

Unit 1: Visual Recording in Art and Design

Unit code:	J/502/4965
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to extend learners' ability to select and visually record from a range of sources in order to communicate information to different audiences, using appropriate presentation methods and for a range of specific purposes.

● Unit introduction

This unit is about developing learners' visual recording skills as an exploratory tool in communicating different ideas. Learning to observe and select visual information from the world around them forms a vital part of this unit. Learners will use primary sources to work from direct observation, developing their skill and understanding, to communicate and express creative ideas.

Our lives today are rich in creative visual imagery. Advertising, film, video and the internet have become an integral part of our visual experience. The quality of our visual world depends to a great extent on the visual recording skills of the artist or designer, and their ability to create exciting, innovative imagery. Recording skills lie at the heart of an artist's success in communicating their message. In the process of generating their ideas, artists, craftspeople and designers need to select, use and refine their recordings in order to communicate with their audience effectively.

The visual recording skills that learners develop through this unit will form the basis for all subsequent units and, therefore, underpin the whole qualification.

In this unit, learners will build their visual language skills and understanding through using the formal elements (line, tone, colour, shape, pattern, surface, structure etc) in a wide range of visual studies activities. Learners will develop the ability to identify and select for different purposes appropriate visual qualities from direct observation. Understanding the process of exploring and recording will involve experimenting with mark-making using varied materials, techniques and processes appropriate to learners' specialist pathways.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know how to identify sources for visual recording
- 2 Be able to record visually
- 3 Understand visual recording in others' work
- 4 Understand own visual recording
- 5 Be able to develop visual recording to produce outcomes

Unit content

1 Know how to identify sources for visual recording

Identify: eg select, sources, visual, non-visual, analysis, observation, natural world, constructed world, macro, micro

Primary sources: natural world eg human form, animals, insects, plant forms, microcosms and structures, land, sea, skies, water, fire; constructed world eg built environments, architectural form, urban detail, structure, street furniture, icons, machinery, engineering, products, artefacts, manufactured objects, electronic devices; art, craft and design eg paintings, sculptures, clothing, textiles, artefacts, drawings, objects, photographs, screen based, prints

Secondary sources: eg books, journals, internet, video, films, CD ROMs

2 Be able to record visually

Record: eg information, ideas, feelings, exploration, alternative approaches; informal eg intuitive, experimental, exploratory, feelings; formal eg analytical, investigative, methods, materials, equipment, technology, processes

Mark-making: eg formal elements, visual qualities, materials, surfaces; 2D eg painting, drawing, montage, photography, printmaking, digital media; 3D eg carving, cutting, shaping, forming, joining, CAD/CAM; moving image eg video, audio, animation, performance, music, storyboard, film; sequential and time lapse photography, animation, drawing and painting onto film

3 Understand visual recording in others' work

Compare: eg critical analysis, personal judgement; evaluation; contrasting styles and approaches, materials and techniques; scale; purpose, meaning; context; intention; communication

Information: eg factual, instructive, feeling, mood, message, ideas, issue

Spatial information: eg perspective, plans, projections, forms, factual, expressive

Storytelling: eg storyboards, documentary, ideas, visual narrative, illustration, film, animation

Specific information: eg numerical figures, signage, projections, orthographic or isometric information, plans, layouts, patterns, designs, diagrams, instructions

Different audiences: eg specialist pathways, advertising, age groups, design ideas, promotional material, exhibition, screen-based, print-based

Visual recording: eg mark-making, formal elements, visual language; primary and secondary sources; materials and techniques

4 Understand own visual recording

Evaluate: eg interim, final; formal eg tutorials, planned presentations, final project evaluation; informal eg crit sessions, discussions, peer and self-assessment;

Personal judgements; critical analysis; qualities; meaning; purpose/intention; communication; context; annotation, notes, statements, final evaluation

Visual recording: mark-making; formal elements eg line, tone, colour, shape and form, pattern and surface; observed studies, primary sources, secondary sources, media, materials, techniques and technology; visual language eg composition, structure, balance, contrasts, weight

5 Be able to develop visual recording to produce outcomes

Develop: eg analyse, refine, explore, potential, composition (viewpoint, cropping, enlarging, lighting, movement, structure, balance, arrangement), modify (edit, adjust, clarify, augment, enhance, emphasise, rearrange), feedback

Produce outcomes: eg specialist pathway, series, customised, edition, prints, prototype, plans, designs, maquettes, models, test pieces, final pieces

