



Accredited

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

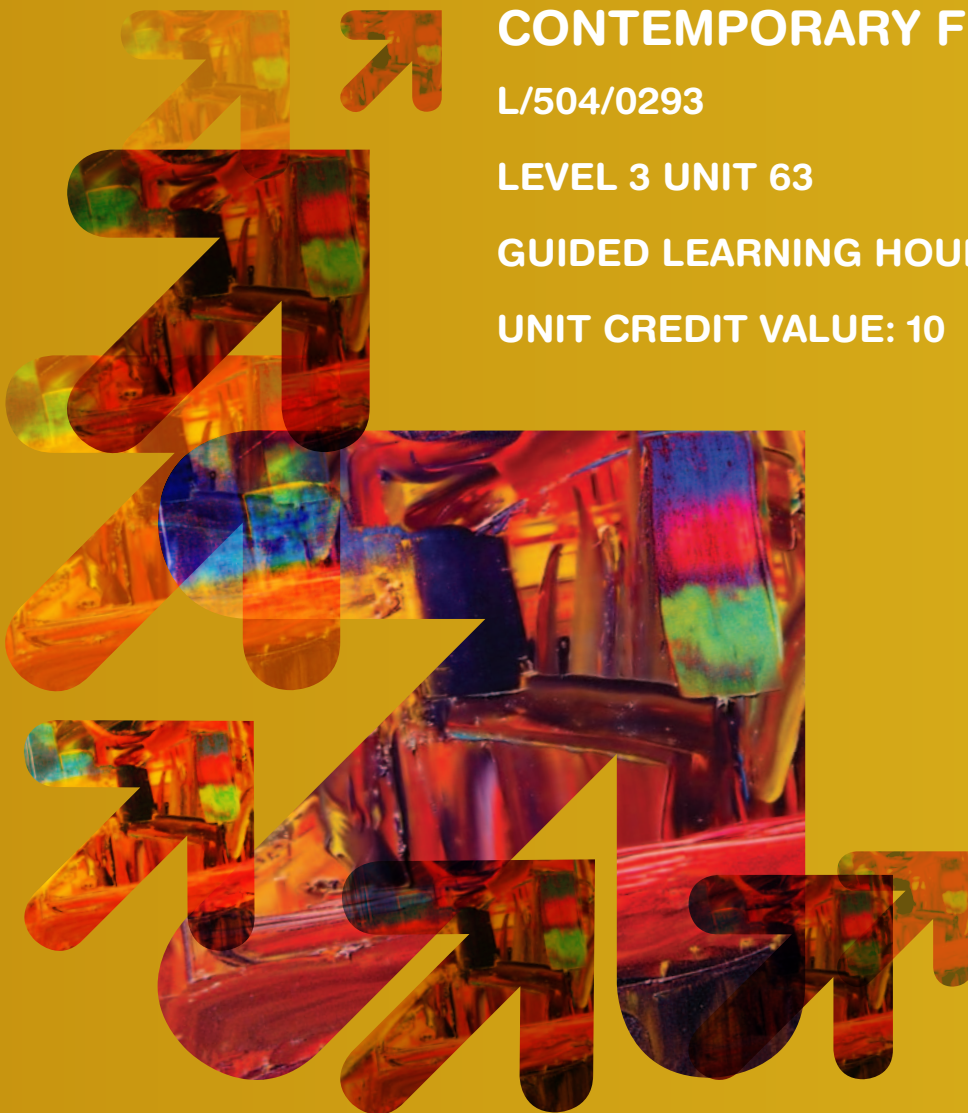
**CONTEMPORARY FINE ART**

L/504/0293

LEVEL 3 UNIT 63

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# CONTEMPORARY FINE ART

L/504/0293

LEVEL 3

## AIM OF THE UNIT

By completing this unit, learners will understand contemporary fine artists and their work. They will be able to develop ideas for a personal piece of contemporary fine art work, produce and present a final piece.

## ASSESSMENT AND GRADING CRITERIA

<b>Learning Outcome (LO)</b>  The learner will:	<b>Pass</b> The assessment criteria are the pass requirements for this unit.  The learner can:	<b>Merit</b> To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	<b>Distinction</b> To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand the work of contemporary fine artists	P1 Learners investigate a range of contemporary fine artists and their influences, using annotated studies, to identify an artist of personal interest		
	P2 Learners explore the work of one of the contemporary fine artists they have investigated		
2 Be able to develop ideas for a piece of contemporary fine art work	P3 Learners develop ideas for a personal piece of contemporary fine art work	M1 Learners use their exploration into the work of their chosen contemporary fine artist to influence the development of an original, imaginative and thoughtful idea	
3 Be able to produce a piece of contemporary fine art work	P4 Learners produce a competent final piece of contemporary fine art work	M2 Learners demonstrate proficient skills in producing a successful final piece of contemporary fine art work. The outcome produced is generally of a good quality	D1 Learners produce a very original final piece of contemporary fine art work. 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 piece of contemporary fine art work	P5 Learners appropriately present the final piece of contemporary fine art work	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 the work of contemporary fine artists

Investigate the work of a range of contemporary fine artists, considering, for example:

- their approach
- how processes and techniques are used
- use of media and materials
- what locations are used
- the type of format or form the work takes
- its unique qualities
- their relationship to other artists

Identify what their work is about and what motivates them as an artist. Consider for example:

- issues
- concepts
- subjects/themes
- context in which they produce work
- artists they associate or work with
- social background/cultures

Explore the characteristics of a selected artist by investigating their:

- general approach to being an artist
- what their work is dealing with
- the nature and type of work they produce
- media, materials, processes and techniques they use
- distinct characteristics/qualities of their work that makes it unique
- what and who has influenced them

Investigate a range of their work.

