

Unit 81: Printmaking

Unit code:	R/502/5343
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

Through studying this unit learners will develop knowledge and skills, working with printmaking techniques and processes, including the production of consistent multiples of the same image. Problem solving, experimenting with media and exploring techniques and processes are all aspects that the artist or designer can experience in printmaking processes.

● Unit introduction

The subject of printmaking covers a wide range of traditional and non-traditional processes and techniques that allow learners to visualise their ideas in different ways. It is a flexible medium which offers learners opportunities to experiment. At an introductory stage there is the scope for imaginative results to be achieved using the simplest of techniques, such as monoprinting.

Some of the most famous and iconic images of the 19th and 20th century art have been produced in print form, produced by such great artists as Henri de Toulouse-Lautrec, Roy Lichtenstein, Edvard Munch, Henri Matisse, Pablo Picasso and Andy Warhol. The utility of printmaking lies in its ability to generate works of art in the form of original editions of relief, intaglio, planographic or stencil prints.

The typical job description of a printmaker includes working to a client brief, printing promotional material, silk screen printing for posters, creating work for sale or teaching.

In this unit learners will be encouraged to research and explore the various forms of print production within a historical context, from Albrecht Dürer to the present day. Learners will find that through research they become more critically aware and can respond visually in an informed and more personal way.

Learners will learn how to apply their ideas and subjects in practical workshop activities, gathering relevant source material. They will prepare primary and secondary visual information in the form of observational drawings and painting or lens-based and computer-based imagery that can be used imaginatively within appropriate processes.

Learners will be expected to develop a versatile approach to their practical work, remaining free to discover their own solutions while developing their craft skills.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know about the historical and contemporary context in which printmaking processes have developed
- 2 Be able to use source material for development through printmaking processes
- 3 Be able to use materials, techniques and processes in printed images
- 4 Be able to develop finished printmaking work.

Unit content

1 Know about the historical and contemporary context in which printmaking processes have developed

Printmaking: techniques eg relief, intaglio, planographic, stencil, mixed media; processes eg monoprint, lino, woodcut, etchings, lithography, screen printing

Historical and contemporary: printmaking techniques; records eg visual notes, written notes, processes, cultural influences, communication, mass production, developments eg printing press, photographic techniques, digital techniques

2 Be able to use source material for development through printmaking processes

Primary source: recording from life eg observational drawing, painting, photography; subject matter eg objects, places, people; others' work eg galleries, exhibitions, museums

Secondary source: recording eg drawing, painting, collage, lens based, computer based, photocopying, magazines, advertising, posters, internet

Collect: eg textured surfaces, patterned surfaces, collage relief (mesh, embossed surfaces, corrugated surfaces, fabrics, string, wire, metal foil, wood grain, bark)

3 Be able to use materials, techniques and processes in printed images

Traditional media: eg relief prints, collagraphy, linoleum, wood cuts, intaglio, etching, engraving, stencil, screenprints

Traditional materials: eg oil-based inks, water-based inks, hand-made paper, machine made paper, card, wood, linoleum, aluminium, steel, zinc

Non-traditional media: eg experimental monoprints, digital processes

Non-traditional materials: eg acrylic-based varnishes, solvents, medium density fibreboard (MDF), rubber, glass, fabrics, polystyrene, recycled materials, mixed media

Health and safety: Health and Safety at Work Act 1974, COSHH regulations, eliminating risk to self and others within a print workshop environment, risk assessments

4 Be able to develop finished printmaking work

Identification and review of ideas: eg analysis, modification, adaptation, refining, preparatory work, presentations of final prints; evaluation eg success, failure, working practices, use of materials, use of subjects, ideas, influences

Presentation of print work: eg tutorial critiques, seminars, video presentations, higher education interviews; formal environments eg libraries, restaurants, public, commercial galleries; informal environments eg studio, classroom or workshop; techniques eg window mounted, framed, flat mounted sketchbooks

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the historical and contemporary context in which printmaking processes have developed [IE, RL, SM]	M1 present coherent findings on artists, printmakers, techniques and processes	D1 present informed findings on artists, printmakers, techniques and processes
P2 use source material for development through printmaking processes [IE, SM, CT]	M2 generate coherent research for development through traditional and non-traditional printmaking processes	D2 independently generate a comprehensive body of research, innovatively developing a set of printed images
P3 manipulate materials, techniques and processes in the production of printed images [CT, RL, SM]	M3 effectively manipulate media, materials, techniques and processes in the production of printed images	D3 independently manipulate traditional and non-traditional media, materials, techniques and processes in the production of printed images
P4 present and review finished printmaking work. [RL, SM]	M4 effectively present and analyse finished printmaking work.	D4 engagingly present and evaluate finished printmaking work.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

For this unit learners should have access to a well equipped print making studio space. Assessment will take place through presentation of a portfolio of work that shows development of initial ideas through to finished work.