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 identify primary and secondary sources for recording [IE, CT]	M1 research and respond to independently selected sources, consistently showing effective visual recording skills	D1 demonstrate independence, innovation and individuality in evaluating and using sources, integrating visual recording skills and in-depth understanding in communicating information
P2 record visually [RL, IE, CT, EP, SM]	M2 show an individual approach to communicating, comparing, illustrating and expanding information and presenting work in a coherent and appropriate creative format.	
P3 discuss visual recording in others' work [IE, TW]		
P4 review own visual recording [RL, TW, SM]		
P5 develop visual recording to produce effective outcomes. [CT, IE, RL, TW, SM]		

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

Successful delivery of this unit requires creative planning and visual recording experiences that aim to develop learner ability to manipulate the formal elements of line, shape, form, colour, surface and pattern. Contextualising this unit will give learners opportunities to develop in-depth visual language skills relevant to their own specialism.

Through their visual recording experiences, learners will build the visual language skills of composition, structure and design.

For all subject areas, learners will need to:

- identify and select visual qualities for recording from primary sources
- produce visual studies exploring different media, materials and techniques
- research into the work of others to inform their own developments
- comment on their own and others use of visual language, evaluating their ongoing progress
- develop and produce final work.

Learners need to identify and select appropriate sources for visual recording and analysis. Learning to see and understand what and how to select the most important elements from their chosen subject matter, are key to learners' success in developing ideas for their assignments across the different specialist pathways. Visual recording takes many different forms and will include learners using traditional materials and digital media as means of exploring, recording and understanding visual qualities.

Primary sources give learners first-hand experience in recording the world around them and should be the focus of visual study. No two ways of seeing are alike and through learning to select and record from primary source imagery, learners will develop their own unique vision and build a strong personal identity when developing their ideas. The natural and constructed worlds provide a range of subjects that might be used to stimulate ideas for different activities.

Visual recording from sources requires learners to communicate visual information for different purposes. This may be factual, instructive, to convey qualities of feelings and moods, communicate information or be a documentary. Learners will need to understand the visual characteristics that are most valuable in communicating their ideas successfully. To develop their knowledge and understanding of mark-making, appropriate to their subject, learners will need to practise their skills in recording information, ideas and feelings. They will need to appreciate the difference between informal and formal methods and approaches and tutors will need to set up suitable activities or assignments. Intuitive, experimental approaches might include activities such as exploring lighting to communicate specific moods, where understanding how to record the formal element of tonal qualities will be essential. Analytical, investigative approaches might include activities such as dissecting an object to visually describe its construction, where the formal element of line will be dominant.

Understanding the qualities and characteristics of media, techniques and technologies will form the basis of learners' success in manipulating the formal elements appropriately. Learners will need to have the opportunity to work with a range of processes and techniques using a variety of equipment, materials, technologies and methods. There will be opportunities for a variety of visual studies both in the studio, workshop and outside. Experimentation with media and scale should be encouraged. Learners should be challenged to explore and take risks, push ideas beyond preconceived notions and develop their understanding of recording beyond a narrow and superficial definition. Learners' recording experiences will involve experimental investigation into

the use of different media. They will explore the mark-making potential of specific recording equipment and techniques (for example wet, dry, malleable or non-malleable), analysing the results of their exploration into different media and technologies (for example manual, mechanical, electronic or digital).

Tutors will need to set up opportunities for learners to appraise their ongoing work. Carefully constructed evaluation sessions (that might be formal at a tutorial, or informal in seminar groups discussing and evaluating their progress) should help learners to develop their critical language, as well as giving them a clear sense of how they might improve their own performance. Learners will also gain confidence and develop communication skills through presenting their work to their peers and others, learning to adapt their presentations to suit the needs of the audience. In preparing for their presentations, learners will research how specialist professionals present their design ideas to clients in response to commissions.

It is essential that learners recognise the importance of developing their visual recording skills in a vocational context. Exploring the work of others will give learners a range of exemplar visual studies. Learners need to explore how artists, craftspeople and designers communicate ideas through different approaches to visual recording for specific purposes. This might be achieved through visiting artists or visits to galleries, design studios and workshops. Tutors may also set up demonstrations and provide visual examples of the concepts involved in acquiring accurate and informed visual observation, and in how to select and use media and processes appropriately. Learners might record from objects collected from the locality or from organised visits and field trips with a specific theme, brief or direction. This sense of purpose or intention will enable learners to focus on selecting the appropriate aspects or elements of objects and imagery for recording and communicating purposes.

