# H405 Fashion and Textiles

# Exemplar scheme of work – Year 12

## Introduction

This outline scheme of work (SOW) is to offer a perspective of how to deliver the A Level in Design and Technology: Fashion and Textiles. There are many alternatives methods and structures that could be used and therefore it is important to explore different methods of delivering the new specification, considering different approaches depending on staffing and expertise within your centre and the resources you have available.

Consideration of how the **theoretical content** of the specification can be covered is best delivered in different ways, through:

* Designing without making.
* Making without designing.
* Designing and making.
* Developing practical and thinking skills.
* Developing knowledge and understanding through practical work.

Consideration should be given to how **iterative designing** can be approached, developing skills to build confidence before starting the NEA. Methods of investigation and approaches to designing and evaluating all need coverage to enable students to plan and manage their own NEA projects.

Most centres will focus on 'exam ready' by the end of year one, but all students will need to be up-skilled regardless of prior knowledge or attainment. Aiming for quality communication and professional standards of work will help to establish the connections between this qualification and real world practice.

|  |
| --- |
| **Based on 3 hours design and make and 2 hours theory per week** |
| **Week** | **Lesson** | **Statements****Learning Objectives** | **Teaching Activities/Focus** | **Homework** | **Specification** | **NEA** | **Maths** |
| 1 | 1 | **Project 1: I**ntroduction to Design Thinking and Communication | Introduction to A level courseHand out textbooks, theory and coursework bookletsDiscuss required skills & design methodologyDiscuss assessment criteria, & importance of deadlinesShow PP about the work of contemporary designers | Buy A3 & A4 folders, and a small notebook for fabric libraryExplore theme of Close Up nature – make mood board | 1.1a, 1.2a,  | 1.a,  **2d, 4b, 4c, 4d, 5a, 6b** | M1.2 |
| 2 | **Project 1: I**ntroduction to Design Thinking and CommunicationTo understand the basics of flat pattern adaptation | Make 1/5th scale blocks, Adding fullness to a skirt block. | Complete task analysis/explore context | 7.2a, 7.2c, 7.2c, 7.2d, 7.2f | 5.a, 7.a, 7.b | M1.3b |
| 3 | **Project 1: I**ntroduction to Design Thinking and CommunicationTo understand the basics of flat pattern adaptation | Adapting the basic bodice block, closing and moving darts. | Research on chosen designers | 4.1b | 5.a, 7.a, 7.b | M1.3a |
| 4 | **1.1 What can be learnt by exploring contexts that design solutions are intended for?** | 1.1a Understand that all design practice is context dependent and that investigations are required to identify what makes a context distinct in relation to a range of factors | Explore contexts | 1.1a |  |  |
| 5 | **1.2 What can be learnt by undertaking stakeholder analysis?** | 1.2a Demonstrate an understanding of methods used for investigating stakeholder requirements | Conduct interview or create questionnaire | 1.2a |  |  |
| 2 | 6 | **Project 1: I**ntroduction to Design Thinking and CommunicationTo begin to develop a personal style, select and use appropriate drawing techniques | Design lesson. Quick 1 minute sketches, 3 minute sketch pass to next person – change at least 2 features – pass it on. Produce loose design ideas. | Complete initial sketches – black and white only. 2 pages each with at least 10 sketches, annotated. |  4.1a | 4.b, 4.c, 4.d |  |
| 7-8 | **Project 1: I**ntroduction to Design Thinking and CommunicationTo understand the basics of draping on the stand through experimentation. | Draping lesson. Give students a range of large pieces of fabric, a tailors dummy and a box of pins. Demonstrate the basics of draping on the stand and then allow students the time to experiment with different pinning and draping techniques. Photograph throughout the process. | Complete presentation page of photos of draping ideas, fully annotated to explain the thought process. |  | 4.b, 4.c, 4.d | M1.3 |
| 9 | **1.2 What can be learnt by undertaking stakeholder analysis?** | 1.2b Demonstrate an understanding of how enterprise can help drive the development of new products through routes to innovation | Practice exam questions | 1.2b |  |  |
| 10 | **1.1 What can be learnt by exploring contexts that design solutions are intended for?** | 1.1a Understand that all design practice is context dependent and that investigations are required to identify what makes a context distinct in relation to a number of factors | Practice exam questions |  |  |  |
