value of the work.</p> <p>The development of workable production ideas using resources, materials and research to meet complex briefs.</p> <p>The practical application of production and technical skills e.g. directing, lighting, sound and costume making.</p> <p>How to develop ideas to meet complex briefs and achieve particular effects e.g. sound and lighting to create a specific mood or atmosphere and creating characters using stage craft skills. Working creatively with others to develop thinking across the team and wider group, using problems as opportunities etc. Ongoing self and peer evaluation in your working and thinking practices. Giving and receiving feedback.</p>
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE <i>Learners could gain a basic introduction to, and a broad awareness of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE <i>Learners could explore and have working knowledge of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE <i>Learners could develop practical, critical/ analytical skills and understanding of:</i></p> <ul style="list-style-type: none"> • Directing, design and casting • Stage technology, TV/Film • Costume, prop and mask making • Marketing and finance

<p>The basic principles, practices and conventions of a production e.g. design principles or technical practices such as plans. What is involved before, during and after a production e.g.</p> <ul style="list-style-type: none"> – Planning stages to keep within time and budget constraints. – Research process; going to live productions, reading and note-taking. – Pre-production tasks e.g. theatre licence, health and safety. – Post-production tasks e.g. reconciling budgets. <p>The different processes and practices across the production team e.g. participating as a designer, maker, technician or stage manager. As well as the different processes and practices outside the team e.g. administrative box office and front of house etc.</p> <p>The similarities and differences of processes or practices across different media; TV, film, theatre</p>	<p>The way in which different types of organisations in the performing arts sector work and how they might adopt different processes and practices.</p> <p>The detail of processes, practises and conventions e.g.</p> <ul style="list-style-type: none"> – Lighting systems, control faders, houselights and dimmer. The different types of lighting; uplighting, downlighting and sidelighting. – PA systems, microphones, mixing desk, amp and speakers. – Flyer, hoisting, rigging and other stage machinery and automation in technical theatre. – Set construction and different building methods <p>How to work with different members of the team, supporting their practices e.g. negotiating for peoples skills and time.</p> <p>Taking inspiration from other art forms to inform process, principles and practice.</p> <p>Researching and applying theories such as colour and sound. Specialist areas such as painting effects and different types of scenery.</p>	<p>The most suitable principles, process and practices for the production aims and overall performance objectives.</p> <p>How to refine principles, process and practices.</p> <p>The work process of others and how to accommodate team member schedules.</p> <p>Support processes for health and safety, and other legislation.</p> <p>The role of, and skills involved in production and technical theatre e.g. in stage lighting, sound recording, sound editing and set construction.</p> <p>Interpreting working drawings, set plans, lighting plans, sound plans and handling requirements.</p> <p>Knowledge and application of negotiating skills for time, space and skill of others in the production team.</p> <p>Inter team communication, continual evaluation of working principles, processes and practices, informed by others including peer evaluation.</p>
<p>T4 –CREATIVE BUSINESS & ENTERPRISE <i>Learners could be introduced to:</i></p> <p>The basic structure of the industry e.g. the different types of drama companies or organisations.</p> <p>The different jobs and roles within the performing</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE <i>Learners could explore and begin to articulate their understanding and working experience of:</i></p> <p>The structure of the industry e.g. different company and organisation types and the diverse range of job roles, skills and experience required:</p> <ul style="list-style-type: none"> • Local / national 	<p>T4 –CREATIVE BUSINESS & ENTERPRISE <i>Learners could develop intellectual understanding, practical experience, and critical and analytical skills in the following areas:</i></p> <p>The economic contribution of the Performing Arts sector.</p>

<p>arts sector and possible careers. The role of production in jobs and areas of life beyond the theatre.</p> <p>The possible working patterns: free- lance, repertory company, funded work – portfolio careers e.g. working with touring companies.</p> <p>Some of the different opportunities for personal enterprise and entrepreneurship, e.g. within community and amateur sectors.</p> <p>The resources needed to support a production or performance including time, budget and materials.</p> <p>The skills and attitudes required by the sector including teamwork, communication skills and the ability to give and receive feedback.</p> <p>The range of skills such as planning, organisation and marketing needed to put on, and market a performance.</p>	<ul style="list-style-type: none"> • Professional /amateur • Production house, receiving house • Touring, TIE (and how work differs from venue based orgs) • Different business models <p>Performance types and spaces:</p> <ul style="list-style-type: none"> • Cultural • Commercial • Entertainment • Site specific • Puppetry • Street and Festival • Musical/ Theatre • Variety • Opera • Community • Holiday camps/cruise ships <p>Finances:</p> <ul style="list-style-type: none"> • Funding e.g. opportunities and sponsorship. • Income: ticket sales and merchandise. • Expenditure for production costs e.g. wages, lighting, set design, publicity and marketing etc. <p>Audiences and marketing e.g. target audience, socioeconomic, race and gender.</p> <p>The different types of organisations that can aid production e.g. hire companies for costumes and props, ticket booking agencies etc.</p> <p>The range of job opportunities for cross discipline working beyond the theatre or performing arts sector.</p>	<p>The demanding nature of employment in the sector and informal career progression routes.</p> <p>Opportunities in sector related areas such as teaching to support portfolio careers.</p> <p>Opportunities in related sectors, using transferable skills.</p> <p>The value and contribution of alternative theatre e.g. community, amateur and experimental.</p> <p>Knowledge and practical application of different business models and business planning.</p> <p>Production budget e.g. wages and fees, royalties, set design, lighting, publicity and marketing, performance and rehearsal space.</p> <p>Funding e.g. private sector, public sector, arts councils and lottery.</p> <p>Revenue opportunities e.g. ticket sales, merchandise, programmes, catering, grants and sponsorship.</p> <p>Marketing, management and finance to support self-employment or a dance company or organisation.</p> <p>Contracts e.g. fully employed, contracted and freelance.</p> <p>Training and professional development opportunities.</p>
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	<p>The range of transferable skills required in the sector and across the creative industries.</p> <p>The skills and activities required to engage in enterprise e.g. to promote self and put on a show.</p> <p>The importance and use of contracts and legislation.</p>	
Level 1 ~ Music Performance and Composition	Level 2 ~ Music Performance and Composition	Level 3 ~ Music Performance and Composition
<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>The history of music development The development of current music styles and traditions e.g. pop, rock and classical music.</p> <p>The use of music When, where and how music is performed and for what purpose e.g. live performance, music for video games, parties/social events, advertising, shopping, films and personal leisure.</p> <p>The creation of music Music theory including key sigs, chord construction, rhythm, harmony, melody, structure, form and texture.</p> <p>Composition and how to start making songs and writing lyrics.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could explore and begin to articulate their understanding and working experience of:</p> <p>The history of music development The historical influences and developments of music through the ages.</p> <p>The influences of a range of performers and writers/composers.</p> <p>The work of a range of performers and composers, and their particular styles and techniques.</p> <p>The use of music How music enhances different situations; considering different genres, styles and cross-cultural influences.</p> <p>Composing and performing for different purposes</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could develop, practical experience, critical and analytical skills in the following areas:</p> <p>The history of music development The historical impact of music in a number of music genres.</p> <p>Researching experts in musical performance and composition such as a particular soloist, duet, ensemble, orchestra or band to inform work.</p> <p>The social, cultural and political impact of music.</p> <p>The use of music How different types of music can enhance various situations; considering genres, styles and cross-cultural influences.</p> <p>The way in which specific sounds within a music</p>

<p>The roles involved in creating a song e.g. writer/composer, performer, producer, director or arranger.</p> <p>The role of the audience The different types of audiences and how they form and express a personal opinion in response to a piece of music.</p> <p>How individuals are influenced by or respond to different music.</p>	<p>e.g. film, TV, musical theatre and advertising.</p> <p>The creation of music Music theory including key chords and or creating music without notation skills e.g. aural skills.</p> <p>Performance styles e.g. orchestral non vocal, solo, group and vocal.</p> <p>Key roles of the performer and studio producers, lyric writer and/or composer in creating music.</p> <p>Who owns what part of the work? e.g. writer/composer/performer and the difference between the song and the sound recording i.e. The song can be the musical work, lyrics or literary work, whereas the sound refers to the sound recording.</p> <p>The role of the audience The types of audiences likely to be attracted to different genres.</p>	<p>piece impact on moods and situations.</p> <p>The use of music in other media including film, computer games, TV, advertising and dance.</p> <p>The creation of music The principles and application of music theory, composition and aural skills.</p> <p>Experimenting and innovating using other music as inspiration e.g. looking at trends such as expressionism and impressionism.</p> <p>The role of the audience How music can be used to communicate with different audiences e.g. from different socio-economic groups, ages, gender or race.</p> <p>The music that is influenced by different cultures and musical styles across generations.</p>
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>Creating and developing ideas Researching personal influences to develop ideas and explore a variety of musical styles.</p> <p>Considering tools and resources to support creative ideas e.g. using a dicta phone or notebook to record ideas and melodies.</p> <p>The range of musical styles, instruments, sounds, effects and melodies.</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others learners could explore and begin to articulate their understanding and working experience of:</p> <p>Creating and developing ideas The development of ideas using different composition and performance styles.</p> <p>How to communicate ideas and themes using music and performance to convey mood and emotion.</p> <p>The impact of different performance spaces and</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others learners could develop, practical experience, critical and analytical skills in the following areas:</p> <p>Creating and developing ideas Combining other art forms with music in the application of performance and composition skills.</p> <p>The broad range of musical styles in the 21st century.</p> <p>The range of instruments that can be used to achieve creative effect.</p>

<p>Basic music composition and musical performance ideas for a particular audience.</p> <p>Using basic music theory and composition techniques creatively in your work or developing aural skills and ideas.</p> <p>Working collaboratively How to find and select the appropriate individuals for collaboration. Working as part of a team and the issues which might arise in collaboration.</p> <p>Evaluating your work and the work of others Comparing and contrasting other peoples work and your own.</p> <p>Considering personal artistic influences and the influences of others e.g. peers, famous composers or performers.</p>	<p>how to respond to these.</p> <p>The range of musical styles, instruments, sounds, effects, melodies, chords and themes/motives and how to respond to these.</p> <p>Combining challenging instruments and sounds.</p> <p>Working collaboratively Working with one or more collaboratively, joint writing or performing. The features of successful collaboration.</p> <p>Performing a part in an ensemble, working with a conductor.</p> <p>Evaluating your work and the work of others The strengths and weaknesses of your work and the work of others including the working process. Developing skills in giving and receiving feedback and peer evaluation.</p> <p>Reviewing and critiquing different types of music composition styles and performances.</p>	<p>Different performance spaces, venues and locations and the strengths and weaknesses of each.</p> <p>Personal expression through performance and composition, demonstrating an individual approach.</p> <p>Working collaboratively Working with a musical director and other members of a group or ensemble. The features of successful collaborations. The benefits and disadvantages of collaborative work and performance.</p> <p>Evaluating your work and the work of others Analysing and evaluating your work and working practices of others. Peer evaluation. Developing skills in giving and receiving feedback.</p>
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>Techniques Performance and composition techniques e.g.</p> <ul style="list-style-type: none"> ○ chord construction ○ aural and notation skills ○ stage presence ○ how to connect with your audience ○ good practice guide lines 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could explore and begin to articulate their understanding and working experience of:</p> <p>Techniques Performance and composition techniques, practices and conventions e.g. aural skills and lyric writing.</p> <p>The principles of music theory, literacy and how to</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could develop, practical experience, critical and analytical skills in the following areas:</p> <p>Techniques Performance and composition techniques, practices and conventions e.g. aural skills and lyric writing.</p> <p>The principles of music theory, literacy and how to</p>