This unit could initially form part of an induction where learners are taught the necessary visual recording skills and concepts in order to move on to more complex tasks. Planning the coverage of this unit could form part of a wider, integrated delivery of units. This could be through assignment briefs that are specific to one or more chosen specialist pathway units. Tutors should recognise that the unit aims to develop visual recording skills, knowledge and understanding and, as such, underpins all other units in the qualification. This is essential in preparing of a successful portfolio for progression on to employment or higher education.

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
Introduction to unit/activity/theme/assignment
Presentation, discussion – whole group Sources for visual recording: <ul style="list-style-type: none">• context• practical considerations – materials, time
Assignment 1: Direct Recording in Different Media Group-based read through of assignment and description of techniques to be reviewed. Short presentation on recording styles, looking at the work of others; series of tutor demonstrations based around theme or topic – eg human figure 2D: <ul style="list-style-type: none">• in the classroom pencil, charcoal, pen, short and long sketches, photographs, close studies.• on location pencil, charcoal, pen, short and long sketches, photographs, figure in setting – on location 3D: <ul style="list-style-type: none">• drawing for 3D, maquette making, mock-ups, direct from figure Time-based: <ul style="list-style-type: none">• storyboarding, photography, video, figure in motion Group critique, learner evaluation
Assignment 2: Developing Recording Techniques Review and compare visual recording in others' work Produce report Review/evaluate own work Demonstrations and experiments in using mark-making in different ways: <ul style="list-style-type: none">• recording from secondary sources• explore informal methods to express feeling• use formal methods of recording through investigation and analysis• investigate and explore appropriate mark-making tools and processes for visual recording• explore the potential of mark-making tools and methods in visual recording• consider a range of different audiences in communicating messages through visual recording• promote different ideas or narratives using storyboards and thumbnails Annotate studies to demonstrate critical thinking as the work develops

Topic and suggested assignments/activities and/assessment

Assignment 3: Developing Recording Outcomes

Outline/negotiate brief:

- discuss brief, implications, resources, timescale, expected outcomes
- select from visual studies and develop towards creating outcome(s)
- create final design idea sheets to demonstrate annotated visual development towards outcome(s)
- produce outcome(s)
- plan and give a presentation of final idea to a target audience

Group critique/give client feedback, learner evaluation

Assessment

For P1, learners should demonstrate the ability to identify possible source material, either given by the tutor or selected from their environment, for visual recording. Learner selection of sources should be based on a theme or brief, or a series of focused activities, since they will need to use their recordings to originate and develop ideas towards producing an outcome. There should be evidence of selection from a variety of sources, preferably most from primary experience.

For P2, learners need to select and record visually from appropriate sources, for specific purposes. Increasingly complex activities might be set involving experimentation with recording from observation using a variety of traditional and digital media and processes, covering different approaches to mark-making. Learners will evidence their skills in manipulating the formal elements through visual observation studies using exploratory approaches to media and techniques, broadly as well as those associated with their specialist area. Through different visual recording experiences, learners will evidence progress developing visual recording skills. They should demonstrate understanding of how visual language can be used appropriately to communicate specific information.

For P3, learners will research appropriately others' use of visual recording for specific purposes. This will include research notes, image collections, evidence of visits to galleries or records from visiting artists.

For P4, learners should be able to recognise the relevance of their selected images, and comment appropriately, showing their understanding of the context of selected works. They should also evidence their understanding of the connection between artists' work and their own, and how specific work has influenced their own developments. Learners should provide self-review and evaluation of their progress. This might be through observed witness statements, presentations, discussions, annotated sketchbooks or worksheets. They might consider the needs of different audiences through presenting a range of visual studies, which might include plans, projections, patterns, layout drawings, video clips, spatial information, and other evidence relevant to their chosen area of study.

For P5, learners need to understand how visual recording can be used to communicate ideas, such as through making a series of video clips of figures and crowds, streets and interiors to explore and develop ideas for a photography brief about their city's nightlife. They should also be able to analyse and refine their visual studies, showing how this process can be used as a tool for gathering, selecting and presenting visual information for different purposes. For example, learners studying graphic design could show how drawing can support or augment text, as in a book, technical illustration, storyboarding or instruction manual.

For M1, learners should show independence and personal initiative in selecting visual source material for recording purposes. They will demonstrate consistent and skilful visual language when recording from selected sources.

For M2, they should be able to manipulate formal elements in diverse and individual ways, showing clear understanding of the different ways a visual language can be used to communicate information. Learners will be able to refine and coherent develop coherent visual recording from which to identify and select ideas purposefully. For example learners might produce three or four carefully planned storyboards or layout sheets showing how the study of the forms and surface detail of reptiles could be developed to inspire a children's adventure playground or a sculptural form for a city square.