This unit has been designed to provide an opportunity for learners to develop their knowledge and skills in the creative craft of printmaking. Tutors will need to provide strong vocational support in practical studio workshop sessions and direct learners in their research on artists, processes and techniques. Learners will be encouraged, in the first instance, to develop the themes and subject matter that will sustain the production of a set of prints from primary and secondary source material.

The practical development of learners' skills in the most popular printmaking techniques is of prime importance. Tutors will be expected to ensure the learners undertake the production of some of the following types of prints:

- lino cuts
- etching/engraving
- collagraphs
- screen printing
- mono prints.

Photographic and digital processes can be used if resources are available. Techniques can also be combined. Tutors will need to demonstrate examples of printmaking techniques available in the centre. These should be explained sufficiently and referenced to visual examples so learners can make connections between the work of others and the work they are about to do. Where facilities allow, learners should be encouraged to explore areas such as safe etching and direct forms of printmaking such as dry point and monoprinting, as well as more controlled areas such as screen printing. Learners should explore the potential of combining different techniques such as monoprinting and screen-printing with hand painted or blocked areas. Themes or ideas already present in the learners visual vocabulary can be usefully developed into new and exciting modes through this practice. Tutors will need to demonstrate techniques alongside COSHH and general health and safety instruction.

Learning outcome 1 should be delivered through the use of information research facilities in learning resource centers, libraries, galleries and exhibitions. Learners can also follow-up individual research on local artists and printmaking workshops. In preparation for their practical work they should reflect on their findings.

Learning outcome 2 is likely to be delivered in studio/workshops and on location in the natural and built environment. Visits to places of visual interest can be considered for sketching purposes. The use of sketchbooks and visual planner diaries should be encouraged. Learners should be taught how to relate their investigations in to source materials to the types of work they have considered so far, to inform their source gathering.

Learning outcomes 3 and 4 should be delivered through practical studio and workshop activity where learners' knowledge and understanding of craft skills can be developed. Assignments will need to be set providing the learners with the opportunity to develop their ideas, as shown in the assignments in the outline learning plan. Information will need to be provided on processes, materials and techniques with demonstrations. One-to-one advice and guidance should be available at all times in the teaching/learning sessions.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Outline the unit to students.
Show examples of printmakers eg Pop Art, Max Beckman, Ernst Ludwig Kirchner, Durer, Rembrandt and Francisco Goya. Explain how printmaking has developed and evolved from the first Japanese print and how this progress has been influenced by technology. Consider what is an original print?
Ask students to discuss and analyse the examples shown – whole class.
Discuss and analyse printing techniques and processes used by artists – whole class.
Introduction to techniques of analysis- use of correct terminology and looking at the formal elements – whole class.
Assignment 1: Research Project <ul style="list-style-type: none">• Collect examples of both historic and contemporary prints.• Analyse, discuss and explain the techniques and processes used by artists.• Use the correct terminology when describing the work.• Describe the artists choice of subject matter and how appropriate it was for the techniques and processes used.• Describe the social events that influenced the development of printmaking eg the printing press, arrival of paper technology from the East, second world war and digital technology.• Explain where the prints are found eg on textiles, as a fine art piece in a gallery, in a newspaper or as a decorative page in a book.• Present in sketchbook or eportfolio.
Learner initiated study.
Assignment 2: Finding a Source <ul style="list-style-type: none">• Collect appropriate source material eg organic or man made objects, drawing from life, choosing a theme eg food, marine life, still life or landscapes.• Group analysis of objects chosen and discuss reasons why material might be appropriate to developing into a printmaking process.• Explore and investigate the objects through mark making eg fine liner, pen and ink, biro, paint or white chalk on black paper.• Make a view finder and create studies on sections of the objects.• Use photography to explore the subject.• Reflect, analyse and explain how the source material and research can be developed into printmaking.• Describe what techniques and processes would be appropriate for the material.• Present in sketch book or eportfolio.
Learner initiated study.
Assignment 3: Collect Materials for Printmaking Techniques and Processes <ul style="list-style-type: none">• Collect materials useful for creating different effects in printmaking eg string, bubble wrap, textured wallpaper, stencils, corrugated card, fabric, leaves, sandpaper or rice.