| 3 | 11-13 | **Project 1: I**ntroduction to Design Thinking and CommunicationTo experiment with fabric manipulation techniques based on design ideas. | Demonstrate a range of fabric manipulation techniques. Students work independently to produce a range of samples | Complete samples, mount and evaluate. |  |  |  |
| 14-15 | **2.3 Why is it important to understand both past and present developments in fashion and textiles?** | Introduce new project. Show PP about major design movements. Make sure that students understand that forms part of the theory for the exam. Students are to carry out research into 20th century design movement and produce an overview of the key design movements.  | Practice exam questions | 2.3a, 2.3b |  |  |
| 4 | 16 | **Project 2: Learning from existing products and practice**Learning from existing products and practice, 20th Century design movementsTo gain a wide understanding of the major design movements of the 20th century | Based on Design Movement research and choose a specific movement and carry out focussed research into the key features | Research on chosen design movement | 2.3a, 2.3b, | 1.b, 1.c, 2.a, 2.b, 2.c, 4.a, 4.b, 4.c, 5.a, 6.a, 6.b, 7.a, 7.b, .7.c |  |
| 17 | **Project 2: Learning from existing products and practice**Design brief, detailed research into chosen design movement, stakeholder analysis  | What is a stakeholder? What target markets and clients are relevant for your chosen context?Research a range of relevant products, carry out product analysis | Research on relevant products |  |  |  |
| 18 | **Project 2: Learning from existing products and practice**To be able to complete a page of design patterns and motifs to help inspire product design ideas | A3 page of design work. Students should use their mood board, tear sheets and sketchbook to help them produce a detailed sheet of motif, repeat patterns, embroidery designs etc. They should show an indication of colour and annotate all ideas. Repeat pattern work to be carried out in sketchbook | A3 design page |  |  |  |
| 19 | **2.4 What can be learnt by examining lifecycles of products?** | 2.4a Demonstrate an understanding of a products marketing lifecycle from initial launch to decline in popularity | Practice exam questions | 2.4a |  |  |
| 20 | **3.1 What factors need to be considered whilst investigating design possibilities?** | 3.1a Understand how social, ethical and environmental issues have influenced and been impacted by past and present developments in design practice and thinking | Practice exam questions | 3.1a |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 5 | 21-23 | **Project 2: Learning from existing products and practice**To understand the reasons for carrying out a product analysis know how to complete a list of requirements | Disassembly of existing product/Product Specification. Discuss the value of carrying out a disassembly | Complete design page and product specification | 2.1a |  |  |
| 24 | **3.1 What factors need to be considered whilst investigating design possibilities?** | 3.2b Awareness of issues related to product lifecycles that extend useful product life. Research activity: using the internet select a range of different textiles products. Consider the following: styling features (is the product a fashion or a staple product?), how long would you expect the product to last based on materials and purpose of product>, What could happen to the product when it is past its useful life, how easy would it be to recycle? | Practice exam questions | 3.2 |  |  |
| 25 | **3.1 What factors need to be considered whilst investigating design possibilities?** | 3.2c, 3.2d Demonstrate an understanding of how environmental factors impact on industrial practices. Demonstrate an understanding of sustainability issues relating to industrial manufacture | Practice exam questions | 3.2c, 3.2d |  | M3.1a |
| 6 | 26-28 | **Project 2: Learning from existing products and practice**To be able to produce a range of complex decorative samples | Demonstrate a range of decorative techniques. Students will be familiar with a range of techniques from GCSE but they will need to experiment with more complex ideas and techniques this year. Students should be allowed to experiment with techniques leading to 3 pages of fully evaluated decorative samples | x3 A3 pages of decorative samples with evaluations | 6.2a,  |  |  |
| 29 | **6.2 How can products be designed to function effectively within their surroundings?** | 6.2a Demonstrate an understanding of surface finishes, decorative techniques and surface pattern technology that can be used to enhance the aesthetic qualities of products | Practice exam questions | 6.2a |  |  |