Learners need to show an individual and creative approach to communicating and presenting information to different audiences. Evidence might be through investigating the needs of different audiences and, from this, developing a range of presentation methods, for example: for a technical audience using clear visual instructions on construction methods; or a company marketing and sales department using richly coloured, aesthetically pleasing visuals. For their scenario, learners will demonstrate understanding of how professional designers operate as well as researching examples of artists' visual recording to help them develop and extend their skills. Learners could produce planning sheets to show their understanding of the need for different approaches to presenting information. Learners could demonstrate for effective visual communication skills, selected for different audiences by recording comments and collating and analysing information from planned questionnaires.

For D1, learners will, independently, select and visually record from primary and other sources using practical skills that draw on a clear understanding and highly informed analysis of sources, creating exciting and imaginative ideas. Well-developed skills in review and evaluation together with refined of visual language, will result in with more sophisticated. Learners will apply in-depth knowledge of the needs of different audiences to assignments through versatile visual recording, development and presentation skills.

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, P2, P3 M1 D1	Assignment 1: Direct Recording in Different Media	An artist commissioned to record a specific environment for an English Heritage publication, produces a series of works in different media	1 Evidence of visual studies from portfolio of ongoing and final work 2 Progress reports of from work experience placements 3 Using witness statements to the following: <ul style="list-style-type: none"> observe and record learner activity and progress while working record learner discussions with groups and ability to communicate tutorials observe and record learner presentations
P1, P2, P3, P4, P5 M1, M2 D1	Assignment 2: Developing Recording Techniques	An illustrator developing a particular style for a new publication	4 Learner's own ongoing review of progress and self-evaluation, evidenced through statements, notes and annotated sketchbooks/ worksheets
P3, P4, P5 M2 D1	Assignment 3: Developing Recording Outcomes	A designer works up visual recordings for a client presentation	

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
Explore Drawing	2D Visual Communication	Materials, Techniques and Processes in Art and Design
Creative Drawing	3D Visual Communication	Ideas and Concepts in Art and Design
		Communication Through Art and Design
		Graphic Image Making

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)

- DES7 Contribute to the production of prototypes, models, mock-ups, samples or test pieces
- DES10 Create visual designs
- DES18 Interpret the design brief and follow the design process
- DES21 Articulate, present and debate ideas in a creative environment
- DES23 Create 2D Designs using a Computer Aided Design System
- DES36 Develop and extend your design skills and practices

Skillset Sector Skills Council

Animation

- ANIM8 Create Designs
- ANIM9 Visualise The Script
- ANIM11 Create 2D Assets For Production
- ANIM12 Create 2D Animation
- IM24 Create 2D Animations for Interactive Media Products

Design for the Moving Image

- DMI1 Assist With The Technical Design Process
- DMI5 Allocate Drawing Requirements
- DMI30 Create Physical Artwork For Graphic Designs For The Moving Image
- DMI34 Produce Graphic Elements On Electronic Media

Skillfast-UK Sector Skills Council

Textiles and Material Design

- D1 Research Design Information and Ideas for Textiles and Materials Using a Range of Techniques
- D3 Develop Design Responses for Textiles and Materials to Meet Agreed Requirements
- D2 Develop and Communicate Design Ideas for Textiles and Materials
- D4 Contribute to Producing Detailed Designs for Textiles and Materials
- D9 Clarify Textile and Material Design Briefs and Research Information
- D12 Develop, Produce and Present Design Responses
- D15 Plan and Contribute to the Realisation of Final Textile and Material Design

Essential resources

This is a core unit and therefore mandatory across all specialist subject pathways. Essential resources include:

- *specialist workspaces*: for example studios, workshops, computer suites, video and film editing suites
- *materials, equipment and tools*: for example for 2D, 3D, 4D and associated materials, equipment and tools across all specialist areas
- *access to a learning centre*: for example for books, periodicals, journals, videos, CD ROMs, the internet
- *specialist staff*: for example for the different specialist pathways; this might necessarily include technical support staff.

Visits to galleries, exhibitions, film reviews, plays, performance and live art, workshops, studios and advertising agencies could play an important role when designing assignments for this unit. Alternatively, bringing professional practitioners, from art, design or media backgrounds, in to talk about their work could help learners with the evidence requirements for this unit.