<p>Basic music theory and the principles of musical arrangement.</p> <p>Effective practice routines e.g. attending rehearsals, time management, mental preparation, concentration and self-discipline.</p> <p>Using existing material created by others e.g. melodies, lyrics and scenarios.</p> <p>Application and development of skills Working as a soloist and in an ensemble or group. The use of improvisation to generate ideas.</p> <p>Skills development in your chosen musical field e.g. DJ, violin or conducting.</p> <p>The differences and similarities between popular music, contemporary and traditional application approaches.</p>	<p>apply theory to your work.</p> <p>Instrumental ranges and possibilities for composition. The principles of musical arrangement.</p> <p>Effective practice routines e.g. attending rehearsals, time management, mental preparation, concentration and self-discipline.</p> <p>The use and technique of sound recording.</p> <p>Using existing material authored by others e.g. melody, lyrics and scenarios.</p> <p>Application and development of skills Solo and group improvisation to develop communication skills and generate compositional ideas. The importance of improvisation.</p> <p>How to notate, record or communicate creative work including aural skills.</p> <p>Performing technique and ways of interpreting a brief; expression and gesture in addition to posture and co-ordination.</p> <p>Composing and arranging to a brief and composing for a purpose.</p> <p>Suitable skills for different types of production including performing live and recorded.</p> <p>The use of rehearsals for self-evaluation and developing technique; Identify where you may need help.</p>	<p>apply them to your work.</p> <p>Using existing material created by others melody, lyrics and scenarios.</p> <p>Application and development of skills Solo, group work and improvisation as a form of personal expression.</p> <p>Application of performance and composition techniques with creativity and imagination.</p> <p>Music notation and music production software platforms .</p> <p>Skills development in musical literacy or aural skills.</p>
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<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>Industry structure The different job roles and progression opportunities. The specific training and qualifications required.</p> <p>Opportunities for enterprise and entrepreneurship e.g. community arts project, talent contest/showcase, local performance, promoters and event organisers.</p> <p>The importance of digital marketing and PR including the internet and current media mediums.</p> <p>The music market and business services Some business services and commercial opportunities for music as a product as well as basic marketing and sales tools.</p> <p>Artist function The importance of networking and building relationships.</p> <p>The importance of developing specialist skills, knowledge and understanding in your specialist music field.</p> <p>Live Performance The resources required to support a production or performance i.e. time, budget and material.</p> <p>Legislation</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through creating music and observing others learners could explore, examine and gain knowledge of:</p> <p>Industry structure The different types of organisations and freelance work opportunities e.g. record label, recording studio. The features of a portfolio career.</p> <p>Routes and roles for music performers and composers and how they relate to one another e.g. musician - composer and performer - composer.</p> <p>Industry developments such as digital opportunities e.g. social networking sites and online videos.</p> <p>The music market and business services Key industry features such as high competition and the constantly changing nature of the industry.</p> <p>Industry enterprise opportunities e.g. applying skills across disciplines such as computer gaming design, website design and animation.</p> <p>Marketing and sales strategies.</p> <p>Artist function The different ways to develop in the industry e.g. adaptation of skills including singer to song writer.</p> <p>Developing contacts and collaborations by networking.</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p> <p>Through creating music and observing others learners could develop, practical experience, critical and analytical skills in the following areas:</p> <p>Industry structure The role of music composition and performance in relation to the wider music business.</p> <p>The role of innovation and enterprise in the industry.</p> <p>The music market and business services How to benefit from the industry e.g. publishing, merchandising, web design, licensing, promotion and recording studio sessions.</p> <p>A digital marketing strategy e.g. working published website and creative online venture and niche music market approaches.</p> <p>Artist function Communication skills and the ability to create and maintain contacts, build relationships and develop networking.</p> <p>Opportunities through exploring links with other disciplines and applications to attending the right events.</p> <p>How to navigate the industry as a self-employed musician e.g. registration with relevant collecting societies (PRS for Music, PPL) and self management and develop of a 'portfolio career'.</p>
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<p>Health and safety issues, basic legal requirements and awareness of copyright.</p>	<p>Opportunities to network and build relationships via research.</p> <p>Live Performance The resources needed to support a production or performance e.g. time, resources and materials.</p> <p>Legislation Venue regulations, health & safety issues and potential intellectual property rights holders issues</p>	<p>Live Performance How income is generated from live performances e.g. sales of tickets for an event, the role of the agent, promoter booker, tour manager and merchandise.</p> <p>How to carry out a successful live event from security to promotion marketing.</p> <p>The differences between showcases and commercially viable events e.g. DJ event and a band led event.</p> <p>Legislation The importance of general contract law and the basis of written agreements in relation to recording deals, publishing agreements and event contracts.</p> <p>Venue regulations, health & safety and potential intellectual property rights holders' issues.</p>
<p>Level 1 ~ Music Technology</p>	<p>Level 2 ~ Music Technology</p>	<p>Level 3 ~ Music Technology</p>
<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>The history of music development and the role of technology in music From early music boxes, piano rolls, wax discs, shellac records, analogue tapes, vinyl, cassette tapes and CD/ MD/DVD to mp3's etc in the 21st century.</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could explore, examine and gain knowledge of:</p> <p>The history of music development and the role of technology in music The impact technology has on music creation and how this has developed over time e.g. sound carriers, analogue versus digital, recording</p>	<p>T1 – CREATIVITY IN CONTEXT</p> <p>Through creating music and observing others learners could gain an ability to analyse synthesis knowledge and understanding of:</p> <p>The history of music development and the role of technology in music The historic development of music recording and production and how this has influenced current recordings and productions.</p>

<p>The role of music technology in other industries How technology and music are applied and adapted for a range of different media e.g. video games, theatre, concerts, nightclubs, TV, film, and radio.</p> <p>The reasons why music is made and the different audiences it is intended The reasons audiences experience, access and buy music e.g. to enhance performances, public or private spaces, for special occasions, personal creative expression or sales.</p> <p>The different audiences e.g. ages, genders, cultures and the different ways to access music e.g. online websites, blogs, social networking and music integrated into other products.</p> <p>The roles required to create music including in different industries The process of making a song from start to finish and the roles involved e.g. record producer, recording engineer, mix engineer, writer composer, musical director, arranger, session musician, sampling and music in live theatre.</p> <p>The related industries such as dance and drama where these roles are required.</p>	<p>systems, software and synthesis.</p> <p>The reasons why music is made and the different audiences it is intended The different audiences, how they experience, access and buy music and the way this has changed e.g. personal players, pod-casts, play lists/ blogs etc.</p> <p>The role of music technology in other creative contexts e.g. how music might be used to complement images, sound effects and light shows.</p> <p>How music distribution has developed to meet the needs of different consumers i.e. the use of online music stores.</p> <p>The roles required to create music and the importance of these roles in different industries What is involved before, during and after a live music performance by all those involved e.g. creators and crew. How technology features are applied in other industries.</p> <p>The different types of locations for live performance and recording spaces.</p>	<p>The development of current technological equipment and qualities. How the equipment affects the music you make e.g. acoustic instruments, software instruments, idiomatic brass writing and ambience etc.</p> <p>The major technological influences on sound and quality in the 20th and 21st Century.</p> <p>The reasons why music is made and the different audiences it is intended The different audiences and how music might complement other media e.g. dance, interactive media and other technologies.</p> <p>The role and use of music technology in other creative contexts.</p> <p>The impact on music technology of cultural changes and emerging technologies and how to respond to developing technology according to the audiences needs.</p> <p>The roles required to create music and the importance of these in different industries How knowledge, understanding and skills from music technology can be used in other industries.</p>
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others, learners could gain an introduction to:</p> <p>Creating and developing ideas</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others learners could explore, examine and gain knowledge of:</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>Through creating music and observing others learners could gain an ability to analyse, synthesis knowledge and understanding of:</p>

<p>Planning and capturing content and responding to different technologies. Responding to space.</p> <p>Working across technological media, sound, video and other multi-disciplinary approaches. Experimenting creatively with equipment and technology to further advance skills.</p> <p>Working collaboratively Working with others in the production process of a performance including preparation, planning and resources, pre-production and marketing. Examples of successful collaboration.</p> <p>Self evaluation and appraisal of others work Evaluating idea development i.e. technical skills in music recording and production versus practical skills in planning to keep within time and resource constraints.</p>	<p>Creating and developing ideas Developing ideas e.g. Responding to space, acoustics and psychoacoustics using sound.</p> <p>Identifying creative opportunities and expanding the uses of technology.</p> <p>Working collaboratively Working with a team to record a live stereo performance. The features of successful collaboration.</p> <p>Self evaluation and appraisal of others work Evaluating and reflecting on technical, production and practical skills. Project management and planning skills e.g. the ability to keep within artistic constraints.</p> <p>Peer evaluation and developing skills in giving and receiving feedback.</p>	<p>Creating and developing ideas The different ways creative technology can be embraced and exploited e.g. How music technology creates a specific mood or atmosphere.</p> <p>Experimentation and extension of personal technological boundaries.</p> <p>The difference between digital and real instruments and how to use idiomatic techniques and performance characteristics.</p> <p>Working collaboratively Working with a team to manage, direct and record a live stereo and visual performance. The features of successful collaboration.</p> <p>Self evaluation and appraisal of others work Evaluating and reflecting on archiving principles to record a live event including a list of equipment, photographs and creating your own recall technical sheets i.e. microphones used, the layout of building tracks, time clock recording etc.</p> <p>'Peer evaluation' e.g. developing skills in giving and receiving feed back</p>
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could gain an introduction to:</p> <p>Techniques The equipment and techniques which can be used such as microphones, recording, editing, mixing,</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could explore examine and gain knowledge of:</p> <p>Techniques The uses of technical equipment e.g.</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>Through creating music and observing others learners could gain an ability to analyse, synthesis knowledge and understanding of:</p> <p>Techniques The techniques and processes of sound recording,</p>

<p>digital devices or software for recording and sound manipulation e.g. synthesizers and sampler.</p> <p>Health and safety issues surrounding technology such as hearing and electric shocks.</p> <p>Application of technologies Multi-tracking recording via computer-based and stand-alone hardware.</p> <p>Development of music technology skills How and where an individual can develop skills and techniques such as editing and manipulating sound i.e. affordable equipment for home use or professional approved.</p>	<p>microphones, leads, mixing consoles, digital recording, editing equipment and stereo recording machines.</p> <p>Sound techniques in a range of music styles e.g. niche genres, popular music and classical.</p> <p>Health and safety issues surrounding technology such as hearing and electric shocks.</p> <p>Application of technologies Time-codes, synthesis techniques, sampling techniques, virtual instruments and virtual studio techniques.</p> <p>The principles of digital and audio formats. Skills in the use of new technology, including digital formats and the archiving and management of sound files.</p> <p>Development of music technology skills How different styles have been influential by the technology of the day looking at different genres.</p>	<p>sound engineering, mixing and digital editing.</p> <p>Innovative ways to explore the behaviour of sound and sound quality including acoustics, reverberation, distortion and absorption e.g. visits to churches, opera house etc. Identifying different sounds used over time.</p> <p>Health and safety issues surrounding technology such as hearing and electric shocks.</p> <p>Application of technologies Applying current and emerging digital technology skills including IT applications and software for the recording, mixing, sampling and editing of music.</p> <p>Technology used across the arts, video technology, dance, music and media e.g. equipment specifications and comparisons.</p> <p>Methodologies that assist the recording of live performances and visual content through the use of technology.</p> <p>The principles of music technology and the development of music technology skills The development of music technology standards such as:</p> <ul style="list-style-type: none"> • Computer programs • Sound cards • Interfaces • USB/ fire wire • Connectivity
<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p>	<p>T4 –CREATIVE BUSINESS & ENTERPRISE</p>