Topic and suggested assignments/activities and/assessment

Tutor to support with ongoing workshops on printmaking techniques and processes; to explain the different types of ink, paper; describe image reversal, positive and negative images; how to use the printing press, using the correct pressure on the press etc and give demonstrations.

Student assignment: Use traditional and non traditional materials, techniques and processes to create a set of prints.

- Use drawings and research to create a set of relief prints eg mono print, polystyrene print, lino print, woodcut; screen printing and intaglio printing.
- Use a pointed tool to draw into photographs and create a dry point; use editions to try different coloured inks; use pen or pencil to draw over the prints.
- Create a stencil to use on the screen and experiment printing on different surfaces eg fabric, wallpaper, wood or on top of another print, develop photo-stencils; look at different media used to block the mesh eg oil pastels, lithographic crayon or liquid filler.
- Manipulate materials collected for collagraph, work on thick card or hardboard; produce a collage of materials and stick onto surface.
- Copy images and print onto acetate using an ink jet printer; use a sharp tool to draw into the acetate to create a dry point.
- Experiment with intaglio techniques using photo etching.
- Explain health and safety concerns when using different materials, techniques and processes; safe practice in the studio and wearing protective clothing.

Learner initiated study.

Visit to local printmakers studio, gallery or museum.

- Invite a local printmaker in to discuss their work and what it is like to be a professional printer.
- Students to question what careers are available in printmaking and what course or university the artist has attended.
- Visit to local print studio to find what access and services are available to the public; how is the studio funded?
- Visit to printmakers exhibition.
- Investigate what courses are available to study printmaking at universities or institutes of higher education; what are the requirements for the course eg grades, portfolio or interview.

Assignment 4: Evaluate Learning through Analysis, Refinement and Presentation of a Set of Finished Works

- Consider and show how the subject matter has developed through printmaking techniques and processes.
- Evaluate work and explain decisions made.
- Discuss the influence of the artists research on work.
- Include written notes, video documentation, photographs and discussions with tutor.
- What discoveries have been made when working with different media, techniques and processes?
- Show how work has been modified and adapted before presentation of final prints.
- Evaluate successes and failures.
- Look at methods of displaying and presenting prints eg digital display, mounted or framed work; how are one off prints and multiple editions to be displayed?
- Consider where the work might be found for example in a gallery, printed on fabric, book illustration or a poster to promote a product.
- How is work to be displayed for a portfolio interview?

Learner initiated study.

Final critique and exhibition; write a review of the exhibition.

Assessment

For P1, learners will be expected to know the historical and contemporary context in which printmaking has developed. The pass grade will be achieved by producing a file containing informative visual and written notes on artists, printmakers, techniques and processes. The level of analysis will be basic and provide information that is not scrutinised in any great detail.

For P2, learners will be required to record visual information for practical printmaking in P3 and P4. They will also be required to gather materials for traditional and experimental printing. Work produced will show an ability to investigate sources and collect appropriate visual information. The range of sources explored will be limited.

P3 and P4 require learners to produce a range of prints to achieve the pass criteria. For P3, learners will be able to use a basic range of printmaking techniques, processes and media. Their ideas will be realized. Additional ideas will lack development and use of further techniques or combinations of printmaking media will not be fully explored.

P4 will involve a written evaluation/analysis of preparatory and finished work as well as evidence in sketchbooks of evaluation through the development process. A final presentation/exhibition of the learners' prints, annotated sketchbooks and research is required. Learners' review will show some understanding of the links between source material, techniques and media used and the final outcomes.

For M1, they will be expected to develop a more purposeful approach to their written file, elaborating on basic findings. Ideas and conclusions reached will be more in-depth, and the links or connections between contextual factors and the applications of printmaking will be further developed than in work assessed at P1.

For M2, learners will be required to prepare a range of focused research ideas. They will be able to gather a wider variety of source materials for traditional and experimental printing. Learners will demonstrate ability to explore opportunities for further developments in devising prints (for example scale and colour combinations).

For M3, learners will show greater concentration and understanding of the potential of a range of printmaking media and processes. Techniques employed will be further developed than in work at P3. Learners will be able to recognize the potential in combining or experimenting with media to exploit characteristics or ideas developed in their research and source gathering.