Employer engagement and vocational contexts

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 delivery of the programme in terms of work experience and future employment.

Vocational learning support resources include:

- 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 use of 'live projects' to support the vocational content of the unit and programme.

Centres forming compacts with universities to provide progression routes will also provide learners with a greater opportunity to pursue and develop their art and design career through appropriate higher education courses.

Creative & 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.

Skillset, the sector skills council for creative media (www.skillset.org), provide details (www.skillset.org/careers) about careers advice and industry information, plus a regularly updated news and events page.

Skillfast-UK, the sector skills council for fashion and textiles (www.skillfast-uk.org), provide details (www.skillfast-uk.org/justthejob) about careers advice and industry information, plus regularly updated news and events pages.

Indicative reading for learners

Textbooks

Beverly H R – *Drawing Lessons from the Great Masters* (Watson-Guptill, 1989) ISBN 978-0823014019

Ching F D K – *Design Drawing* (John Wiley & Sons Inc, 1997) ISBN 978-0471286547

Ching F D K – *Drawing: a Creative Process* (John Wiley & Sons Inc, 1989) ISBN 978-0471289685

Cole R – *Perspective for Artists* (Eyewitness DK, 2003) ISBN 978-0789468185

Cooper D – *Drawing and Perceiving – Real-World Drawing for Students of Architecture* (John Wiley & Sons Inc, 2007) ISBN 978-0470047163

Dormor R, Holmes S, Mott T, Schofield J, Thomas L, Wicks S, Wilson G – *Edexcel Level 3 BTEC National Art and Design Student Book* (Edexcel, 2010) ISBN 978-1846906374

Dormor R, Holmes S, Mott T, Schofield J, Thomas L, Wicks S, Wilson G – *Edexcel Level 3 BTEC National Art and Design Teaching Resource Pack* (Edexcel, 2010) ISBN 978-1846906374

Durer A and Strauss W L – *The Complete Engravings, Etchings and Drypoints of Albrecht Durer* (Dover, 2000) ISBN 978-0486228578

Fernandez A and Roig G M – *Drawing for Fashion Designers* (Batsford Ltd, 2008) ISBN 978-0713490756

Grey M – *From Image to Stitch* (Batsford Ltd, 2008) ISBN 978-1906388027

Harrison C – *Art in Theory – 1900-2000 – Changing Ideas* (Blackwell Publishers, 2002) ISBN 978-0631227083

Hart C – *Drawing Cutting Edge Anatomy – Reference Ultimate Reference Guide for Comic Book Artists* (Watson-Guptill Publications Inc US, 2004) ISBN 978-0823023981

Hazel H – *The Encyclopedia of Drawing Techniques* (Search Press, 2004) ISBN 978-1844480197

Heller S and Ilic M – *Handwritten – Expressive Lettering in the Digital Age* (Thames & Hudson Ltd, 2006) ISBN 978-0500285954

Hopper E – *Drawings* (Dover Publications Inc, 2003) ISBN 978-048258546

Hughes A – *Interior Design Drawing* (The Crowood Press, 2008) ISBN 978-1847970169

Hughes R – *The Shock of New* (Thames & Hudson, 1991) ISBN 978-0500275825

Madsen D – *Engineering Drawing and Design* (Delmar Learning) ISBN 978-0766816343

Metzger R – *Gustav Klimt – Drawings and Watercolours* (Thames & Hudson, 2005) ISBN 978-0500238264

Muybridge E – *The Human Figure in Motion* (Dover, 2000) ISBN 978-0486202044

Peterson B – *Learning to See Creatively* (Amphoto Books; Rev. Ed Edition Oct 2003) ISBN 9780817441814

Picasso P (ed) Glimcher A B – *Je Suis Le Cahier – Sketchbooks of Picasso* (Thames & Hudson, 1996) ISBN 978-0500279229

Powers A – *CINEMA 4D: The Artist's Project Source Book* (R & D, 2007) ISBN 978-0240809533

Raynes J – *The Complete Guide to Perspective* (F & W Publications, 2008) ISBN 978-1906388164

Scarfe G – *Drawing Blood* (Little, Brown, 2005) ISBN 978-0316729529

Simpson I – *Drawing, Seeing and Observation* (A&C Black, 2003) ISBN 978-0713668780