<p>Through creating music and observing others learners could gain an introduction to:</p> <p>Industry structure The different job roles and progression opportunities. The specific training and qualifications required.</p> <p>Opportunities for enterprise and entrepreneurship e.g. community arts project; talent contest/showcase; local performance, promoters and event organisers.</p> <p>The importance of digital marketing and PR including the internet and current media mediums.</p> <p>The music market and business services The range of business services and commercial opportunities for music as a product, marketing and sales tools.</p> <p>Artist function The importance of networking and building relationships.</p> <p>The importance of developing specialist skills, knowledge and understanding.</p> <p>Live Performance The resources required to support a production or performance i.e. time, budget and material the health and safety issues, legal requirements etc.</p> <p>Legislation Awareness of copyright.</p>	<p>Through creating music and observing others learners could explore, examine and gain knowledge of:</p> <p>Industry structure The different types of organisations and freelance work opportunities e.g. record label, recording studio or tour managing. e.g. developing a portfolio career working in management/administration as well as performance or technology.</p> <p>Music technology roles and how they relate to one another e.g. artist manager and agent.</p> <p>Industry developments such as digital opportunities e.g. social networking sites and online videos.</p> <p>The music market and business services Key industry features such as high competition and the constantly changing nature of the industry.</p> <p>Enterprise opportunities e.g. applying skills across other industries and disciplines such as computer gaming design, website design and animation.</p> <p>Marketing and sales strategies.</p> <p>Artist function The different ways to develop in the industry e.g. adaptation of skills such as singer to song writer.</p> <p>Developing contacts and collaborations by networking.</p> <p>Opportunities to network and build relationships via research.</p>	<p>Through creating music and observing others learners could gain an understanding of ability to analyse and synthesis knowledge in:</p> <p>Industry structure The role music technology has in relation to the wider music business e.g. music publishers, distributors, collection agents, artist managers, record producers, studio managers, session players, songwriters etc.</p> <p>The role of innovation and enterprise in the industry in terms of technological changes.</p> <p>The music market and business services The services needed to make a recording or live performance e.g. studios, venues and equipment hire.</p> <p>The various ways to capitalise from the industry and business opportunities e.g. merchandising, licensing/ publishing, promotion, recording /studios sessions and venue management etc.</p> <p>A digital marketing strategy e.g. working published website and creative online ventures.</p> <p>Artist function Communication skills and the ability to create and maintain contacts, build relationships and develop networking skills.</p> <p>Opportunities through exploring links with other disciplines and applications to attending the right events.</p> <p>How to navigate the industry as a self-employed</p>
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	<p>Live Performance The resources needed to support a production or performance e.g. time, resources and materials.</p> <p>Legislation Venue regulations, health & safety, basic copyright issues and potential intellectual property rights holders issues.</p>	<p>musician e.g. registration with relevant collecting societies (PRS for Music, PPL) self management and developing a portfolio career.</p> <p>Live Performance How income is generated from live performance e.g. sales of tickets for an event, the role of the agent, promoter booker, tour manager and merchandise.</p> <p>How to carry out a successful live event from security to promotion and marketing.</p> <p>The differences between showcases and commercially viable events e.g. DJ event and a band led event.</p> <p>Legislation The importance of general contract law and the basis of written agreements in relation to recording deals, publishing agreements and events contracts.</p> <p>Venue regulations, health & safety, copyright issues and potential intellectual property rights holders issues.</p>
Level 1 ~ Publishing	Level 2 ~ Publishing	Level 3 ~ Publishing
<p>T1 – CREATIVITY IN CONTEXT</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - The movement from oral story telling to a culture of literacy 	<p>T1 – CREATIVITY IN CONTEXT</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Technological changes and their impact on the printing process. 	<p>T1 – CREATIVITY IN CONTEXT</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Key historical developments and interventions in print processes and the evolution of the

<ul style="list-style-type: none"> - Print and publishing as mass communication - Key changes in the process of printing over time. - How access to printed materials have increased over time. - How access to published works from other countries has increased over time. - The use of the English language in other countries and its effect on the publishing industry in the UK. - Ways in which published materials have changed and helped the way we learn. 	<ul style="list-style-type: none"> - How increased access to the printed word has impacted on levels of literacy over time. - Cultural and social impact of access to published works from other countries. - The global rise of the English language and its impact on the international publishing industry. - Historical developments in education as a result of developments in publishing. - The legal context of publishing, including intellectual property rights, libel, obscenity laws, law of the land, EU law, International publishing laws and piracy. - Development of the local news media in England - Role of economic circumstances as a spur for innovation (e.g. Penguin paperbacks launched after the depression early in the 20th century) - The rise of a readership market: publishing as commentary and entertainment ('penny dreadfuls', Dickens, Conan Doyle, Punch etc) 	<p>printing process.</p> <ul style="list-style-type: none"> - The social, cultural and economic impact of increased levels of literacy over time, as a result of increased access to the printed word. - The historical, cultural and global impact of international publishing. - Publishing in the context of the global economy and the positioning of UK publishing in the global market. - The impact of different forms of published materials and platforms on education and on levels of education. - The full range of legal constraints on publishing and published material, what they are there to protect and the impact they have. - Rise of the agent and their role in book publishing - The rise of brands, publishers, magazines, authors etc - Publishing setting fashion and trends - Access to a global readership online: interactivity/conversation; reader as writer; citizen journalism; value a publisher adds - Development of Open Access model of free for all content for research community
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - How to shape and develop an idea or concept: working with an author, writer, agent or other colleagues to shape and develop a story, plot, feature or article - Working as part of a team, taking on a clear role and influencing colleagues to develop quality content and achieve publication deadlines 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Exploring and experimenting with creative ideas and concepts to develop book covers, magazine or newspaper layout or other formats to improve the customer experience - Working effectively and creatively as part of a team. - The communication skills to influence and persuade colleagues internally for a new 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Experimenting and developing a range of ideas to achieve required outcomes. - Fulfilling a variety of roles within a team, demonstrating skills in leadership and collaboration. - Influencing others, and understanding why this is a valuable skill in the context of publishing.

<ul style="list-style-type: none"> - Expressing an idea or an opinion so that others understand it to promote or sell stories and concepts internally to colleagues and externally to readers and customers - Negotiation skills and how to use them - Presenting ideas clearly to a range of internal and external audiences - Understanding the reader's experience to inform development of a project 	<ul style="list-style-type: none"> - project, article or story - How and when to use effective negotiation skills to achieve consensus - Using a range of presentation skills to communicate an idea or product to an audience. - Listening skills and why they are important. - Understanding the visual impact of work and how it affects the reader's experience 	<ul style="list-style-type: none"> - Applying skills in negotiation to achieve a desired outcome including negotiation of contracts, purchasing print or related products and services - Applying effective presentation skills in different contexts and for different audiences such as presenting at news conferences, sales conferences or pitching for business - Listening and responding appropriately to the views of others. - Understanding the visual impact of work and how it affects the reader's experience and influencing the layout, design and content of a publication to reflect this.
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - What 'markets' are and how to find out about them. - What a 'proposal' is and how to write one. - What 'commissioning' is and its role in publishing. - The different forms of contracts involved in the process eg: authors, contributors, syndication. - How to develop a feature or news story and commission a freelance writer or journalist - How to pitch an idea to meet a specified brief. - Basic proof reading and copy editing skills, understanding why copy is edited. - Elements of page layout and design, including use of colour, white space and fonts. - Different job roles involved in the production process. - How are published products printed or 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Researching different markets and understanding their needs. - Work with agents and authors - Writing and assessing proposals, understanding their role in the publishing process. - The role, process and importance of commissioning authors, writers, journalists, illustrators, and other content creators. - The process of contracting authors and contributors. - Pitching ideas and negotiating pitched ideas with a client. - Editing skills, including copy editing, sub-editing and on-line editing. - Designing page layout, incorporating headlines and straplines. - Roles and responsibilities of those involved in 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Researching, analysing and assessing market need. - Assessing a variety of proposals written for different contexts, understanding how proposals differ according to the context and product. - How to write a commissioning brief for an author, contributor, writer, journalist, illustrator or designer for content, how commissioning decisions are made. - The process and implications of contracting on time, budget, legal issues and productivity. - The importance of effective pitching and negotiation skills for both internal and external audiences. - The principles and processes of editing, including its impact on product quality. - Create page layout design for a range of

<p>produced</p> <ul style="list-style-type: none"> - How and where published products are distributed and sold - What are the different ways to promote or market published products, brands, contributors and authors 	<p>production process – including picture researcher, copy writer, sub-editor, editor, designer.</p> <ul style="list-style-type: none"> - News gathering, feature writing for different readers/markets - Negotiating print, working with suppliers in the UK and overseas - Selling promotional opportunities - Sales and distribution in the UK and internationally - Marketing online - What are the different historical formats for published products 	<p>products and audiences.</p> <ul style="list-style-type: none"> - Sourcing content, including images, search engine optimisation to source information, and database management to record information. - Selling to different customers - Managing events, launches and PR, working with an author - How teams work and relate to each other during the lifecycle of a publishing product (book, journal, newspaper, magazines, directory etc) - Negotiating and running sponsorships and promotional deals
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - What role business planning has in publishing. - Identifying a market and making a pitch to it. - Understanding publishing related finance, including budgets, profit and loss, and return on investment. - Understanding consumer markets for news, magazines and books - Understanding specialist, professional and educational markets for books, journals, periodicals and other related business media products. - Selling your product, including marketing and direct sales. - What role does copyright and intellectual property have in publishing 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - What is involved in business planning in the context of publishing. - Tailoring a pitch to meet the needs of a specified market. - Finance and budget management, including setting budgets, profit and loss, return on investment - Creating demand through an understanding of the market. - Understanding the supply chain, including retail and distribution, wholesale, news-stands, direct sales and opportunities online - How is copyright and intellectual property exploited and managed in publishing 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Publishing, this could include:</p> <ul style="list-style-type: none"> - Why business planning is important in terms of productivity, growth and commercial success. - Creative and innovative approaches to developing and delivering a pitch to a target market. - The financial context and its impact on productivity, growth, product development and diversification. - Enterprising and innovative approaches to stimulating and generating market demand. - Understanding the supply chain to maximise return on investment. - Standard profit levels/business models for different types of publishing - Pitching for new business or partnerships (clients, sales, marketing, authors, agents etc) - What are the threats and opportunities with

		copyright and intellectual property with digital asset management, Creative Commons, Scientific Commons, Open Access for the publishing industry
Level 1 ~ 2D & 3D Visual Art	Level 2 ~ 2D & 3D Visual Art	Level 3 ~ 2D & 3D Visual Art
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - art history and the development of a range of visual art forms - different audience responses to visual art forms, eg: contemporary art, craft, sculpture, installations and photography - communicating a personal and critical response to a diverse range of art forms, eg: paintings, drawings, sculptures and installations 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - the history of art and of the development of visual arts - key art movements in visual arts and their relevance in social and historical contexts - the work and influence of a diverse range of artists, covering a range of visual art forms, eg: painting, printmaking, illustration, photography. 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - understanding of Government policy and of the challenges faced by the arts sector, including regeneration, sustainability and funding - the issues relating to diversity, social inclusion and child protection in the context of the arts sectors and the community - the history of art and of the arts, appreciating why this knowledge is beneficial to contemporary art practice - historical and socio-cultural contexts and their impact on artistic expression - the importance of contemporary and evolving social contexts and the impact on artistic expression - the social and therapeutic benefits of art, including community art project, environmental regeneration and art therapy
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of 2D & 3D Visual Art, this could include:</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of 2D & 3D Visual Art, this could include:</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of 2D & 3D Visual Art, this could include:</p>

<ul style="list-style-type: none"> - originating and developing a range of ideas, showing the stages of the development - explaining why some ideas work and others don't - non-verbal communication – through the use of colour, line and shape in visual art forms - researching for influences, references and resources in order to further develop ideas - evaluate other's work through peer review, offering constructive feedback 	<ul style="list-style-type: none"> - developing a range of ideas in response to a basic stimulus - exploring an idea in a range of ways, using a variety of skills and techniques to create different effects, eg: mark making, painting, drawing and printmaking, model making - interpretation of the work of others, demonstrating creativity of thought and personal response - confidence in ability to experiment, explore and be creative with approach to idea development 	<ul style="list-style-type: none"> - skills in improvisation, devising, experimentation - the ability to interpret and respond, expressing own point of view and appreciating the point of view of others - engagement in a progressive, iterative skill development to build confidence, technique and capability - engagement with abstract concepts and complex ideas
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - the importance of planning, researching and exploring ideas, using a scrap book or mood board to present idea development - practices in the use of colour, form, line, perspective, composition and materials - use of a range of materials to create 2D and 3D art forms, eg: paints, charcoal, ink, pastels, wire, ceramics, etc. 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - skills in drawing, sketching, line drawing and life drawing - skills in painting, using a range of paint media - a range of materials to a competent standard to create 2D and 3D art work, e.g. collage, printmaking, model making - basic skills in photography and digital image manipulation - basic principles in 2D representational and abstract art, including perspective, shading, composition, and the use of colour and line 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - fluent drawing skills, including sketching, line drawing and life drawing - fluent mark making skills, including printmaking, etching, painting - disciplines, techniques and art forms, eg: illustration; graphic art; fine art; etching; printmaking, collage and model making - principles behind perspective and composition - use of a broad range of materials and mediums to make 2D and 3D visual art forms, including pastels, charcoal, inks, paints, photography, ceramics, wood and wire - new technology as tools for product creation and distribution / exhibition - the importance of adapting to the digital age, with an appreciation of the digital convergence of mediums - skill in the use of IT and software applications, including Adobe Photoshop, CAD, IMACs

