



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN ART AND DESIGN

FINE ART PAINTING

A/504/0290

LEVEL 3 UNIT 61

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



FINE ART PAINTING

A/504/0290

LEVEL 3

AIM OF THE UNIT

By completing this unit, learners will understand the way in which other painters work. They will be able to develop an idea for a personal painting, produce and present it.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass The assessment criteria are the pass requirements for this unit. The learner will:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand fine art paintings, and how and why fine art painters work as they do	P1 Learners investigate a range of fine art painters' work, using annotated studies to include: a) context b) subject/content c) approach d) media P2 Learners use annotated studies to investigate the painting techniques and approaches used by fine art painters		
2 Be able to generate ideas for a final fine art painting	P3 Learners generate ideas for a personal fine art painting, and develop one of them further	M1 Learners use their investigation into the work of fine art painters to influence the development of an original, imaginative and thoughtful idea	
3 Be able to produce a final fine art painting	P4 Learners produce a competent final fine art painting	M2 Learners demonstrate proficient skills in producing a successful final fine art painting. The outcome produced is generally of a good quality	D1 Learners produce a very original final fine art painting. The outcome produced is skilfully finished, generally of a high quality and displays a thorough understanding of the materials and processes used
4 Be able to present a final fine art painting	P5 Learners appropriately present their final fine art painting	M3 Learners consider and use effective presentation techniques, which successfully communicate their intentions	

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand fine art paintings, and how and why fine art painters work as they do

Consider:

- a) their context – when and where they live(d) and work(ed); what motivates them to paint
- b) the genre/subject/content of paintings
- c) their approach and presentation e.g. surface, size, location, what makes their work different, how do they achieve their unique qualities
- d) type of media used

For example:

- adapt artists' techniques, approaches and media to your own samples / ideas / subject matter
- explore different paints, surfaces and innovative combinations.

Be able to generate ideas for a final fine art painting

Consider how your exploration of other painters might influence your ideas

Identify a reason for a personal piece of work. This might be:

- an idea linked to, or developed from, work in another unit
- inspired by another artists' work
- an issue, thought, idea, or feeling
- a project or commission
- a re-interpretation of an artists' composition
- a response to, or interpretation of, a theme or subject
- a combination of one artists' style with another's composition
- traditional painting techniques/media applied to a contemporary theme/subject
- alternative media and approaches applied to a traditional subject

Develop ideas:

- use primary and secondary research
- consider how to organise content to create effective composition
- use artists' work for reference.

Be able to produce a final fine art painting

Consider appropriate media and techniques exploring innovative combinations of:

- surface
- media/materials
- application
- unconventional media/materials

Realise intentions in a personal way by:

- being innovative with the use of colour and application of paint
- being aesthetically aware when managing the paintings surface
- critically reviewing progress throughout
- continuing to make reference to artists' work
- recognising new opportunities as they arise
- using materials, techniques and technologies safely.

Be able to present a final fine art painting

Consider ways of presenting the finished painting:

- mounting/framing
- display/exhibition
- venue/location
- lighting/use of space
- digital presentation/website
- reproductions/cards.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should carry out thorough research and investigation before identifying which artists to study. A visit to a major gallery carrying a comprehensive collection of modern painting would provide a great opportunity and starting point for investigations. These could then be supported by research using books, internet, DVD, video etc. For **P1** learners must use annotated studies to investigate a range of painters and the way in which they work. The focus of **P2** is the techniques, approaches and media use by painters. Learners should explore a range of paints, surfaces, methods of application etc. as used by the fine art painters investigated. **P1** and **P2** could be integrated, and investigated together.

From this investigation an idea for a personal painting needs to be developed for **P3/M1**.

P4/P5/M2/M3/D1 require evidence of the production and presentation of a final personal fine art painting.

The outcome for this unit can take the form associated with any traditional or contemporary painting.

Learners should present a portfolio of work that provides evidence of all investigations into artists' work, research and development of ideas, records of changes made during

production of the final work, the final piece of painting work presented appropriately to its intention and a reflection of the process and final painting. If work is non-permanent, then it must be recorded in detail using digital images, video etc. It is expected that much of the evidence for this unit will be in annotated sketchbooks.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for Tutor use. The resources in this section were current at the time of production.

Books

Alsoudani, Ahmed.	<i>Ahmed Alsoudani</i> Hatje Cantz ISBN: 9783775723589
Godfrey, Tony.	<i>Painting Today</i> Phaidon ISBN: 978-0-7148-4631-6
Nickas, Bob.	<i>Painting Abstraction: New Elements in Abstract Painting</i> Phaidon Press ISBN-10: 0714849332
Allard, Sebastien et al. (2007)	<i>Royal Academy Illustrated 2007</i> Royal Academy of Arts ISBN 978 1 903973 23 3
Schwabsky, Barry. (2002)	<i>Vitamin P: New Perspectives in Painting</i> Phaidon ISBN 0 7148 4246 X
Collective. (2002)	<i>Dear Painter, paint me</i> Centre Pompidou ISBN 9 782844261380
Mayer, Marc. (2006)	<i>Basquiat</i> Merrell ISBN 978 1 8589 4361 9
Celant, Germano. (1997)	<i>Anselm Kiefer</i> Charta ISBN 88 8158 130 2
Bradley, Fiona et al. (2001)	<i>Lisa Milroy</i> Tate ISBN 1 85437 343 9
Fleck, Robert et al. (2004)	<i>Julian Schnabel</i> Schirn ISBN 3 7757 1386 7
Baerwaldt, Wayne. (2004)	<i>Daniel Richter – Pink Flag White Horse</i> The Power Plant,U.S. ISBN 1894212053

LINKS TO NOS

Creative and Cultural Skills – Design (2009)

- DES3** Use critical thinking techniques in your design work
- DES7** Contribute to the production of prototypes, models, mock-ups, artwork, samples or test pieces
- DES10** Create visual designs

ENTO – Health and Safety Standalone Units

- HSS1** Make sure your own actions reduce risks to health and safety



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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