| 30 | **6.2 How can products be designed to function effectively within their surroundings?** | 6.2b Understand how materials and products can be finished in different ways to prevent corrosion or decay, or enhance their performance for their intended purpose | Practice exam questions | 6.2b |  |  |
| 7 | 31-33 | **Project 2: Learning from existing products and practice**To begin to develop a personal style, select and use appropriate drawing techniques | Students work independently to produce an A3 page of at least 4 design ideas for accessory product. Demonstrate a range of presentation techniques that the students may wish to experiment with. Full colour and clearly annotated. Evaluate designs against the Product Spec and include stakeholder feedback | Complete design page | 4.1a |  | M4.1b |
| 35 | **4.2 How do industry professionals use digital design tools to support and communicate the exploration, innovation and development of design ideas** | 4.2b Demonstrate an understanding of how digital design software is used during product development.Introduction to Photoshop | Photoshop boards | 4.2b |  |  |
| 35 | **4.2 How do industry professionals use digital design tools to support and communicate the exploration, innovation and development of design ideas** | 4.2a Demonstrate an understanding of how designers develop products using digital tools and online collaboration | Practice exam questions |  |  |  |
| 8 | 36-38 | **Project 2: Learning from existing products and practice**To be able to make a high quality product | Students work independently to construct a high quality product | Planning/Production record  | 3.3a, 3.2b, 4.1b, 7.1a, 7.1b, 7.1c, 9.1a, 9.1b |  | M4.1b, M2.1a, M3.3a |
| 39 | **4.3 How do fashion and textiles designers use different approaches to design thinking to support the development of design ideas?** | 4.3a Awareness of different strategies, techniques and approaches to explore, create and evaluate design ideas4.3b The importance of collaboration to gain specialist knowledge from across subject areas when delivering solutions in the design and manufacturing industries | Practice exam questions | 4.3a, 4.3b, 4.3c |  |  |
| 40 | **7.5 How is the quality of products controlled through manufacture?** | 7.5a Understand the processes that need to be undertaken to ensure products meet legal requirements and are high quality | Practice exam questions | 7.5a |  |  |
| 9 | 41-43 | **Project 2: Learning from existing products and practice**To be able to carry out detailed testing and evaluation of own products to include stakeholder feedback | A3 page Photo shoot with detailed close ups and Evaluation.Show evaluation template. Explain the level of detail that is required. Show exemplar work. Students carry out a detailed evaluation  | Photograph product | 8.1a, 8.1b,  |  |  |
| 44 | **5.1 What factors influence the selection of materials that are used in production?** | 5.1a Understand that the selection of materials and components is influenced by a range of factors | Practice exam questions | 5.1a |  |  |
| 45 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2a Understand that most products consist of multiple materials and that fashion and textiles designers are required to discriminate between them appropriately for their use | Practice exam questions | 5.2a |  |  |
| 10 | 46-47 | **PROJECT 3:** **Designing without making/Smart, Technical and e-textiles**2.2a Why is important to understand technological developments in fashion and textiles? | A3 page of research into Smart and modern materials. Show PP explaining most important new developments in smart and Modern materials. Encourage students to use a wide range of resources when researching a topic. Independent research activity | Complete independent research | 2.2a, 6.3a, 6.3c | 4.d, 5.a, 6.b |  |
| 48 | **PROJECT 3:** **Designing without making/Smart, Technical and e-textiles** | A3 design page illustrating creative design ideas using smart and modern materials research (coloured and annotated). Up to 2 pages | Complete design page | 4.1a |  |  |
| 49 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2a Understand that most products consist of multiple materials and that fashion and textiles designers are required to discriminate between them appropriately for their use | Practice exam questions | 5.2a |  |  |
| 50 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2b Demonstrate an understanding of the classification and source of textile fibres and materials | Practice exam questions | 5.2b |  |  |
