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| **RPL Observation Checklist** | |
| **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 | To facilitate this assessment, please ensure the following conditions are met:   * The candidate is aware that all stages of the creative process must be observed, including research and design, planning, consultation, production and clean-up * The candidate must create the work themselves and must have creative input. This excludes pieces where the candidate has only followed instructions, or where they have created something with no creative value (for instance, building a shed from flat-pack using the included instructions versus using the same flatpack materials to create a bespoke shed that they have painted and decorated). While instructions may be used for part of the project, there should be some independent design input from the candidate. * The assessment may occur in a single discreet event, or over a period of time with sufficient visits to ensure all stages of the creative process are observed. * Guidance can be given on the initial concept and the production of the piece; however, the assessor cannot use equipment or materials to help in the conduction or to demonstrate techniques and methods. * The candidate must plan and create the piece, it is not sufficient to just design. |
| Guidance on assessing performance | * Consider the performance of the candidate against the benchmarking statements provided below. * Where an item is not sufficiently addressed, you may draw upon the candidate’s performance in other tasks – however you must exercise your professional judgement when doing so. For instance, if the correct task is entirely demonstrated within a different task, 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 | If a real work space or studio cannot be provided, assessor is to create a simulated workspace using suitable materials and equipment. This can utilise materials and equipment belonging to either the assessor or candidate and can be in the home of either the assessor or candidate, or other suitable space (including outdoor areas, depending on the context of the creative work). |

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| **Part 2: Benchmarks** | |
| **THIS DOCUMENT MUST NOT BE SHOWN TO ANY CANDIDATES OR POTENTIAL CANDIDATES** | |
| **Task** | **Benchmarking Statements** |
| 1. Show the assessor how you gather information to prepare to create your piece. | Assessor should observe the candidate presenting at least two different sources of information, this can include (but is not limited to):   * Internet * Reference books * Magazines and articles * Industry experts such as community artists * Television shows and documentaries * Teachers |
| 1. Discuss your ideas with your assessor. Tell them your plan and ask for their feedback. Make sure you alter your plan based on their feedback. You can use drawings to help explain your idea. | Assessor should engage in a discussion with the candidate where there is a back-and-forth exchange of ideas relating to the work. The assessor can give guidance on ideas but must not demonstrate or explain any specific techniques. Candidate must be able to articulate what aspect/s of their plan they will modify based on the assessor’s feedback. |
| 1. Finalise your plan by documenting it. This may be in the form of a sketch, flow chart or written instructions. | Assessor should observer a hard copy or softcopy document that articulates the candidates plan for their creative work. This could include (but is not limited to) a:   * photo board, * diary, * written instructions, * sketchbook |
| 1. Prepare a workspace where you will create your piece. Ensure all required equipment is available and in good working order. Ensure all safety hazards are controlled. Locate and prepare the materials needed for your work. | Candidate should identify the intended workspace and identify at least one hazard and explain its control. E.G. heat from a soldering iron controlled by heatproof gloves.  Candidate will move required equipment to work area. The specific equipment will depend on the creative medium and context. For instance, sculpting with clay would require a plastic sheet, water, sculptors tools, a wire cutter, etc. In contrast, painting a car would require a dust mask and glasses, an airbrush, a drop sheet, etc. Professional judgement is required here. |
| 1. Measure out the required quantities of any materials you will need. Prepare these and make them available in your work area. | Candidate will move required material to work area and measure out the quantities required. The specific material will depend on the creative medium and context. For instance, an origami sculpture will require paper – they may need to count out sheets or check the papers GSM. Baking would require measuring volumes, weights and quantities of ingredients, while constructing a structure from wood would require measurement of lengths, counting of nails, etc. Professional judgment is required here, however the candidate must be observed correctly using numeracy skills. |
| 1. Create your piece using the techniques you identified in your research. Discuss your techniques with your assessor while creating your piece, ask for their feedback. Make changes to your techniques if required. | Candidate will engage in the process of creating their piece. During this time the assessor will observe their technique and make a judgment on whether it is creating the desired product. Two-way communication must occur between the assessor and candidate – this will inform the assessors judgement on whether the designed product is bring produced. E.G.:  Assessor - “your painting strokes are very broad and slow”  Candidate – “yes, I’m going for a blocky-effect”  Avoid telling the candidate what they should be doing – provide guidance with leading questions. E.G.:  Assessor – “have you considered using a flatter brush for this effect?” |
| 1. After finalising your piece, prepare it for presentation or store it safely. | Assessor should observe the final piece. The candidate should place this in a position or a container that will prevent damage to the piece and will prevent the piece from becoming a safety hazard (E.G. a trip hazard). |
| 1. Clean your tools and return them to their proper storage locations. | Candidate is observed to clean their tools using correct materials and chemicals. E.G. turpentine, water, surface spray, alcohol, etc. Cleaning agents used will depend on context of creative medium. Professional judgement is required here. E.G. for an airbrush, the candidate make flush it with methylated spirits before letting it air dry. |
| 1. Store any unused materials in their appropriate locations. | All materials are observed to be return to their proper storage location. The candidate can be asked to identify proper storage locations for any items left in the workspace. E.G.: “where does this belong?”  It is acceptable for some items to be stored at point-of-use. Professional judgement is required here. |
| 1. Collect all waste materials and either recycle them or dispose of them safely and appropriately. | Candidate is observed to collect waste materials and dispose of it or prepare it to be reused. Processes used will depend on context of creative medium. Professional judgement is required here. E.G. for sculpting adhesives, the candidate may dilute remaining glue with methylated spirits before pouring this down a sink while a tap is running. |
| 1. Talk to your assessor and seek their feedback on your final piece. Discuss what could be improved for future practice. | The candidate engages in a conversation with the assessor where they explicitly cover the following points:   * What was the assessor’s impression of the process and the final piece? * What could the candidate do differently next time? * Where could the candidate find further information to improve their practice?   It is acceptable for the candidate to volunteer their own answers for these questions – the answers don’t need to come from the assessor’s knowledge. E.G:  Candidate – “I think this painting YouTube channel could be a good resource”  Assessor – “I agree, also consider visits to the art gallery” |