For M4, will produce an effective evaluation and analysis of preparatory and finished work alongside critical evaluation of ideas through the development process evidenced in sketchbooks. This will form part of a final presentation/exhibition of the learner's print, which will also include annotated sketchbooks and research. Learners will demonstrate a deeper understanding of visual characteristics in the printmaking processes they have used.

For D1, learners will be expected to extend the range of information in evaluating and analysing their findings on artist, printmakers, techniques and processes used. Conclusions will be reached with independence, and the understanding of the influence of contextual factors on printmaking methodologies will be developed.

For D2, learners will have prepared an extensive range of focused research ideas. Learners will also have gathered an imaginative variety of source materials for traditional and experimental printing.

For D3, learners' work will demonstrate an extensive use of creative possibilities in printmaking (combination of media, digital print etc). Experiments and combinations of media will be explored and refined with imagination and purpose.

For D4, learners will demonstrate an individual and independent approach to evaluating and critically analysing preparatory and finished work, alongside a similar level of evaluation through the development process in sketchbooks. This will form part of a final presentation/exhibition of visually exciting work of a high standard.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Research Project	Printmakers research, collect, analyse and discuss examples of historical and contemporary prints.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> collected research notes on findings and analysis of research presentation.
P2, M2, D2	Assignment 2: Finding a Source	Printmaker sourcing ideas for new work.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> recording of objects eg drawings, photographs, use of media choice of collected objects notes on choice of objects and how suitable it will be for print project presentation.
P3, M3, D3	Assignment 3: Collect Materials for Printmaking Techniques and Processes	Brief from a print suppliers company who want to show images of print making materials, techniques and processes to encourage clients to buy products.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> exploration and experimentation of media written documentation on using materials, techniques and processes presentation.
P4, M4, D4	Assignment 4: Evaluate Learning through Analysis, Refinement and Presentation of a Set of Finished Works	Brief from the print suppliers needs written and visual information on how the materials, techniques and processed worked.	Portfolio of evidence consisting of: <ul style="list-style-type: none"> all ideas, notes and photographs on materials, techniques and processes used all documentation on the how the project developed from source to finished print presentation of finished prints.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design sector suite. This unit has particular links with the following unit titles in the BTEC Art and Design suite:

Level 1	Level 2	Level 3
Introduction to Printmaking	Printmaking	Materials, Techniques and processes in Art and Design
Creative Use of Materials, Techniques and Processes	Working with a Visual Arts Brief	Image Manipulation Computer Applications
		Papermaking and Printmaking

National Occupational Standards

This unit also provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards:

CCSkills Sector Skills Council

Design (revisions in draft form June 2009)

- DES1 Apply research on the history and theory of design to your own design activities
- DES2 Apply design industry knowledge to inform your own design work practice and work
- DES12 Make a presentation
- DES23 Create 2D Designs using a Computer Aided Design System
- DES36 Develop and extend your design skills and practices.

Essential resources

This unit will require a well-equipped printmaking studio/workshop resourced for the range of processes and techniques identified in the unit. Access to printing presses in an ample space is the main consideration for the efficient production of reliable and good quality print impressions.

Other basic equipment must include working surfaces/table tops, storage areas to include essential equipment such as rollers, palette knives, squeegees, inks, cleaning materials and paper of various types. Print drying racks must also be provided.

Health and safety factors are important and must be taken into account when designing a workspace.

Employer engagement and vocational contexts

Centers should develop links with local printmaking studios, graphic design agencies, Creative Partnerships and galleries. Some universities offer taster days to work with a professional printmaker or to invite an artist in residence. Careers in printmaking include working as a technician to supervise and maintain day-to-day running of a printmaking studio, working in education as a tutor, art sales consultant, curator or specialist in presenting and restoring prints and editions.

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local and regional Business Link – www.businesslink.gov.uk

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and cultural skills (www.ccskills.org.uk), the sector skills council for arts, crafts and design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the arts, crafts and design sector, including job descriptions.