		<ul style="list-style-type: none"> - managing the balance between technical, business and creative drivers and needs - understanding the connectivity between art forms - basic skills in photograph and digital image manipulation
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - making creative use of limited material resources - job roles and progression opportunities for a career the visual arts, including a profile of the current workforce - how to organise and present work to others, including exhibiting and by creating a portfolio - seeking opportunities for enterprise and entrepreneurship, eg: exhibiting work in a local gallery; engaging in community art projects; entering competitions. 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - how to organise and present work within a portfolio and verbally to others - the job roles and progression routes available to visual artists - the role and services of galleries and community spaces to exhibit and practice visual art 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of 2D & 3D Visual Art, this could include:</p> <ul style="list-style-type: none"> - presenting work effectively, including portfolio building, gallery exhibition, platforms that utilize emerging technologies - how to make money and make art – via entrepreneurial initiatives and existing platforms - how to manage yourself as a resource, including time, relationships, networking, cash flow, VAT, accounting - the role and significance of galleries and community spaces to support art education and community engagement in art and creative expression
Level 1 ~ Craft	Level 2 ~ Craft	Level 3 ~ Craft
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - art history and the development of a range of craft forms - different audience responses to craft, eg: examples of woodwork, metal work, sculpture, ceramics, glassware. 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - the historical development of craft and the factors that have influenced its development, eg: socio-economic perspective of craft development, new man made materials and emerging technologies 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - the historical development of craft skills and their changing practical application in contemporary culture - Government policy and the challenges faced by the arts sector, including regeneration,

<ul style="list-style-type: none"> - communicating a personal and critical response to a diverse range of examples of craft, eg: sculptures, models, furnishings and installations 	<ul style="list-style-type: none"> - craft practices in other cultures and traditions - environmental issues, such as the use of renewable materials, recycling and waste disposal 	<p>sustainability and funding</p> <ul style="list-style-type: none"> - the impact of emerging technologies on traditional craft practices - the cultural significance of craft in the context of tradition in other countries and cultures. - environmental issues and sustainability in the use, sourcing and recycling of raw materials - issues relating to diversity, social inclusion and child protection in the context of the arts sectors and the community
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - originating and developing a range of ideas, showing the stages of the development - explaining why some ideas work and others don't - non-verbal communication – through the use of colour, line and shape in art and craft forms - researching for influences, references and resources in order to further develop ideas - evaluate other's work through peer review, offering constructive feedback 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - experiment with a range of materials to achieve different creative effects - creative problem solving through the choice of materials and techniques applied - how to balance creativity with what is practical and environmentally sound 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - experimenting with different materials, evaluating their different properties and characteristics - skills in improvisation, devising, experimentation – the ability to interpret and respond, expressing own point of view and appreciating the point of view of others - engagement in a progressive, iterative skill development to build confidence, technique and capability - engagement with abstract concepts and complex ideas
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - the importance of planning, researching and exploring ideas, using a scrap book or mood board to present idea development 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - use a range of materials and tools to realize ideas into artefacts - craft techniques and principles in at least two 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - specific technical skills in the use and application of glass, metal, wood and ceramics - the particular qualities and characteristics of

<ul style="list-style-type: none"> - practices in the use of colour, form, line, perspective, composition and materials - use of a range of materials to create craft forms, eg: clay, wire, fabric, wood, ceramics, glass, paper, etc. 	<p>craft areas, eg: wood, metal, ceramics</p> <ul style="list-style-type: none"> - adapting ideas and applying skills to both practical and creative projects or set briefs 	<p>glass, wood, metal and ceramics</p> <ul style="list-style-type: none"> - operate technical equipment, tools and materials required for the use of glass, metal, wood and ceramics. - the functional application of craft, including set design and furniture making, and the more artistic, functionless application of craft to create decorative objects or 3D art forms.
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - making creative use of limited material resources - job roles and progression opportunities for a career the craft sectors, including a profile of the current workforce - how to organise and present work to others, including exhibiting and by creating a portfolio - seeking opportunities for enterprise and entrepreneurship, eg: exhibiting work in a local gallery; engaging in community art projects; entering competitions. 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - how to organise, present and explain work to others - the job roles and progression opportunities available in the craft sector - the broad application of craft skills in other disciplines and industries, eg: set crafts for film and television, set design for theatre, the construction industry, manufacturing, fashion design, etc. 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Craft, this could include:</p> <ul style="list-style-type: none"> - how to organise and present work effectively, including portfolio building, gallery exhibition, platforms that utilize emerging technologies - how to make money and make craft via entrepreneurial initiatives and existing platforms - how to manage yourself as a resource, including time, relationships, networking, cash flow, VAT, accounting
<p>Level 1 ~ Graphic Design</p>	<p>Level 2 ~ Graphic Design</p>	<p>Level 3 ~ Graphic Design</p>
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - traditional approaches to and use of graphic design 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - the historical trends and current styles in graphic design 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - the historical and current trends and styles in the visual arts and other creative disciplines

<ul style="list-style-type: none"> - the broad and diverse range of design disciplines in which Graphic Design can be applied eg: interior design, architectural design, website design, computer games design and advertising art direction. - appreciation of design principles and how they apply to graphic design eg: use of colour to attract attention; use of line to appeal to the eye. 	<ul style="list-style-type: none"> - a diverse range of social and cultural influences on graphic design styles and techniques, including European and international influences - a diverse range of graphic designers working in a variety of contexts, eg: print media, digital media, illustration - a range of design principles and their creative application in examples of products that incorporate graphic design 	<ul style="list-style-type: none"> - how graphic design relates to other design disciplines and its many cross-discipline applications, eg: computer games design, set design for film, architectural design and interior design - the issues relating to representation and diversity in relation to images and messages conveyed in communication and graphic design products
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - sketching design ideas and experimenting with forms, techniques and materials - verbal communication of ideas, including negotiating and explaining approach - researching for influences, references and resources in order to further develop ideas - review the development of ideas and evaluate the ideas and work of others against the criteria of a shared design brief 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - confidence and ability in idea generation , exploration and experimentation - the ability to offer a range of design solutions to a set brief - skills in researching images, forms and concepts to influence imaginative design solutions - identifying problems and seeking creative solutions - exploring a range of approaches, applying a variety of design principles and evaluating the different outcomes against the original brief 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - brainstorming and developing ideas in order to find design solutions that meet the set brief - sharing ideas with others in order to collaborate and further develop own ideas - develop creative design solutions that communicate clearly the intended message or information - developing links with other design disciplines to support idea development, eg: architectural design, interior design and fashion design
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Graphic Design, this could include:</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Graphic Design, this could include:</p>	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - the broad application of product design, eg:

<ul style="list-style-type: none"> - the principles of design in relation to Graphic Design, eg: use of colour, line, form, perspective, composition and choice of materials - using a range of equipment, including IT software applications to manipulate and create design ideas - the importance of team building, collaborative working and effective communication - researching for idea development and choice of materials - basic production stages in relation to graphic design 	<ul style="list-style-type: none"> - a broad range of contexts to which graphic design can be applied. - basic skills to support graphic design, eg: hand drawing, use of colour, composition, line, image and typography - a basic understanding of photography and techniques in digital image manipulation - how to experiment with and develop design ideas into graphic design products, using a range of materials and technologies, including new technologies - taking into account legal considerations such as intellectual property and copyright, and ethical considerations such as representation within design forms - skills in research, planning and drafting to inform idea development 	<ul style="list-style-type: none"> packaging; advertising; publishing; corporate branding and image design; on-screen graphics; computer games design; illustration - drawing skills, including line drawing and technical drawing - how to produce and present preparation materials and draft visuals to demonstrate design ideas - the principles behind photography and digital image manipulation - design principles including composition, balance, use of colour, use of mixed media, use of images and/or typography - a broad range of materials, techniques and processes to achieve design idea – eg: printmaking, ink, paint, wax, digital imaging, IT and reproduction techniques - research for resources, references and design ideas - how to provide clear production and print instructions, eg: font size, typeface, colours and paper quality - innovative application of Graphic Design to other design disciplines where appropriate, eg: interior design and architectural design
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - the job roles, employment opportunities and typical progression routes into Product Design - the wider application of design beyond the 'creative' eg: in supporting businesses and customer service - seeking opportunities for enterprise and 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - working creatively within specific constraints imposed by the project brief and client needs - the job roles and applications of graphic design, including the basic skills required - how to organise and present work to others and to pitch design ideas 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Graphic Design, this could include:</p> <ul style="list-style-type: none"> - the material costs and time limits and their impact on the design process and product - a broad range of job roles and applications of graphic design, including its application in other disciplines and sectors - the links between graphic design and the

<p>entrepreneurship, eg: diversifying in the application of design ideas; entering a competition; exploring local business and community needs in relation to design solutions</p>	<ul style="list-style-type: none"> - the realities of the Design profession, eg: the high level of skills required to succeed; the broad range of skills required, including IT and English; the difficulties of breaking into the industry and the established progression routes available - the importance of trend and market awareness 	<p>principles behind visual marketing and promotion</p> <ul style="list-style-type: none"> - the range of skills and knowledge required to work in graphic design, including the relevant IT skills and applications
<p>Level 1 ~ Product Design</p>	<p>Level 2 ~ Product Design</p>	<p>Level 3 ~ Product Design</p>
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - traditional approaches to product design - the broad and diverse range of design disciplines in which product design can be applied eg: interior design, architectural design, website design, fashion design and advertising art direction. - appreciation of design principles and how they apply to product design, eg: use of colour to attract attention; use of line to appeal to the eye. 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - how and where product design is applied, eg: furniture design, packaging, automotive design, etc - the historical development of product design and how it relates to current practice - how new technologies impact on contemporary product design - a range of design principles and their creative application in a range of products 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - environmental issues and sustainability in the use, sourcing and recycling of raw materials - the historical context of product design, in the context of trends, cultural movements and technological developments - the cultural and social impact of product design and where influences are drawn from - how product relates to other design disciplines and its many cross-discipline applications, eg: computer games design, set design for film, architectural design and interior design
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - sketching design ideas and experimenting with forms, techniques and materials - verbal communication of ideas, including negotiating and explaining approach 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - use of scrap books and mood boards to explore and experiment with a range of possibilities before fixing on a final design - collaborating on and negotiating design solutions 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - brainstorming and developing ideas in order to find design solutions that meet the set brief - sharing ideas with others in order to collaborate and further develop own ideas

<ul style="list-style-type: none"> - researching for influences, references and resources in order to further develop ideas - review the development of ideas and evaluate the ideas and work of others against the criteria of a shared design brief 	<p>to a given brief</p> <ul style="list-style-type: none"> - consideration of the practicalities of a design idea - identifying problems and seeking creative solutions - exploring a range of approaches, applying a variety of design principles and evaluating the different outcomes against the original brief 	<ul style="list-style-type: none"> - balance and combine technical, practical and scientific knowledge and ability with creative ideas - developing links with other design disciplines to support idea development, eg: architectural design, interior design, fashion design
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - the principles of design in the context of product design, eg: use of colour, line, form, perspective, composition and choice of materials - using a range of equipment, including IT software applications to manipulate and create design ideas - the importance of team building, collaborative working and effective communication - researching for idea development and choice of materials - basic production stages in relation to product design 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - a range of materials, technologies and techniques, including IT software and new technologies - skills in hand drawing, sketching, model making and use of colour - cross-discipline application of product design practice, eg: interior design, installation and architectural design - taking into account legal considerations such as intellectual property and copyright, and ethical considerations such as representation within design forms - skills in research, planning and drafting to inform idea development 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Product Design, this could include:</p> <ul style="list-style-type: none"> - the range of materials that can be used to make the product and the characteristics or qualities of different materials, in order to incorporate appropriate materials in the final design - use of a broad range of materials, techniques and processes to achieve design idea – eg: printmaking, ink, paint, wax, digital imaging, IT and reproduction techniques - how to produce roughs and design sketches to illustrate design ideas - use of appropriate IT software to produce design illustrations, including CAD, and Photoshop - making samples or 3D models to illustrate design ideas - innovative application of product design to other design principles where appropriate, eg: interior design and architectural design.
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Product Design, this could</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Product Design, this could</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Product Design, this could</p>

