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| **RPL Competency Discussion – Assessor Guide** | |
| **Part 1: Assessment details and instructions** | |
| Unit of competency | CUAPPR201 Make simple creative work |
| Application of the Unit of Competency | This unit describes the skills and knowledge required to make simple creative work in any medium. It involves the process of developing and discussing ideas, and then using a limited range of specific art and design techniques to communicate those ideas through the work.  It applies to individuals who, with the help and feedback of key people, develop and apply a repertoire of skills to make simple creative work in any form.  No licensing, legislative or certification requirements apply to this unit at the time of publication. |
| Instructions for the Assessor | The candidate must be supervised at all times while taking this assessment, they cannot have access to any reference materials or any assistance in providing responses. They may choose to take this assessment as a written or verbal questioning task. If they choose written, they must provide written responses to each of the questions. If they choose verbal, you will need to read the question to them, then record their response. You can record key points of their responses rather than a full transcript. The maximum time limit for this assessment is two (2) hours, but there is no minimum time limit. |
| Guidance on marking work | * Consider the answers presented by the candidate against the benchmark responses provided below. * Where an item is not sufficiently addressed, you may draw upon the information provided in the other responses – however you must exercise your professional judgement when doing so. For instance, if the correct answer is entirely contained within the response to a different question, could this indicate that the candidate does not understand the assessment task? * The candidate must show competency in all parts of this assessment to receive a satisfactory result * All reasonable adjustments should be record (with justification) in the assessment instrument * **No marking is to be done in this document – it is for reference only. All assessment decisions and comments should be recorded in the instrument** |
| Reasonable Adjustments | This assessment may be administered as written questions or verbal questions. If administered as a written question assessment, this will not provide evidence towards the Oral Communication Foundation Skill. |

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| **Part 2: Benchmarks** | |
| **THIS DOCUMENT MUST NOT BE SHOWN TO ANY CANDIDATES OR POTENTIAL CANDIDATES** | |
| **Question** | **Benchmark Responses** |
| **Q1.** What medium do you work with? | Candidate may list any medium, so long as it involves creative input on the Candidate’s part. Could include:   * Painting/drawing * Sculpture * Creative construction and building * Baking and food decoration * And many others   Cannot accept responses that indicate that the creative process is not involved. E.G. Assembling cars as a mechanic, following a recipe to create a generic meal in a restaurant, etc. |
| **Q2.** In the past, what sources of information have you drawn on to get ideas for your creative works? | Answers should identify at least two sources, can include (but are not limited to):   * Internet Access * Reference books * Magazines and articles * Industry experts such as community artists * Television shows and documentaries * Teachers |
| **Q3.** In the past, what sources of information have you utilised to learn techniques you use to produce creative work? | Answers should identify at least two sources, can include (but are not limited to):   * Internet Access * Reference books * Magazines and articles * Industry experts such as community artists * Television shows and documentaries * Teachers |
| **Q4.** What method do you use to plan your creative work? | Candidate can describe any process so long as it involves documenting their intentions for the planned work. E.G. Sketchbook, written instructions they have developed, a drawing board, photos, etc. |
| **Q5.** Name a reason why you might make changes to your planned creative work? | Reasons could include problems during production, feedback from other people, new information discovered during research, experimentation with different techniques, cost of supplies, availability of equipment, safety issues, etc. |
| **Q6.** How would you document changes to your planned creative work? | Candidate can describe any process so long as it involves recording changes in some kind of document, such as a photo board, diary, written instructions, sketchbook, etc. |
| **Q7.** Describe what information you would give when communicating your planned work to another person. | Candidate can describe any process that indicates they can communicate their plans clearly. You may ask for an example description of one of their projects, etc. A model they could follow includes:   * Explain inspiration for piece and sources of information * Explain intended medium * Explain production method for piece they intend to make, E.G. tools, materials, techniques * Describe intended appear of final piece |
| **Q8.** List two (2) key people whom you would discuss ideas for your creative work with. | Answers could include clients, friends, teachers, other artists, experts and critics, co-workers, material and equipment suppliers, and others. |
| **Q9.** Name three (3) materials that you commonly use when producing creative work that can be recycled. Describe how they are recycled. | Candidate should name three specific materials or pieces of equipment. For each item, they should explain how waste is removed from the work area and treated to enable it to be reused later. Exact process will depend on context of creative work. Examples include:  **Clay** – removed from area, inspected for stains or dirt/inclusions, sealed in an airtight container and stored.  **Florist wire** – removed from item, shaped into a suitable shape for storage, returned to container with other pieces of florist wire.  **Paint** – picked up using clean spatula or eye dropper, inspected for contamination with glues or other colours, returned to container with paint of same colour  **Paper** – inspected for tears, creasing, colouring or staining that would prevent future use, placed in suitable container to keep flat during storage  **Other examples** not listed here can be accepted – please use professional judgement |
| **Q10.** Name three (3) materials that you commonly use when producing creative work that cannot be recycled. Describe how you dispose of these materials safely. | Candidate should name three specific materials or pieces of equipment. For each item, they should explain how waste is removed from the work area and treated to enable it to be disposed of safely. Exact process will depend on context of creative work. Examples include:  **Broken ceramics/glass –** wrapped in paper and placed in a suitable bin  **Adhesive –** diluted with solvent (water or methylated spirits) and poured down a drain while running a tap  **Metal –** wrapped in paper and placed in bin  **Other examples** not listed here can be accepted – please use professional judgement |
| **Q11.** List and describe at least three (3) safety concerns involved in producing your creative work. What are the procedures for ensuring each of these safety concerns is controlled? | Candidate should name three specific safety concerns. For each item, they should explain how safety is ensured during the creative process. Exact process will depend on context of creative work. Examples include:  **Heat from blow torch, soldering iron or kiln –** PPE such as gloves, face shield and apron worn to protect body. Flammable items kept away, exclusion zone created around source of heat. Source of heat is turned off when not in use.  **Chemicals –** gloves and protective smocks are worn when handling materials like adhesives or paints. Ventilation is used with noxious substances such as methylated spirits, or work is performed outdoors. An SDS is kept for all dangerous substances  **Cuts from equipment** – safety equipment like gloves are always worn when handling equipment. Training is undertaken before using equipment like craft knives  **Injuries from lifting heavy objects –** bend with the knees, use lifting aids, break loads into smaller portions, etc.  **It is acceptable for the candidate to focus on specific hazards. For instance, they may choose to list both a blow torch and a kiln as separate hazards, this is acceptable.** |