Indicative reading for learners

Textbooks

Adam R and Robinson C – *Screenprinting: The complete water-based system* (Thames & Hudson, 2004)
ISBN 978-0500511152

Airey T – *Creative Digital Printmaking: A Photographer's Guide to Professional Desktop Printing* (Amphoto Books, 2001) ISBN 978-0817437268

Ayres J – *Monotypes: Mediums and Methods for Painterly Printmaking* (Watson-Guptill, 1991)
ISBN 978-0823031290

Dawson J – *The Complete Guide to Prints and Printmaking Techniques and Materials* (Bookthrift Co, 1983)
ISBN 978-0896730953

Elliot P and Lewison J – *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and His Imprint the Paragon Press 1995-2000* (Booth-Clibborn Editions, 2001) ISBN 978-1861542106

Grabowski B and Fick B – *Printmaking: A Complete Guide to Materials and Processes* (Laurence King, 2009)
ISBN 978-1856696005

Harthill B and Clarke R – *Collographs and Mixed Media Printmaking* (A&C Black, 2005)
ISBN 978-0713663969

Hughes d'Arcy A – *Printmaking: Traditional and Contemporary Techniques* (Rotovision, 2009)
ISBN 978-2940361533

Lhoka B, Simpson Khrose D and Schminke K – *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials* (Watson-Guptill, 2004) ISBN 978-0823013425

Lullin E and Simm F – *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and His Imprint the Paragon Press 2001-2006 with Map* (Booth-Clibborn Editions, 2007) ISBN 978-1861543059

Noyce R – *Printmaking at the Edge* (A&C Black, 2006) ISBN 978-0713667844

Stobart J – *Printmaking for Beginners* (A&C Black, 2005) ISBN 978-0713674637

Whale G and Barfield N – *Digital Printmaking* (Black, 2001) ISBN 978-0823013982

Woods L (editor) – *Practical Printmaking: The Complete Guide to the Latest Techniques, Tools and Materials* (Apple Press, 1996) ISBN 978-1850767091

Journals

Printmaking Today – Cello Press

Printing World – United Business Media International

Print Quarterly – Print Quarterly Ltd. (London)

Websites

www.artshow.com/resources/printmaking.html

www.connectworks.co.uk/printeurope

www.eastlondonprintmakers.co.uk

www.edinburgh-printmakers.co.uk

www.monoprints.com

www.princetonol.com/groups/iad/lessons/middle/prints.htm

www.printmaker.co.uk

www.printmaker.co.uk/pmc/index.php

www.printmaking.org.uk

www.video.google.co.uk/videosearch?source=ig&hl=en&rlz=1G1GGLQ_ENUK297&q=PRINTMAKING&lr=&um=1&ie=UTF-8&sa=X&oi=video_result_group&resnum=10&ct=title#

www.worldprintmakers.com/english/pmtechni.htm

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	researching information on artists and the development of printmaking through history developing information in order to derive new information appropriate to the tasks
Creative thinkers	developing information in order to derive new information appropriate to tasks manipulating traditional and non traditional media, materials, techniques and processes in the production of printed images selecting, recording and collecting from appropriate source material for development through printmaking processes generating ideas and exploring possibilities
Reflective learners	reflecting on and recording stages of learning annotating work to identify changes made synthesising information from research effectively making judgements when interpreting a set of finished works showing the influence of others refining work as it progresses
Team workers	participating in discussion on artists, peers work and print making techniques working and sharing a printmaking space and using materials
Self-managers	presenting an analytical account of the work of artists or practitioners sticking to the time deadlines and given brief managing a work space taking into consideration health and safety
Effective participators	participating in a group critique or exhibition.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	independently seeking out an original source
Creative thinkers	trying out alternative methods of combining printmaking processes and techniques adapting ideas as skills develop presenting and displaying work that is appropriate to the prints
Reflective learners	using self assessment methods to improve work
Team workers	sharing information and ideas found
Self-managers	setting goals and targets seeking advice and support when needed sourcing links to the local industry to interview professional printmakers.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching print making, techniques and processes and a source to work with
Manage information storage to enable efficient retrieval	setting up and managing folders that store research such as images, text, photographs or videos
Follow and understand the need for safety and security practices	referring to websites where information is found
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching historical and contemporary printmakers, techniques and processes
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	building and bringing together a presentation or portfolio of evidence of research collected
Present information in ways that are fit for purpose and audience	building portfolio and documenting stages of learning
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	using email, text messaging or online chat to exchange information to tutor, peers or local industry links
Mathematics	
Identify the situation or problem and the mathematical methods needed to tackle it	registering prints and calculating multiple plates for one edition calculating time to allow plates to etch working out positive and negative images for stencils

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	doing group work when analysing the work of others presenting own work to tutor and group
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading feedback to improve work further reading information from a variety of sources on the development of printmaking
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	presenting ideas through written notes and annotation on work producing a file containing informative visual and written notes on artists, printmakers, techniques and processes.