<p>include:</p> <ul style="list-style-type: none"> - the job roles, employment opportunities and typical progression routes into employment in product design - the wider application of design beyond the 'creative' – eg: in supporting businesses and customer service - seeking opportunities for enterprise and entrepreneurship, eg: diversifying in the application of design ideas; entering a competition; exploring local business and community needs in relation to design solutions 	<p>include:</p> <ul style="list-style-type: none"> - organisational and logistical skills when following the production process - the breadth of job roles and disciplines / sectors to which product design applies - how to pitch an idea, negotiate a final plan and promote a design solution - the realities of the Design profession, eg: the high level of skills required to succeed; the broad range of skills required, including IT and English; the difficulties of breaking into the industry and the established progression routes available - the importance of trend and market awareness 	<p>include:</p> <ul style="list-style-type: none"> - the market trends, know how to research them and how to incorporate into design ideas - skills in project and budget management whilst working to tight deadlines and budgetary constraints - communication skills, including negotiation and promotion of design ideas - skills, training and resources required to become a freelance Product Designer
<p>Level 1 ~ Fashion and Textiles</p>	<p>Level 2 ~ Fashion and Textiles</p>	<p>Level 3 ~ Fashion</p>
<p>T1 - CREATIVITY IN CONTEXT In the context of Fashion and Textiles , this could include:</p> <ul style="list-style-type: none"> - the links between culture and fashion e.g.: traditional dress and changing fashions - the links between fashion and society e.g.: changing trends, creating an image, fashion magazines - basic introduction to the fashion & textile industries and how they relate to each other 	<p>T1 - CREATIVITY IN CONTEXT In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the cultural context of fashion design, including traditional dress and fashion trends - the social context of the fashion industry and its impact on audiences, in terms of trends, promotion of body image, and the consumer market - the issue of representation and the impact of the media in fashion design, eg: multicultural fashions and positive body image <p>Environmental issues relating to fashion and textiles e.g.: sourcing materials, fair trade, use of renewable and recyclable materials</p>	<p>T1 - CREATIVITY IN CONTEXT In the context of Fashion, this could include:</p> <ul style="list-style-type: none"> - the sensitive issues around representation and the impact on audiences, eg: portrayal of image / body weight and media influences, within both the current and historical perspective - the social and cultural context of the fashion industry by asking 'what is fashion? Who decides on fashion? - the social and economic impact of fashion - the changing fashions over time and their iconic reference to an age, eg: flares and the 70s - different fashions and dress in the context of other cultures and traditions - the work of a diverse range of designers and

		<p>their contribution to the Fashion industry over time</p> <ul style="list-style-type: none"> - the scope of fashion design – to include footwear design and accessory design
<p>T2 – THINKING AND WORKING CREATIVELY In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - experiment with ideas, trying out different approaches to develop ideas in different ways - experiment with colour, texture, materials and fabrics 	<p>T2 – THINKING AND WORKING CREATIVELY In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - skills in experimenting with and exploring ideas, presenting them both visually and verbally to an audience - use of imagination and innovation in approach to design ideas - the flexibility to adapt ideas as problems arise or alterations need to be made <p>Drawing on a variety of resources to stimulate and influence ideas</p>	<p>T2 – THINKING AND WORKING CREATIVELY In the context of Fashion, this could include:</p> <ul style="list-style-type: none"> - how to source ideas, references and resources - creating mood boards to develop, explore and experiment with ideas - experimenting with a range of materials and objects in order to produce innovative designs - formal elements of colour, pattern, texture, line etc. for creative effect.
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the basic process of fashion and textiles design and production for menswear, womenswear and accessories - basic skills in hand stitching and machine sewing - appropriate use of different types of materials, fabrics and objects - consideration of use of colour, fabric and design to suit the purpose and product requirements 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the processes of fashion, textiles and footwear design and production, including: womenswear; menswear; childrenswear; knitwear; accessories, and tailoring. - the application of basic skills and techniques in garment construction, including pattern cutting, hand stitching and machine sewing - the range of materials, fibres and yarns that can be used in textile, garment, footwear, knitwear and 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Fashion, this could include:</p> <ul style="list-style-type: none"> - the relevant design principles, including balance and composition, colour and shape - skills in sketching techniques, line, space and figure drawing, fashion illustration and technical production drawings - how to interpret drawings and relate size to drawings - graphic design principles in the context of logo design and sewing tags - seasonal awareness, in terms of trends, cycles, forecasting and trade shows

	<p>accessory production</p> <ul style="list-style-type: none"> - the sourcing of materials, fibres and yarns used in the above design and production processes - the creative principles, including choice of material, use of colour and line, attention to detail - the use of a range of tools and equipment including new technologies and traditional methods in order to produce designs, swatches, samples and full pieces 	<ul style="list-style-type: none"> - skills in sewing, embroidery, hand stitching and knitting, including stitch techniques and stitch design - skills in pattern making, cutting and joining - making a range of complex garments and/or models of footwear design - skills in using design software and applications, eg: CAD/CAM, Photoshop and Illustrator - knowledge of different sizing/grading used by different producers - skills in proficient use of machinery and materials, including sewing machine, blocks and patterns
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - introduction to the fashion and textiles industries, including types of job roles, employment opportunities and typical progression routes into employment - the transferable skills that support employability in fashion and textiles, eg: attention to detail, book keeping and recording keeping, communication skills and meeting deadlines - introduction to the business and commercial context of the fashion and textile industries including marketing, competition and sales trends 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - meeting customer design briefs within available resources, including budgetary, time and materials - the job roles and progression routes into a broad range of fashion, textile and / or footwear design-related industries - basic office skills including report writing, record keeping and book keeping - understanding of what makes a garment / product commercial - the purpose and impact of price points - the importance of understanding your market and how to target it 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE In the context of Fashion, this could include:</p> <ul style="list-style-type: none"> - how to conduct market analysis and the importance of trend predictions, brands and price points - consideration of diverse markets, for example mass markets, niche market, foreign and couture - the importance of creating margins, price points and mark ups and how to design to price points - international trade and supply issues, including imports and exports, customs, lead times for international supply - the global market place and the impact on the fashion design and footwear design processes and practice - skills in budget management, financial planning, costing, book keeping and an awareness of the exchange rate mechanisms - cost implications and measures in cost effectiveness, such as best use of fabric, sourcing materials, time constraints

Level 1 ~ Fashion and Textiles	Level 2 ~ Fashion and Textiles	Level 3 ~ Textiles
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Fashion and Textiles , this could include:</p> <ul style="list-style-type: none"> - the links between culture and fashion e.g.: traditional dress and changing fashions - the links between fashion and society e.g.: changing trends, creating an image, fashion magazines - basic introduction to the fashion & textile industries and how they relate to each other 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the cultural context of fashion design, including traditional dress and fashion trends - the social context of the fashion industry and its impact on audiences, in terms of trends, promotion of body image, and the consumer market - the issue of representation and the impact of the media in fashion design, eg: multicultural fashions and positive body image 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Textiles, this could include:</p> <ul style="list-style-type: none"> - the development over time of pattern development and how some styles can be iconic of an age, eg: art deco and the 1920s - the influence of other design disciplines on textile design - cultural and traditional designs, including those from other parts of the world - how emerging technologies have altered the process and practice of textile design, including printing on fabric, weaving fabrics and the use of new man made fibres
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - experiment with ideas, trying out different approaches to develop ideas in different ways - experiment with colour, texture, materials and fabrics 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - skills in experimenting with and exploring ideas, presenting them both visually and verbally to an audience - use of imagination and innovation in approach to design ideas - the flexibility to adapt ideas as problems arise or alterations need to be made 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Textiles, this could include:</p> <ul style="list-style-type: none"> - how to source ideas, references and resources - creating mood boards to develop, explore and experiment with ideas - experimenting with a range of materials and objects in order to produce innovative designs - how to mix and apply colour for creative effect and how to use colourways/colour combinations

<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the basic process of fashion and textiles design and production for menswear, womenswear and accessories - basic skills in hand stitching and machine sewing - appropriate use of different types of materials, fabrics and objects - consideration of use of colour, fabric and design to suit the purpose and product requirements 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - the processes of fashion, textiles and footwear design and production, including: Womenswear Menswear Childrenswear Knitwear Accessories Tailoring. - the application of basic skills and techniques in garment construction, including pattern cutting, hand stitching and machine sewing - the range of materials, fibres and yarns that can be used in textile, garment, footwear, knitwear and accessory production - the sourcing of materials, fibres and yarns used in the above design and production processes - the creative principles, including choice of material, use of colour and line, attention to detail - the use of a range of tools and equipment including new technologies and traditional methods in order to produce designs, swatches, samples and full pieces 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Textiles, this could include:</p> <ul style="list-style-type: none"> - the links between the processes of textile design, manufacture, supply and retail - the use of technical products, materials and chemicals, adhering to safe working practices - the behaviour of fibres, fabrics and yarns, including colour fastness, fibre construction of natural and man made materials, shrinkage and other fibre properties - the principles of printing, weaving, felting, knitting and sewing and skills in applying these techniques - skills in hand drawing and the use and application of colour - skills in pattern printing on textiles, dyeing textiles - skills in using design software and applications, eg: CAD/CAM, Photoshop and Illustrator - how to source sample fabrics, fibres, yarns
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - introduction to the fashion and textiles industries, including types of job roles, employment opportunities and typical progression routes into employment - the transferable skills that support employability in fashion and textiles industries – attention to 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Fashion and Textiles, this could include:</p> <ul style="list-style-type: none"> - meeting customer design briefs within available resources, including budgetary, time and materials - the job roles and progression routes into a broad range of fashion, textile and / or footwear design-related industries - basic office skills including report writing, record 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Textiles, this could include:</p> <ul style="list-style-type: none"> - international trade and supply issues, including imports and exports, customs and lead times for international supply - the typical end uses for materials and fabrics - skills in budget management, financial planning, costing, book keeping and an awareness of the exchange rate mechanisms

<p>detail, book keeping and recording keeping, communication skills and meeting deadlines</p> <ul style="list-style-type: none"> - introduction to the business and commercial context of the fashion and textile industries including marketing, competition and sales trends 	<p>keeping and book keeping</p> <ul style="list-style-type: none"> - understanding of what makes a garment / product commercial - the purpose and impact of price points - the importance of understanding your market and how to target it 	
Level 1 ~ Advertising	Level 2 ~ Advertising	Level 3 ~ Advertising
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - how advertising has changed over time - the social and cultural impact of advertising in terms of the effect on audiences and how they respond - the different uses of advertising and the different formats used 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - the role of advertising and how it contributes to our society - the impact of advertising on audiences/consumers, considering how and why advertising has an impact and why it sometimes doesn't - the historical developments of advertising and the current media platforms and communication approaches - the issues of representation and diversity, in terms of the portrayal of people and groups and the messages communicated by the way they are portrayed - the role and impact of brands - the range of issues that advertising can address, eg: awareness, usage, perception - the impact of Government sponsored advertising 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - the historical development of advertising and the range of its applications - the historical development of brands and the role of advertising in creating brand personalities - the cultural and social importance and impact of advertising on the consumer market - the context of media and the impact the changing media landscape is having on advertising - the importance of media and creative convergence - the impact on audience and audience behaviour, eg: in relation to consumerism, social messaging and response to persuasion - the importance of representation and diversity within adverts and in the advertising industry - the impact of social issues on advertising - the impact of advertising on politics
T2 – THINKING AND WORKING CREATIVELY	T2 – THINKING AND WORKING CREATIVELY	T2 – THINKING AND WORKING CREATIVELY

<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - different ways of communications a message, using images, words, sound and music - understanding how to develop an idea to suit a range of audiences - using different methods to advertise a variety of different products or messages - investigating examples of advertisements, logos, brands and slogans to stimulate ideas 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - appreciating what an idea is and where ideas come from - exploring and experimenting with creative and imaginative ideas, developing a range of solutions to a set brief. - research resources, influences and design ideas - how to adapt ideas to meet requirements of a brief and to reach the target audience - how to give, receive and respond to feedback on ideas - developing stimulus materials for researching ideas 	<p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - exploring and experimenting with a range of ideas in order to reach one that is most effective - devising innovative ideas and solutions - communicating creative ideas to others, including those that will take them forward into production - skills in communication, including negotiation, persuasion, explanation and self-promotion - exposure to examples of research findings and how they influence the effectiveness of an idea - how to evaluate the appropriateness of different ideas to different brands - how consumer insight can stimulate idea generation
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - why advertising is important from a business and enterprise perspective - the generic skills that are central to advertising and that would support employability in the sector - the job roles, employment opportunities and typical progression routes into advertising - enterprising opportunities that incorporate advertising to achieve success 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - how to execute ideas - the creative principles, eg: communicating a clear message; reaching the target audience; - the creative techniques to achieve impact and engagement - how different media affect idea execution and impact or engagement - the relevant considerations and constraints, including copyright, Ofcom and the Advertising Standards Authority codes and regulations - the importance of attention to detail and project management skills - how to execute ideas, eg: choosing a photographer, commercial director, casting, etc. 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - developing ideas that communicate a clear message to support an advertising campaign - adapting ideas to suit the requirements of the campaign, the client brief and the target audience - the impact of different media platforms on the execution of ideas - producing concepts to illustrate ideas - communicate effectively, particularly when giving instructions, presenting a brief, or overseeing the production process - skills in applying different executional techniques and processes