Treib M – *Drawing/Thinking* (Routledge, 2008) ISBN 978-0415775618

Vall R van de – *At the Edges of Vision* (Ashgate, 2008) ISBN 978-0754640738

Journals

Art Monthly

Art Review

Artists and Illustrators

British Journal of Photography

Contemporary

Crafts Magazine

Creative Review

Dazed and Confused Magazine

Design

Interior Design

Websites

www.artjournal.co.uk

online guide to books and journals

www.craftscouncil.org.uk

the national development agency for contemporary crafts in the UK

www.creativehandbook.co.uk

directory of creative practitioners

www.culture24.org.uk/am30786

links to a broad range of art and design resources

www.design-council.org.uk

the national strategic body for design in the UK

www.designmuseum.org

website of the Design Museum, dedicated to contemporary design

www.fashion-era.com/C20th_costume_history

links to resources on fashion

www.graphicdesign.about.com/arts/graphicdesign

graphic design links

www.hayward.org.uk

website for the Hayward gallery

www.hillmancurtis.com

website for film and web based company

www.masters-of-photography.com

photography links

www.nationalgallery.org.uk

website for the National gallery

www.onedotzero.com

digital arts organisation promoting use of moving image

www.tate.org.uk

website for the Tate galleries

www.vam.ac.uk

website for the Victoria and Albert museum

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	identifying primary and secondary sources for recording recording visually comparing visual recording in others' work developing visual recording to produce effective outcomes
Creative thinkers	identify primary and secondary sources for recording recording visually developing visual recording to produce effective outcomes
Reflective learners	recording visually and using information to develop ideas evaluating own visual recording developing visual recording to produce effective outcomes
Team workers	comparing visual recording in others' work evaluating own visual recording developing visual recording to produce effective outcomes
Self-managers	working to goals and timescales, independently
Effective participators	recording visually and using the results to inform development of ideas and outcomes

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	researching visual recording for contextual material; primary and secondary sources for purposes of selecting for recording developing ideas from visual studies towards final work planning, researching and preparing presentations assessing own and others' performance
Creative thinkers	originating and developing ideas recording imaginatively from unusual viewpoints discussing progress and ways forward exploring media, materials and processes imaginatively
Reflective learners writing evaluative notes and final evaluations	reviewing own and peers' progress analysing and evaluating the work of others discussing problems encountered and seeking solutions giving and receiving feedback and acting on advice and guidance annotating sketchbooks/worksheets
Team workers	participating in group activities and discussions working on joint briefs/projects/activities working in groups for self and peer assessment planning and mounting displays and exhibitions
Self-managers	managing their time by planning and structuring project/assignment tasks planning and managing requirements and constraints of a brief initiating discussion and developing awareness of own qualities
Effective participators	participating in group activities and discussions working on briefs/projects/activities participating in self- and peer assessment planning and mounting displays and exhibitions

● 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	scanning and developing ideas digitally using software programmes to develop image creation researching contextual and other information for the development of own visual recording work
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	planning project briefs and where and how ICT might be used evaluating outcomes
Manage information storage to enable efficient retrieval	researching from internet sources downloading information creating folders for storage and retrieval
Follow and understand the need for safety and security practices	undergoing induction period – introduction to the ICT centre systems and working practices
Troubleshoot	
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching internet sources and selecting from their research to develop own response
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching information for different briefs and activities evaluating results
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 	designing digitally; using scanners; inputting and formatting information from sources
Bring together information to suit content and purpose	developing design ideas digitally importing visual and textual information relevant to brief/activity
Present information in ways that are fit for purpose and audience	using digital means to plan, create and give presentations to different audiences
Evaluate the selection and use of ICT tools and facilities used to present information	assessing their progress and commenting on the appropriateness of their selection of ICT tools and facilities eg use of software programmes
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	using email to submit written work, downloading information from internet sources; storage of information – creating folders for access

Skill	When learners are ...
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	<p>recording visually, scaling, timing, measuring</p> <p>using perspective and other methods of projection</p>
Identify the situation or problem and the mathematical methods needed to tackle it	<p>using measuring and orthographic projection for accuracy and scaling</p> <p>using software to observe and modify designs taken from visual recordings</p> <p>checking and modifying different viewpoints</p>
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	<p>discussing the project brief, contributing to group discussions and the sharing of ideas, comparing visual recording in others' work, evaluating own visual recording; presenting to different audiences</p>
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	<p>researching, reading, selecting text and images; annotating, commenting and comparing; using text and image to relate to own work and evidencing understanding through discussion, evaluations and presentations</p>
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	<p>evaluating results of visual recording and analysing qualities in the use of formal elements and media, materials and techniques</p> <p>analysing and evaluating selected artists' images for the purpose of developing own work, using personal judgements; evaluating final ideas</p>