| 11 | 51-52 | **PROJECT 3:** **Designing without making/Smart, Technical and e-textiles**To gain a wide understanding of the use of e-textiles in the textiles industry. To investigate designers who use e-textiles in their workTo understand the wider use of e-textiles such as medical and military applications | Students must carry out detailed research into e-textiles, including medical and military uses. Students need to produce an A3 page of research into the main uses of e-textiles – include a short profile into a designer or company who use e-textiles | Complete independent research | 6.3b |  |  |
| 53 | **PROJECT 3:** **Designing without making/Smart, Technical and e-textiles**To be able to make a simple e-textiles circuitTo be able to produce a small range of creative design ideas which incorporate e-textiles  | Demonstration of how to complete an e-textiles circuit. Students work in class to complete the circuit. Address any problems as they work | Complete independent research and attach textiles circuit to the page |  |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 54 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2c Demonstrate an understanding of the classification of different yarns | Exam practice | 5.2c |  |  |
| 55 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2c Demonstrate an understanding of the classification of different yarns | Exam practice | 5.2c |  |  |
| 12 | 56-58 | **PROJECT 4: Designing and Making**To gain a wide understanding of the major Fashion Era’s and key designers of the 20th and 21st centuries | Students are to carry out detailed research into Fashion Era’s. Show PP outlining the history of fashion and highlighting the major fashion eras of the last century. Discuss the changing role of women in society and how this was reflected in the dress they wore | A3 page of research into the main Fashion Eras. This could be presented as a timeline. Include words and images | 2.3a, 2.3b | 1.1a, 1.1d, 2.c, 4.b, 4.c, 4.d, 4.e,  |  |
| 59 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.2d Demonstrate an understanding of the classification of different fabrics – Fabric Construction | Exam practice | 5.2b |  |  |
| 60 | **5.2 What materials should be selected when designing and manufacturing products and prototypes in fashion and textiles?** | 5.d Demonstrate an understanding of the classification of different fabrics – Fabric Construction | Exam practice | 5.2d |  |  |
| 13 | 61-63 | **PROJECT 4: Designing and Making**To gain a wide understanding of the major Fashion Era’s and key designers of the 20th and 21st centuries | Detailed independent research into Fashion Era’s  | A3 page of research into the main Fashion Eras. This could be presented as a timeline. Include words and images | 2.3a, 2.3b | 2.d, 2.e,  |  |
| 64 | **5.3 Why is it important to consider the characteristics/properties of materials when designing and manufacturing products** | 5.3a Understand why the natural characteristics and properties of fibres, yarns and fabrics make them suitable for a variety of products dependent on the contextual application | Complete properties of fibres and fabrics investigation | 5.3a |  |  |
| 65 | **5.3 Why is it important to consider the characteristics/properties of materials when designing and manufacturing products** | 5.3b Understand how the available forms, costs and properties of materials contribute to the decisions about suitability of materials when developing and manufacturing their own products | Complete costing exercise | 5.3b |  | M5.3b |
| 14 | 66-68 | **PROJECT 5: Designing and Making**To gain a wide understanding of the major Fashion Era’s and key designers of the 20th and 21st centuries | Detailed independent research into one, chosen Fashion Era. Stakeholder feedback/Design specification | Questionnaire or stakeholder interview | 2.3a, 2.3b |  |  |
| 69 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2a Recognise the order of assembly for different fashion and textiles products | Flow chart of making | 7.2a |  |  |
| 70 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2b Demonstrate an understanding of the tools, processes and machinery required to accurately manufacture fashion and textiles products in a workshop environment |  | 7.2b |  |  |
| 15 | 71-73 | **PROJECT 5: Designing and Making**To be able to interpret the main features of a chosen Era to influence design ideas for a contemporary fashion garment | Show students how to produce an A3 page of initial ideas, loose pencil sketches of garment designs, annotated - at least 20 sketches. Remind students of the design activities undertaken in project 1 to encourage the generation of many design ideas | Complete design page | 4.1a |  |  |
| 74 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2c Understand how digital technology, including the use of CAD and CAM can be used in the making of final prototypes | Practice exam questions | 7.2c |  |  |