<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - why advertising is important from a business and enterprise perspective - the generic skills that are central to advertising and that would support employability in the sector - the job roles, employment opportunities and typical progression routes into advertising - enterprising opportunities that incorporate advertising to achieve success 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - the commercial value of ideas - the ability to use creativity to solve problems - basic office skills including report writing, record keeping, IT office applications, diary management, presenting a budget, organising and running meetings - a range of job roles and platforms, and the skills, education and training required to progress into the sector - how advertising fits into the wider marketing mix, including public relations - how to apply literacy in order to present work to an audience, including pitching original ideas and negotiating - how to apply numeracy to the evaluation of ideas 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Advertising, this could include:</p> <ul style="list-style-type: none"> - responding effectively to a target market and how to appreciate their particular needs - how to work within a strict budget and to tight deadlines, balancing creativity with constraints - the practice of good project management skills and team working skills - the commercial value of ideas and different commercial drivers - the ability to use creativity to solve problems - applying literacy skills in the verbal and written presentation of ideas - applying numeracy skills in the evaluation of ideas and their impact - understanding the value of brand equity - how to evaluate the effectiveness of an idea or the final product
<p>Level 1 ~ Film and Television</p>	<p>Level 2 ~ Film and Television</p>	<p>Level 3 ~ Television</p>
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - the historical development of the moving image in film and TV programmes - the fact that audiences respond differently to what they see and hear – and how particular 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - the history of film and television and the development of genres and styles of moving image texts - the history, function and impact of Public Service Broadcasting 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Television, this could include:</p> <ul style="list-style-type: none"> - the current media landscape - the power, including controversial power, of television as a medium of communication – in the context of news reporting, censorship, propaganda and access to information

<p>responses are elicited</p> <ul style="list-style-type: none"> - the influence that television programmes can have on peoples lives, eg: to travel to certain countries; to eat certain foods; to dress in a particular way; to form certain opinions - the language tools to be able to form and articulate a personal opinion to film and TV programmes - the different uses of film and TV programmes e.g.: to inform, to persuade, to advertise, to entertain 	<ul style="list-style-type: none"> - issues relating to diversity and cultural contexts, explored through the study of a diverse range of films, including European and international films - different ways audiences can respond and how film and TV seeks to elicit particular responses - the issues of representation in film and TV of individuals, minority groups and particular ideas or beliefs - ethical issues, such as censorship, propaganda and audience manipulation - the changing face of TV, in terms of broadband, interactive TV and broadcasting via the internet 	<ul style="list-style-type: none"> - the power, including controversial power, of television as a medium of entertainment – in the home; impact on our culture and society; promotion of role models - issues relating to diversity, equality and representation – on screen; the content makers; impact on the audience - the impact of the Public Charter for Public Service Broadcasting on the industry and on production
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Film and Television, this could include:</p> <ul style="list-style-type: none"> - developing ideas for stories through images - communicate ideas through a storyboard and synopsis - research to support the production processes, including sourcing materials, equipment, cast/voices, etc. - critically evaluate own ideas and ideas of others for moving image texts - looking at examples of films and TV programmes to general and influence creative ideas 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - visual and spatial awareness - critical analysis of films and TV programmes, in relation to codes and conventions, genre characteristics, technical devices, impact of sound, lighting, editing and camera technique, etc. - a diverse range of forms in film and TV, including factual texts – news and documentary. 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Television, this could include:</p> <ul style="list-style-type: none"> - skills in production research, including permissions, risk assessment, casting and content - how to pitch ideas and present a treatment - how to respond to a client brief in a creative way - how to adapt creative ideas to suit the target audience and the client brief - skills in visual and oral communication, through the form of television, the meaning it communicates, the production process - team working skills, taking on a role within a production team - how to respond to criticism
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - introduction to pre-production, production and 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - technical skills and principles in camera 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Television, this could include:</p> <ul style="list-style-type: none"> - follow pre-production, production and post-production processes, acknowledging the links

<p>post-production stages, in the context of industry practice and job roles</p> <ul style="list-style-type: none"> - basic techniques in the use of lighting, sound, camera shots and angles and editing techniques - range of equipment, including digital camera, digital video camera, lights and sound recording and mixing equipment - the range of considerations and constraints, eg: copyright; intellectual property; representation and health and safety requirements - creative use of sound in film and TV e.g.: voice over, sound effects and sound track 	<p>operation, lighting, sound editing and post-production, and editing</p> <ul style="list-style-type: none"> - creative principles in use of sound, light, camera angle, for creative effect and to communicate meaning - changes to process, practice and audience participation or engagement caused by new technologies and converging platforms - forms and meaning in relation to film language and genre characteristics - evaluation of own work and work of others to assess performance against criteria of health and safety and industry protocols 	<p>between the stages and appreciating why each activity contributes to the whole process</p> <ul style="list-style-type: none"> - considerations and constraints – eg: Ofcom; media law; IPR; copyright; permissions; ethical considerations; diversity and representation; Privacy Act and personal rights - principles and techniques eg: shot composition; story telling; audience positioning; programming; writing for the media; - new and converging platforms for moving image products – eg: interactive TV; broadband; digital, cable; satellite - the significance and impact of emerging technologies – HD; mobile technologies
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - work within time and budget constraints - industry protocols and their importance in the way you work in a production team - the diverse range of job roles, the limited employment opportunities and typical progression routes - seeking opportunities for enterprise and entrepreneurship, eg: competitions; local commissions for corporate videos; digital platforms for showcasing content; hosting a film show - awareness of the transferable skills that support employability e.g.: communication skills, team working, time keeping 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - taking on a role of responsibility within a production team - working within imposed constraints, including budget, time, resource and the requirement of the client brief - the broad range of job roles in the Film and television industries and the specific skills and knowledge required - the commercial and international context of film and TV production and distribution and the economic contribution of the industry - balancing creativity with business and commercial constraints 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Television, this could include:</p> <ul style="list-style-type: none"> - skills in production finance, including managing a production budget - office skills to support production process, including reporting, speaking on the telephone, completing and filing paperwork, being organized and efficient - the role of Ofcom and its implications on content generation and professional working practices - how to pitch an idea, promote a product and demonstrate confident self-promotion - identifying business and enterprise opportunities offered by television, eg: platforms for user generated content; interactive and user interfacing technologies; digital and satellite communication and the global market place - balancing commercial skills with creativity - opportunities for cross-platform exploitation of content

Level 1 ~ Film and Television	Level 2 ~ Film and Television	Level 3 ~ Film
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - the historical development of the moving image in film and TV programmes - the fact that audiences respond differently to what they see and hear – and how particular responses are elicited - the influence that television programmes can have on peoples lives, eg: to travel to certain countries; to eat certain foods; to dress in a particular way; to form certain opinions - the language tools to be able to form and articulate a personal opinion to film and TV programmes - the different uses of film and TV programmes e.g.: to inform, to persuade, to advertise, to entertain 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - the history of film and television and the development of genres and styles of moving image texts - the history, function and impact of Public Service Broadcasting - issues relating to diversity and cultural contexts, explored through the study of a diverse range of films, including European and international films - different ways audiences can respond and how film and TV seeks to elicit particular responses - the issues of representation in film and TV of individuals, minority groups and particular ideas or beliefs - ethical issues, such as censorship, propaganda and audience manipulation - the changing face of TV, in terms of broadband, interactive TV and broadcasting via the internet 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Film, this could include:</p> <ul style="list-style-type: none"> - the history of film and the historical development of film techniques and film theory - art and art history and their relation to traditional and contemporary film production - European and International film, particularly in relation to representation and cultural awareness - the relationship between author and audience and the techniques applied to elicit a range of responses from the audience - the wider application of film across a range of platforms and the impact of emerging technologies on the production, reception and application of film texts - the moral and ethical issues, such as censorship, piracy, propaganda – their impact and function
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - developing ideas for stories through images - communicate ideas through a storyboard and 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - visual and spatial awareness - critical analysis of films and TV programmes, in 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Film, this could include:</p> <ul style="list-style-type: none"> - visual and spatial awareness - flexibility of thought and approach to support collaborative working

<p>synopsis</p> <ul style="list-style-type: none"> - research to support the production processes, including sourcing materials, equipment, cast/voices, etc. - critically evaluate own ideas and ideas of others for moving image texts - looking at examples of films and TV programmes to general and influence creative ideas 	<p>relation to codes and conventions, genre characteristics, technical devices, impact of sound, lighting, editing and camera technique, etc.</p> <ul style="list-style-type: none"> - a diverse range of forms in film and TV, including factual texts – news and documentary. 	<ul style="list-style-type: none"> - critical analysis of film texts and response to codes and conventions employed in their construction - forming and articulating personal interpretations of film texts
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - introduction to pre-production, production and post-production stages, in the context of industry practice and job roles - basic techniques in the use of lighting, sound, camera shots and angles and editing techniques - range of equipment, including digital camera, digital video camera, lights and sound recording and mixing equipment - the range of considerations and constraints, eg: copyright; intellectual property; representation and health and safety requirements - creative use of sound in film and TV e.g.: voice over, sound effects and sound track 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Film and TV, this could include:</p> <ul style="list-style-type: none"> - technical skills and principles in camera operation, lighting, sound editing and post-production, and editing - creative principles in use of sound, light, camera angle, for creative effect and to communicate meaning - changes to process, practice and audience participation or engagement caused by new technologies and converging platforms - forms and meaning in relation to film language and genre characteristics - evaluation of own work and work of others to assess performance against criteria of health and safety and industry protocols 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Film, this could include:</p> <ul style="list-style-type: none"> - basic art and design skills - basic technical skills in camera operation, sound recording, lighting set up - creativity in choosing shots, locations, recorded sound, lighting set ups, etc. - editing techniques to images and sound to achieve creative effects - narrative structure and the sequencing of shots - critical awareness of the strengths and weaknesses of employing specific genre conventions, exploring their effects through practical application - how function, context and audience can shape the moving image product - skills in negotiating team roles and carry out own role and responsibilities according to safe working practices and industry protocols - the process and practice of film distribution and exhibition
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Film and TV, this could</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Film and TV, this could</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Film, this could include:</p>

<p>include:</p> <ul style="list-style-type: none"> - work within time and budget constraints - industry protocols and their importance in the way you work in a production team - the diverse range of job roles, the limited employment opportunities and typical progression routes - seeking opportunities for enterprise and entrepreneurship, eg: competitions; local commissions for corporate videos; digital platforms for showcasing content; hosting a film show - awareness of the transferable skills that support employability e.g.: communication skills, team working, time keeping 	<p>include:</p> <ul style="list-style-type: none"> - taking on a role of responsibility within a production team - working within imposed constraints, including budget, time, resource and the requirement of the client brief - the broad range of job roles in the Film and television industries and the specific skills and knowledge required - the commercial and international context of film and TV production and distribution and the economic contribution of the industry - balancing creativity with business and commercial constraints 	<ul style="list-style-type: none"> - skills in IT software applications and computer storage mediums - marketing in the context of film promotion and distribution - job prospects and job grades, including craft and technical grades and the relevant required skills - how to balance commercial skills with creativity
<p>Level 1 ~ Radio and Audio</p>	<p>Level 2 ~ Radio and Audio</p>	<p>Level 3 ~ Radio and Audio</p>
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - who listens to the radio and why, and how this has changed over time - different types of radio stations and radio programmes - listening to the radio in the context of a range of cultures, communities and countries 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - the social and cultural contexts of radio and audio production and consumption, across all sectors including publicly-funded, commercial, community and voluntary., - an overview of the historical development of radio in relation to function and consumption, eg: as a source of news, as entertainment, supporting international communication - issues relating to representation and diversity, eg: in relation to live broadcasting and the regulations on standards, decency and offensive language 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - the historical context of radio broadcasting, in particular, the evolving cultural and social function of radio - the contemporary social functions and impact of radio and audio, across all sectors including publicly funded, commercial, community and voluntary. - representation and diversity issues in relation to radio broadcasting, including Ofcom regulations on appropriate content and the growth of specialist stations - critical appreciation of a diverse range of radio practitioners