Consider the reasons for your selection.

### Be able to develop ideas for a piece of contemporary fine art work

Identify a starting point or focus for a piece of work. It could be:

- 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 another artists' work

- a response to, or interpretation of, a theme or subject
- generated by a particular approach, technique, process or media
- based on observations – the world around us or within us
- traditional fine art techniques/media applied to a contemporary theme/subject
- alternative media and approaches applied to a traditional subject

Develop an idea for a fine art work in any media using any technique

Record the development of ideas using notebooks, annotated sketchbooks, storyboards etc.

### Be able to produce a piece of contemporary fine art work

Develop an idea into a finished piece of work using any way of working appropriate to the intention. For example: drawing, painting, collage, assemblage, mixed media, installation, sculpture, photography, film etc.

Give consideration to:

- how an audience might experience the work e.g. scale, location, sound
- the creative and innovative use of media, materials and processes to achieve appropriate effects
- applying safe working practices with equipment and techniques

Be reflective throughout the production, making changes as new opportunities arise.

Keep clear, well documented records of work as it progresses.

### Be able to present a final piece of contemporary fine art work

Plan presentation of work, considering, for example:

- appropriate use of space/venue
- equipment/resources needed
- achieving a 'professional' finish (e.g. mounting, framing, lighting)
- how audience might respond/interact.

## 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.

This unit presents an opportunity for learners to gain an understanding about the important role contemporary fine art plays in enriching our lives.

Learners need to start with a broad investigation into a range of contemporary fine artists work. They should consider everything from traditional methods to how the latest technologies can be involved. Investigation should lead them to artists who are responding to themes and issues of personal interest to the learner and through these they can explore approaches, media and techniques that inspire them to create personal responses.

For **P1** the learners' investigation into a range of fine artists work and how they use media, materials and techniques, should provide an opportunity for the learner to identify one artist to explore in greater depth for assessment criteria **P2**. Learners should use this investigation to identify an idea for a personal piece of contemporary fine art. Learners should research their ideas/issues/subjects in depth and experiment with materials and working methods to find the most effective means to communicate their ideas.

**P3/M1** provides an opportunity for the learner to generate ideas for a personal piece of work. The unit encourages the learner to be thoughtful, innovative and reflect how fine art is

constantly evolving, sometimes using traditional techniques to respond to new subjects, or in new ways, but also adopting cutting edge technologies to make us think again about timeless subjects. Learners may choose artists' working methods to tackle a subject of personal interest (perhaps linked with work in other units) or they may choose to develop a theme or issues present in a chosen artists' work in a new, personal way. There are a large number of possibilities allowing this unit to become very personal.

Contemporary fine art work produced for **P4/M2/D1** and appropriately presented for **P5/M3** could utilise any traditional or contemporary fine art form but the learner should be aware of the underlying reasons for why they are doing what they are doing and the importance of reference to contemporary artists.

Learners must 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 and the final piece of fine art work presented appropriately to its intention. For the purposes of assessment and moderation, contemporary fine art work produced by learners must be 'permanent'; unfortunately 'non-permanent' work cannot be accepted for assessment. It is expected that much of the evidence for this unit will be in annotated sketchbooks.

Evidence and presentations will take many forms but learners should be aware of the importance of annotated development work to support final outcomes.

## 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

Storr, Robert. (2007)	<i>Think with the senses, feel with the mind (art in the present tense)</i> Marsilio ISBN 0847830012
Allard, Sebastien et al. (2007)	<i>Royal Academy Illustrated 2007</i> Royal Academy of Arts ISBN 978 1 903973 23 3
Collings, Matthew. (2000)	<i>This is Modern Art</i> Weiderfeld & Nicholson ISBN 978 1 841 88100 3
Grosenick, Uta. (2005)	<i>Art Now</i> Taschen ISBN 978 3 8228 3996 6
Dexter, Emma. (2005)	<i>Vitamin D: New Perspectives in Drawing</i> Phaidon ISBN 0 7148 4545 0
Schwabsky, Barry. (2002)	<i>Vitamin P: New Perspectives in Painting</i> Phaidon ISBN 0 7148 4246 X
Rosenthal, Norman. (1998)	<i>Sensation – British Artists from the Saatchi Collection</i> Thames & Hudson ISBN 0 500 28042 8
Maizels, John. (2004)	<i>Raw Creation: Outsider Art and Beyond</i> Phaidon ISBN 0 7148 4009 2
Riemschneider, Burkhard. (1999)	<i>Art of the Millennium</i> Taschen ISBN 3 8228 7393 4
Dailey, Megan. Rosenthal, Norman.	<i>USA Today: New American Art from the Saatchi Gallery</i> Royal Academy of the Arts ISBN-10: 1903973961
Gallery Saatchi.	<i>100: The Work that Changed British Art</i> Random House UK ISBN-10: 0224071807

Gallery Saatchi.	<i>The Revolution Continues: New Art in China</i> Saatchi Gallery ISBN: 9780224084994
Saatchi Collection.	<i>Sensation</i> Thames and Hudson ISBN: 9780500600238
Phaidon Press.	<i>Vitamin 3-D: New Perspectives in Sculpture and Installation</i> Phaidon ISBN-10: 071484974X
Tufnell, Ben.	<i>Land Art</i> Tate Gallery Publishers ISBN 10: 1854376047
Collins, Judith.	<i>Sculpture Today</i> Phaidon Press Inc. ISBN-10: 0714843148
Mengham, Rod.	<i>Marc Quinn</i> NAi Publishers ISBN-10: 905662511X

## 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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