| 75 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2d Understand how the design of templates and patterns can ensure quality and accuracy when making a final prototype |  | 7.2d |  |  |
| 16 | 76-78 | **PROJECT 5: Designing and Making**To be able to produce a range of design ideas based on your chosen Era | Show students how to produce X 2 A3 pages of developed design ideas. Take 3 best initial ideas and develop each one twice (redraw the original design and develop it twice more- 9 sketches in all). Should be fully annotated to discuss influences, fabric, styling, design brief etc.Final design idea, front and back view, fully coloured and annotated, reasons for choice, evaluate against spec, include fabric swatches etc.  | Complete design pages | 2.3a, 2.3b, 8.a, 8.b, 8.c, 8.f, 8.g |  |  |
| 79-80 | **2. Learning from existing products and practice**2.1a Why is it important to analyse and evaluate products as part of the design and manufacturing process | Students disassemble a product which is relevant to the garment that they intend to make |  |  | 6.a, 6.b, 6.c |  |
| 17 | 81-83 | **PROJECT 5: Designing and Making**To be able to adapt a pattern to produce a fashion garment | Students work independently to produce a mock up of their final prototype | Planning/Production record  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.1d, 7.1e,7.1f, 9.1a, 9.1b, 7.3b | 5.a, 7.a, 7.b, 7.c, 7.d, 7.e, 7.g |  |
| 84 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2e Understand how the available forms, costs and properties of materials contribute to the decisions about suitability of materials when developing and manufacturing their own prototypes | Costing of final prototype |  |  |  |
| 85 | **7.2 How can materials and processes be used to make final prototypes?** | 7.2f Demonstrate an understanding of the principles of pattern cutting | Final pattern pieces for fashion garment |  | 6.c |  |
| 18 | 86-88 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Mock up evaluation (including pattern development) with detailed photos (close up where relevant) |  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.2d, 7.1e,7.1f, 9.1a, 9.1b, 7.3b |  |  |
| 89 | **7.3 How can materials and processes be used to make commercial products?** | 7.3a Recognise the tools, processes and machinery required to complete a range of textiles products in industry | Exam practice questions | 7.3a |  | M7.3a |
| 90 | **7.3 How can materials and processes be used to make commercial products?** | 7.3b Understand the necessity for fashion and textiles manufacturers to optimise the use of materials and production processes | Produce lay plan | 7.3b |  |  |
| 19 | 91-93 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Students work independently to produce a high quality garment |  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.1d, 7.1e,7.1f, 9.1a, 9.1b, 7.3b |  |  |
| 94 | **7.4 How is manufacturing organised and managed for different scales of production** | 7.4a Understand how and why different production methods are used when manufacturing products, depending on market demand | Exam practice questions | 7.4a |  |  |
| 95 | **7.4 How is manufacturing organised and managed for different scales of production** | 7.4b Understand how ICT and digital technologies are changing modern manufacturing | Exam practice questions | 7.4b |  |  |
| 20 | 96-98 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Manufacturing spec, Fabric spec, working drawing and lay plan.Photo diary of making (A4), Manufacturing diary to include QC and risk assessment (A4) | Ongoing development of final pages  | 6.1a, 6.1b, 6.1c, 7.1a,7.1b, 7.1c | 4.a, 9.a |  |
| 99 | **8. 1 How can designers assess whether a design solution meets its stakeholder requirements?** | 8.1a, 8.1b, 8.1c Critically evaluating how a design solution has met its intended requirements. Demonstrate an understanding of the needs and methods for testing design solutions. Demonstrate an understanding of the importance of testing the feasibility of getting a product to market  | Feasibility study begins | 8.1a, 8.1b, 8.1c |  |  |
| 100 | **8. 1 How can designers assess whether a design solution meets its stakeholder requirements?** | 8.1d Understanding the relevant standards that need to be met and how to ensure these are delivered | Feasibility study begins |  |  |  |
| 21 | 101-103 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Students work independently to produce a high quality garment |  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.1d, 7.1e,7.1f, 9.1a, 9.1b, 7.3b |  |  |