	- range of applications of audio across creative and media production	- understanding changing audience interest, taste and consumption patterns for radio and audio products and services
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - how different sounds can suggest meaning or create atmosphere - how sound can contribute to a product e.g.: sound track to a computer game; sound effects in a film; commentary to a football match - how to generate or source different sounds - generating creative ideas for radio programmes 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - how sounds and expression can communicate meaning - adopting a flexible approach, trying out a range of approaches - researching resources for content, eg: samples, sound effects, music tracks, questions for interview, information for factual content, news items, etc - awareness of the appropriate style of delivery for different types of content, - understanding of different programme genres and audio products - understanding how to adapt content for different platforms, e.g: podcasts, internet., DVP - understanding the needs of the audience in different sectors the limit of available resources 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - adapt ideas and show flexibility in thought and approach - multi-skilling whilst maintaining an attention to detail - adapt an idea into a radio programme or audio product that is creative, engaging and appropriate for the audience - consider how audio content can be adapted across different platforms - think and work creatively and calmly under pressure, particularly during live broadcasts - working as part of a team to generate good creative content.
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - basic skills in recording, mixing and editing sound - knowledge of different types of audio products and files e.g.: music, speech, sound effect, jingle - basic knowledge of different types of radio programme and package - safe working practices for setting up and using equipment and safe storage of recorded material 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - techniques in recording and mixing sound - basic technical skills in setting up equipment, recording, editing and mixing sound, safe storage of recorded material. - legal considerations and regulations for radio broadcasting, including copyright, intellectual property, defamation, offensive content, broadcast licensing, etc, and the work of Ofcom in regulating radio broadcasting 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - the different areas of radio production, eg: presenting, programming, audio production, technical support, journalism, sales, and marketing - different presentation techniques to engage listeners - basic technical skills, eg: recording, mixing, editing - appropriate technical equipment, eg:

	<ul style="list-style-type: none"> - appreciation of the difference between music and speech production in radio and audio products - awareness of the impact of external forces on production processes and practice, e.g: sponsors in community radio, advertisers in commercial radio, changes in technology, audience consumption trends 	<ul style="list-style-type: none"> microphones, mixing desk, digital sound recording and editing equipment, IT software applications - research for radio programmes and creating audio products, including sourcing music, sound effects, information for interviews and factual programmes, performers, technicians - the significant impact of emerging technologies and their increasing impact on radio and audio products and services, including DAB, internet broadcasting and Pod casting - interview skills – understand how to get the most out of interviewees whilst keeping the interview relevant (to programme and audience) and to schedule - legal, ethical and environmental considerations, such as child protection, data protection and IPR
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - a basic understanding of job roles and progression opportunities in radio production - different types of radio station - how and why they are different - the importance of advertising and marketing to support business in the radio sector - the generic skills that support employability in the radio sector e.g.: communication skills, time management, team working 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - the roles and responsibilities in the radio and audio production process including job opportunities and progression routes - techniques in oral communication, eg: clear articulation, expression, projection and adapting speech for purpose and audience - transferable skills such as script writing, sound engineering, logistics and organisational skills, people/team working skills, working under the pressure of time and other constraints - radio and audio in the context of business and enterprise, in terms of advertising, promotion, marketing, sponsorship, diversification - types of radio sector, including public service, commercial and community - awareness of different broadcast platforms for audio content, e.g: podcast, TV, internet, mobile technology 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Radio and Audio, this could include:</p> <ul style="list-style-type: none"> - the types of radio sector and the differences between them, including public service, commercial and community - radio licensing, commercial radio and revenue generation, including sponsorship - legal considerations, including music permissions, rights and royalties, play lists, and obtaining a license for radio broadcasting, IPR - understanding of how to pitch a brief and market a product - understanding budgets/cost of producing content - appreciate the role of individuals as part of a team and how their output impacts on the team and the business - awareness of different job roles and how they

		contribute to the production process from idea to production and delivery.
Level 1 ~ Interactive Media	Level 2 ~ Interactive Media	Level 3 ~ Interactive Media
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - the relevant social contexts in which interactive media has a significant impact, eg: global communication; home entertainment; audience engagement. - how interactive media texts get audiences to engage and contribute to or control elements of the content - the language tools to be able to form and articulate a personal response to interactive media texts 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - the different platforms and their characteristic functions and interactive features - the current impact on a variety of users of interactive media products and the developing ways in which these users engage with the media - the issues of representation in the context of content and user generated content - Shifting patterns of media consumption using case studies, BBC, newspapers, emerging, social networks, 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - Understanding contemporary trends -, media is now increasingly on demand and networked, - Understanding media history and the implications for content of the switch from scheduled media, eg broadcast, to on demand, eg internet, - the rapid growth of the industry, in the context of looking to the future and the potential of emerging technologies and platforms - understanding the implications of interactive content on the social and cultural impact of the media - issues relating to diversity and representation, particularly in the context of the Internet and user generated content - the legal considerations and constraints, eg: IPR, copyright, freedom of information; offensive content; illegal file sharing; hacking; etc.
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - how to maximise new technologies to develop innovative and imaginative ideas 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - the imaginative development of ideas, incorporating a range of technologies and features 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - the scope and potential of interactivity and its multi-disciplinary application - Understanding the needs of the consumer /

<ul style="list-style-type: none"> - the characteristics and function of a range of forms, eg: interactive television; digital photography; digital radio; the internet; pod casting, mobile technology - critically evaluate own ideas and ideas of others for creative ways of using interactive forms and technologies - investigating what 'interactive' means and how this can help to develop creative ideas 	<p>to engage audiences</p> <ul style="list-style-type: none"> - consideration of how interactive features could be applied to other platforms - how to use design principles, sound and movement to engage and stimulate audiences 	<p>audience, the user experience, and the social context of a product</p> <ul style="list-style-type: none"> - Creation of user scenarios - Idea generation – techniques and principles - Idea development – analysis, research and evidence - Experimenting with platforms and challenge conventions - Idea implementation, particularly in gaining support, championing a product and taking initiative - critical appraisal (peer review) and regular feedback loops
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - the production process for different interactive media products - skills in IT software applications and new technology - basic skills in digital image manipulation - content considerations in relation to legal and ethical constraints, eg: intellectual property and copyright - consideration of basic visual design elements, including colour and layout 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - skills and knowledge required to carry out the stages in the production processes - multidisciplinary skills and principles that apply to interactive media, eg: design, music, art, graphic art and digital imaging - skills in writing copy for interactive media - use of IT hardware and software to create media forms - use of audio files in interactive media products and services -content considerations of constraints e.g.: IPR, offensive material, illegal file sharing 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - Interaction Design Principles and its relations to other disciplines; including product design, fine art and craft - User Centred Design (UCD) methodologies - Techniques and the application and manipulation of assets and media, eg. sound, digital images, music, animation, video. - Project Management Methodologies - Creating and working in Project Teams - Appropriate skills and understanding of relevant IT and software - skills in written and verbal communication, including copy writing, and presentation and pitching,
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - job roles, progression opportunities and the essential 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - how interactive media supports and contributes to 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Interactive Media, this could include:</p> <ul style="list-style-type: none"> - Understanding the different functions of the interactive media industry design, production, editorial, sales, marketing

<p>skills and knowledge to support progression into the interactive media sector</p> <ul style="list-style-type: none"> - structure of the industry and the cross-discipline application of interactive media is made possible, eg: in, television, dvds, computer games, visual arts and mobile technology - seeking opportunities for enterprise and entrepreneurship, eg: creating and uploading own content; designing a website to exhibit own work; local competitions. 	<p>business and the economy, eg: communication, advertising, promotion and audience engagement</p> <ul style="list-style-type: none"> - basic skills in report writing, copy writing, accuracy and fluency of written communication - the realities of the industry and the specific skills and knowledge required to support progression into future employment 	<ul style="list-style-type: none"> - the different commercial drivers for the production of interactive media content - approaches to audience and content research in order to identify trends in consumption - the realities of the industry, in particular the progression routes and employment opportunities - the importance of enterprise in a highly competitive industry - demonstrating what you know and are able to do via a portfolio and practical demonstration - Knowledge of the value chain and of different business models eg. Agencies, consultancies, production companies, corporate divisions - Networking – importance of real and virtual networks for career and business development - Building and Maintaining client relationships - Technical and creative specification and scoping of projects and products in response to a client - Project budgeting and cost control - Enterprise budgeting, running a business eg. Finance, hr, operations, insurance - Corporate social responsibility
<p>Level 1 ~ Animation</p>	<p>Level 2 ~ Animation</p>	<p>Level 3 ~ Animation</p>
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - the relevant cultural contexts in which animation has an impact e.g.: children’s entertainment, general entertainment, advertising - the language tools to be able to form and articulate a personal response to animation - historical examples of animation and investigation of how animation styles have developed over time 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - the historical development of animation techniques and forms - the wider application of animation in other disciplines - the social and cultural context, in terms of entertainment, art forms and personal expression through animation - the work of a diverse range of animators and 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of 2D & 3D Animation, this could include:</p> <ul style="list-style-type: none"> - the historical development of animation and of a diverse range of practitioners that have influenced or contributed to the development - how new technologies have altered animation techniques and practices - cross-sector and multi-disciplinary applications of animation and appreciate its impact on the

	animation styles, appreciating the differences in style, approach and effect	product and audience, eg: music videos, computer games, film, commercials - impact of animation on social and cultural languages and visual expression
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - evaluate own ideas and ideas of others for creative ways of using animation for a range of audience and purpose -investigating examples of animation to stimulate and influence idea development - experimenting with styles and techniques to develop original ideas 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - the use of a mood board to demonstrate idea development, references, sources of inspiration and the decision making process - evaluation of own work and the work of others, offering and responding positively to constructive criticism - ways of using sound, movement, colour and sequence to communicate meaning and create form 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of 2D & 3D Animation, this could include:</p> <ul style="list-style-type: none"> - critical analysis of the work of a diverse range of practitioners to appreciate a range of techniques, principles and approaches originating and refining work with an attention to detail - producing a mood board to demonstrate idea development with a range of initial drawings and sketches, digital images - explain work and the development and decision making process behind final ideas - reviewing the work of others in a constructive way and responding positively to constructive feedback on their own work
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - basic skills in hand drawing and sketching - basic skills in digital image manipulation - how to construct a narrative - skills in telling a story using images 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - skills in drawing, use of colour, line and form - telling a story using a sequence of images and sound - creating a storyboard 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - principles behind observational and anatomical drawing - use of a range of IT software applications - why it is important to be able to tell a story and

<ul style="list-style-type: none"> - basic animation techniques in 2D and 3D animation - the key production stages involved in creating animated sequences or films 	<ul style="list-style-type: none"> - the types of animation - skills in creating 3D models - basic film literacy, eg: camera shots and angles, the sequence of camera shots, the use of sound and lighting effects - use of audio and music as part of an animation sequence - content considerations including legal and ethical constraints, intellectual property rights, copyright and representation - production stages and how they relate to each other 	<ul style="list-style-type: none"> structure a narrative - techniques in story telling through images and sound - a knowledge of film literacy, eg: shot composition, lighting, camera angles, shot sequences, use of sound and sound effects, etc. - a range of animation forms and the basic principles and techniques behind their production - basic art and design skills, with an appreciation of why they are fundamental to the process, eg: life drawing, sketching, use of colour, perspective and composition - basic skills in photography and digital image manipulation - chronology of the processes involved in animation production - skills in recording, mixing and editing sound and music
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - job roles, progression opportunities and the essential skills and knowledge to support progression into the animation industry - structure of the industry and opportunities for cross-discipline application of animation eg: in film, television, computer games, visual arts, music videos and advertising - seeking opportunities for enterprise and entrepreneurship, eg: entering a local competition; filming and uploading animation short on the internet 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - the realities of the industry and the specific skills and knowledge required to support progression into future employment - realities of working conditions, including working in a pressurised environment within tight deadlines - the importance of cross-discipline and generic skills, eg: drawing, telling a story and using colour - how to present and promote ideas and products to support business and enterprise - how to compile and present a show reel of own work 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Animation, this could include:</p> <ul style="list-style-type: none"> - the realities of the industry, in particular the progression routes and employment opportunities - the importance of enterprise in a highly competitive industry - demonstrating what you know and are able to do via a show reel of work and practical demonstration - typical funding streams for animation production, including co-production, grants, merchandising and licensing - impact of a competitive marketplace on supply and demand, leading to shifts in production

Level 1 ~ Computer Games	Level 2 ~ Computer Games	Level 3 ~ Computer Games
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the relevant social contexts in which has a significant impact, eg: home entertainment; audience engagement, education and age certification - the language tools to be able to form and articulate a personal response to digital and interactive media texts - the historical development of computer games - the global context of the Games industry 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the historical development of computer games and the impact of developments in technology on its growth in the market - the different impacts of computer games on a wide range of different audiences - How different audiences engage with different platforms, eg: mobile, online, PC and console, - critical evaluation of a range of computer games, in terms of their function, game play, interactivity and level of engagement - Viewing the games industry within the context of the entertainment industry 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - critical response to a range of computer games, in terms of quality of graphics, functionality and game play - critical analysis of games to determine how they are constructed - the significance and function of computer games in a socio-cultural context - why players like playing computer games - diversity issues in relation to gender stereotypes and visual representation of individuals or groups - the growth of the games industry and the consequent impact on audiences - the impact of emerging technologies on the quality, function and scope of computer games <ul style="list-style-type: none"> – the potential for use of games with other platforms and other types of media
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - how to maximise new technologies to develop innovative and imaginative ideas - what game play is and how to build it in to the development of ideas - exploring creative ideas to develop characters, 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the use of a mood board to demonstrate idea development, references, sources of inspiration and the decision making process - evaluation of own work and the work of others, offering and responding positively to constructive 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - originating and refining work with an attention to detail - drawing from a diverse range of resources and reference material - producing a mood board to demonstrate idea

<p>settings and plot</p>	<p>criticism - ways of using sound, movement, colour and sequence to communicate meaning and create form</p>	<p>development with a range of initial drawings and sketches, digital images - explain work and the development and decision making process behind final ideas - reviewing the work of others in a constructive way and responding positively to constructive feedback on their own work - The interpretation of existing properties; film, TV, books and other IP's (using case studies) - Dealing with briefs, and demonstrating creativity within constraints</p>
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the basic stages in the design, development and production process - skills in IT software applications and new technology - basic skills in digital image manipulation - development of character and scenery through visual design - hand drawing - storytelling 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the game production cycle and the dependencies created by the production workflow - the disciplines involved in games development, including programming, art and design, and quality assurance testing - the links between game design, game development and game publishing, and how the links operate in practice - observational drawing, anatomical drawing, line drawing and sketching - basic design skills and principles, eg: use of colour, composition, environment and spatial awareness, perspective - use of technology and IT software to create forms, generate content, apply sound and music, and manipulate images 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE In the context of Computer Games, this could include:</p> <ul style="list-style-type: none"> - the technical skills involved in asset creation - the convergence of skill sets between computer games artist and digital post production artists in film and TV - observational and anatomical drawing - skills in 3D modelling to support idea development and realisation - principles and techniques in photography, cinematography, storytelling through images, visual literacy, visual design - principles in character development – including visual appearance, behaviour, abilities and personality - theory behind computer games programming and accessible programming languages - technical equipment and processes eg: software engines; control method, interface design and digital image manipulation - design and application of sound and music

T4 – CREATIVE BUSINESSES & ENTERPRISE

In the context of Computer Games, this could include:

- job roles, progression opportunities and the essential skills and knowledge to support progression into the Games industry
- structure of the industry and how the parts of the industry relate to each other e.g.: games design, publication and distribution
- seeking opportunities for enterprise and entrepreneurship, eg: creating own content; designing a website to exhibit own work; local competitions.

T4 – CREATIVE BUSINESSES & ENTERPRISE

In the context of Computer Games, this could include:

- the business and commercial realities of the industry and the specific skills and knowledge required to support progression into future employment
- the importance of cross-discipline and generic skills, eg:, telling a story and using colour
- the importance of high level discipline specific skills, eg: Maths, Physics, Drawing and IT
- how to present and promote ideas and products to support business and enterprise
- The supply chain, understanding how games get from the developer to the shelf

T4 – CREATIVE BUSINESSES & ENTERPRISE

In the context of Computer Games, this could include:

- demonstrating what you know and are able to do via a portfolio and practical demonstration
- the range of job roles and disciplines in development, including Game Programmer/Engineer, Game Artist, Game Designer, QA Tester, Producer and Administration, Audio Designer
- The range of job roles in non development positions / corporate functions, - sales, marketing, PR, HR, operations
- the personal skills and qualities that are valued in the game business, eg: the ability to take criticism and make changes willingly; respect for the roles and responsibilities of colleagues; a thorough and methodical approach to work; attention to detail; accuracy; enthusiasm
- the games industry in an international context, including international games publishers and design studios
- the importance of enterprise in a highly competitive industry
- Project budgeting and cost control
- Enterprise budgeting, running a business eg. Finance, Human Resources, operations, insurance
- Understanding the size of the market in terms of sales, GDP
- Understanding the challenges of transition, (hardware cycles case studies)
- Ability to understand and assess risks – licensed IP vs original
- knowledge of the corporate responsibilities of companies

Level 1 ~ Photo Imaging	Level 2 ~ Photo Imaging	Level 3 ~ Photo Imaging
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - how photographs and photographic equipment has changed over time - how photographs can have a historical, social and cultural impact e.g.: recording events, historical evidence, reporting news - an investigation of the work of different photographers 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - historical development of photography and photographic processes - the impact of photography on history, as a method of recording and reporting events and as a form of historical evidence - the work of a range of photographers and their characteristic style - representation in the context of how individuals and groups are represented in photographic images 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - the influence and impact of photography, eg: photo journalism, press photography and the value placed on personal photos as memorabilia - the historical development of photographic processes and the contemporary techniques and applications of digital photo imaging - the language and appreciation of design principles to be able to engage in critical analysis of photographic images - cross discipline application of photography, eg: news journalism, print media and publishing, advertising, fashion industry, graphic design and web site design
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - investigating different types of photograph e.g: portrait, landscape, news photography - taking photographs of subject from different angles, with different lighting and composition, to see effects - investigating use of colour line of perspective in other 2D art forms 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - experimenting with ideas for photographs, eg: angle of shots, point of view, positioning of the subject in the shot, shot composition - challenging traditions by experimenting with techniques in how photos are taken, developed and enhanced 	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - experimenting with equipment, principles and techniques to achieve creative effects - sketching ideas and researching stimulus resources to enhance and inspire idea generation and development - principles behind film and film theory to inform idea development and the appreciation of form

		- critical analysis of own ideas and of the work of others
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - basic principles in framing and taking photographs - basic skills in digital photography and digital image manipulation - understanding basic lighting principles in relation to exposure and colour balance 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - photographic and design principles, eg: composition, lighting, colour and image manipulation - photographic terms and techniques, eg: focal distance, aperture, use of lenses, colour filters and flash - process of digital photography, eg: image capture, image manipulation and enhancement, digital storage, filing, retrieval, transfer and transmission - legal considerations such as privacy, civil law, trespass and the photography of minors 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - processes involved in taking a photograph, developing a photograph and digitally enhancing or manipulating a digital photograph - skills in relevant IT software, file management systems and image transfer and transmission systems - skills in sound recording, editing and image projection
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - investigating the job roles, employment opportunities and typical progression routes into the photo imaging - opportunities for using photo imaging in other disciplines or products e.g.: advertising, 2D visual art, web design, graphic design, fashion, 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - the wider business context, including photo retail, laboratories, manufacturing of photographic equipment and picture libraries and archives - job roles in the wider context and progression opportunities - how to organise and present work to others, 	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Photo Imaging, this could include:</p> <ul style="list-style-type: none"> - the range of commercial applications of photo imaging and the specific skills, knowledge and understanding required for each - skills in self promotion and how to exhibit own work, appreciating the skills and opportunities relevant to working as a freelancer

photography	including building and presenting a portfolio of photographic images - explore activities and opportunities to support enterprise, eg: the cross-discipline application of photography, including web design, advertising, print media and 2D visual art	- intellectual property rights in relation to the protection of own work and attributing authorship of work of others - identifying enterprise opportunities, eg: competitions, portraits for friends and family, local community commissions
Level 1 ~ Creative Writing	Level 2 ~ Creative Writing	Level 3 ~ Creative Writing
<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - investigating different types of creative writing forms - compare the work of a range of writers, including from different countries and different centuries - explore creative writing in a variety of contexts e.g: film scripts, play scripts, magazines, advertising copy etc.. 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - critical response to creative writing, including poetry, prose and drama - the work of a range of writers, poets and dramatists, including those from a diverse range of cultures - how representation is expressed in creative writing and the issues that should be considered, eg: equality and diversity in the representation of individuals or groups 	<p>T1 - CREATIVITY IN CONTEXT</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - key movements in fiction, non-fiction and poetry, including the stylistic and thematic characteristics of that period, eg: Romantic, Victorian, Modernism, contemporary - how creative writing can communicate a reaction to or a commentary on social, cultural or political issues or themes - examples of creative writing from a diverse range of writers, including those from a variety of other cultures and ethnic backgrounds - the issue of representation and equality in relating to writers and creative writing - how creative writing can be applied to a range of contexts for different purposes, eg: in advertising, to create a brand identity for a product or service
<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Creative Writing, this could</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Creative Writing, this could</p>	<p>T2 – THINKING AND WORKING CREATIVELY</p> <p>In the context of Creative Writing, this could</p>

<p>include:</p> <ul style="list-style-type: none"> - experimenting with words and phrases to achieve creative effects - meaning is communicated through different forms of creative writing - comparing non-creative texts with creative texts. What makes writing “creative”? 	<p>include:</p> <ul style="list-style-type: none"> - techniques in creative and imaginative thinking and expression, eg: imagery and language devices - traditional forms in poetry, prose and drama and ways in which to work with and to challenge them - sharing ideas with peers and collaborating on the development of creative ideas 	<p>include:</p> <ul style="list-style-type: none"> - exploring ideas, themes and images in imaginative and expressive ways - use of a diverse and creative vocabulary with which to articulate creative ideas - a critical perspective in response to a range of creative writing, including, poetry, prose, drama, scripts for radio, film and television, advertising slogans and copy - identifying and analysing technical, thematic and poetic devices. - skills in interpretation and the ability to articulate responses using appropriate terminology
<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - developing a broader, more varied vocabulary - applying language tools to achieve a creative effect - experimenting with language in a range of forms and for a range of purposes e.g.: to entertain, to persuade, to describe 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - language tools and devices to help achieve creative effects, eg: the use of metaphors, personification, rhythm, rhyme, assonance, vocabulary and sentence structure - the principles associated with creative writing forms, eg: poetry, prose and drama, script writing for the media, advertising - legal and ethical constraints, eg: intellectual rights, copyright, plagiarism and equality and diversity in representation 	<p>T3 – PRINCIPLES, PROCESSES & PRACTICE</p> <p>In the context of Creative Writing, this could include:</p> <ul style="list-style-type: none"> - principles and characteristics of a range of creative writing forms, eg: poetry, prose, drama, script writing for film, TV and radio, advertising. - language, form and techniques to develop skills in imaginative creative writing - self development through reading and responding to the work of others, in particular, recognised writers and seminal literary works - written forms to support process, eg: a synopsis to promote an idea for a literary work
<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Creative Writing, this could include:</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Creative Writing, this could include:</p>	<p>T4 – CREATIVE BUSINESSES & ENTERPRISE</p> <p>In the context of Creative Writing, this could include:</p>

<ul style="list-style-type: none"> - the job roles, employment opportunities and typical progression routes into creative writing as a career - how creative writing is used in a range of creative and media industries - the impact on business and enterprise of creative written communication 	<ul style="list-style-type: none"> - the publication process, including the role and activities of publishers - the range of job opportunities and progression routes to becoming a writer - the cross-disciplinary links and applications of writing, eg: journalism; script writing for radio; screen writing for film and television 	<ul style="list-style-type: none"> - the publication process, in terms of writing a synopsis, contacting publishers, preparing first chapters, contractual arrangements. - legal considerations and constraints including plagiarism, copyright and Intellectual Property Rights - the realities of becoming a writer and the practical steps to becoming published - platforms for sharing work, other than through publication with a book publisher
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