| 104 | **8.2 How can fashion and textiles designers assess whether a design solution meets the criteria of technical specifications** | 8.2a Demonstrate an understanding of the methods and importance of undertaking physical testing on a product to ensure it meets the criteria it is meant to fulfil | Feasibility study | 8.2a |  |  |
| 105 | **8.2 How can fashion and textiles designers assess whether a design solution meets the criteria of technical specifications** | 8.2b Recognise how physical testing systems are integrated into the manufacturing process in the textiles industry to test functional feasibility | Feasibility study | 8.2b |  |  |
| 22 | 106-108 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Students work independently to produce a high quality garment |  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.1d, 7.1e,7.1f, 9.1a, 9.1b, 7.3b |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 109 | **8.3 How do designers and manufacturers determine whether design solutions are commercially viable?** | 8.3a Demonstrate an understanding of the value of feasibility studies to determine the likely factors that influence the commercial viability of a product to market | Feasibility study |  |  |  |
| 110 | **8.3 How do designers and manufacturers determine whether design solutions are commercially viable?** | 8.3a Demonstrate an understanding of the value of feasibility studies to determine the likely factors that influence the commercial viability of a product to market | Feasibility study |  |  |  |
| 23 | 111-113 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Students work independently to produce a high quality garment |  | 1.3a, 1.3b, 4.1b, 7.2a, 7.2b, 7.1d, 7.1e, 7.1f, 9.1a, 9.1b, 7.3b |  |  |
| 114 | **9.1 How can safety be ensured when working with materials in a workshop environment?** | 9.1a, 9.1b Demonstrate an understanding of safe working practices in the workshop situation | Exam practice questions | 9.1a, 9.1b |  |  |
| 115 | **9.2 What are the implications of health and safety legislation on product manufacture?** | 9.2a, 9.2b Demonstrate an understanding of how the regulatory and legislative framework in the health and safety at work act sets out duties of employers and employees. The responsibility of manufacturers to appropriately label products to offer guarantees to their consumers to deliver the correct levels of product assurance in relation to safety | Create label for prototype product | 9.2a, 9.2b |  |  |
| 24 | 116-120 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Students work independently to produce a high quality garment |  |  |  |  |
| 25 | 121-125 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Evaluation – to include survey/questionnaire of stakeholders and comparison against at least 2 other products,Investigate wider issue related to final prototype |  | 2.1a,  | 3.a, 3.b, 3.c |  |
| 26 | 126-130 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Labelling and marketing of final product |  |  |  |  |
| 27 | 131-135 | **PROJECT 5: Designing and Making**To be able to make a high quality product | Final testing and evaluation |  |  |  |  |
| 28 - 37 |  | **NEA Introduction/planning****Introduction to major project**  | Students should be given the last few weeks of year 12 to work independently to research and develop ideas for their NEA project. Students are encouraged to visit galleries and explore a wide range of contexts and possibilities. Teacher guidance and intervention should be given at key points during this period. However, students should be given the freedom to find their own starting point which could include stakeholder feedback, initial 2D design work or 3D modelling. Primary research is to be encouraged in the form of Museum and exhibition visits, shop research and interviews with a range of stakeholders as appropriate.At the end of this phase students should have a clear idea of the direction that their NEA will take and should have completed a large proportion of their initial research and explorationA formal mock examination could also be given during this period of time |  |  |  |  |

We’d like to know your view on the resources we produce. By clicking on ‘Like’ or ‘Dislike’ you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click ‘Send’. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

Looking for a resource? There is now a quick and easy search tool to help find free resources for your qualification:
[www.ocr.org.uk/i-want-to/find-resources/](http://www.ocr.org.uk/i-want-to/find-resources/)

**OCR Resources**: *the small print*OCR’s resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by the Board, and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources.
© OCR 2018 - This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content: n/a

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk