



Accredited

OCR LEVEL 2 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN ART AND DESIGN

EXPLORING THE WORK OF
ARTISTS AND DESIGNERS
LEVEL 2 UNIT 1

VERSION 1 OCTOBER 2013



WHAT CENTRES ARE ASKING ABOUT THE CAMBRIDGE TECHNICALS IN ART AND DESIGN

Level 2 Unit 1 - Exploring the Work of Artists and Designers

1. Do you have delivery ideas for how you would introduce the central themes of this unit?

Emphasise that learners chose an area of personal interest – an opportunity to explore and develop an interest/something they have discovered or are aware of and would like to spend time investigating.

It is important that the learner does not start with an artist. There must be opportunity for identification and selection as P1 and P2 are undertaken before a single artist, designer or craftsman is identified in P3.

The analogy of 'zooming in' has been used for P1-P3.

2. P1 mentions a timeline. What format could be used to present this timeline to the OCR moderator?

The potential exists for a variety of formats to be used from long extending foldouts in sketchbooks or around studio walls, to digitally generated presentations.

Timelines should ensure that ALL aspects of the P1 assessment criterion are addressed. Some of the most successful timelines involve both image and text.

3. The unit is 60 GLH in total. What balance should I be looking for in terms of allocating time to ideas generation, developing my own approach and producing a final outcome?

This is difficult to answer. There are clearly two connected parts to this unit (P1-3 and P4-5). It is important for learners to leave sufficient time for the latter part of the unit where Learning Outcomes 2 and 3 present opportunities for evidencing not only P4-5 but also M2, M3 and D1.

4. Research skills are a major feature of P1. How should the learners ensure they maintain focus in the research activities?

The length of the timeline will probably need defining if it is not naturally apparent. Animation would be clear whilst painting would almost certainly require narrowing down to perhaps a century or two?

The focus should be covering enough 'ground' to discover/identify a movement, style, period, culture or theme that is of personal interest to them for P2.

Timelines should relate artists, designers or craftspeople to their movements or styles and they must also identify relevant key trends and events.

5. There seems a lot of freedom in this unit to choose a particular context that learners may be interested in. Was this intended?

Yes. This unit should allow the learner the opportunity to develop their personal interest, to trigger their creativity and uniqueness.

6. It appears the final outcome is the key criteria that takes learners into distinction territory. Can you talk me through the kind of progression you are looking for in terms of the quality of the final outcome from Pass to Distinction level?

For a Pass, learners must produce a 'competent' final outcome. To satisfy the assessment criterion M3 they must demonstrate 'proficient skills' in producing successful final work which should 'generally be of a good quality'. The assessment criterion for D1 further requires the learner to show evidence that the final work is original, skilfully finished, generally of a high quality and reflects a thorough understanding of art and design in context.



7. Is there scope for a group approach in this unit? Are there any pitfalls with this?

As the unit focuses on a personal journey of investigation and selection leading to the production of the learner's own creative work, it is difficult to see why a group approach would be used.

If a group approach is used then centres must ensure that evidence for each learner's individual contribution is clear for all aspects of all the assessment criteria, if a pass is to be achieved.

8. You mention in M1 a progression over time. Can you explain to me what this might look like in terms of the evidence generated by the candidate?

It is often said that there is nothing new in design or that artists steal ideas from each other and present them in a new and personal way.

Evidence for M1 should demonstrate an understanding of how art and design has progressed over time and how artists, designers or craftspeople have been influenced by previous movements and styles and also by events. The evidence for this will almost certainly be through the time line and supporting annotated studies.

9. Can a brief approach be used in this unit? If so how would it work?

This unit does not generally lend itself to being approached through a brief.

As P4 requires the learner to develop an idea for their own creative work, any brief will need to take account of this. Client briefs by their nature usually define what outcome is required so the context of the brief will need to be carefully thought through to ensure all aspects of every assessment criteria can be met in full.

Any suitable brief would need to be quite open, leaving room for the learner to investigate and identify personal areas of interest that could be developed and perhaps applied to a context defined in a brief, such as an exhibition or specific location.

10. Would you start with this unit?

Learners would seem to benefit most from this unit when they are able to undertake a very personal journey. To do this they have to be able to identify a personal area of study.

Whether starting with this unit is a good idea probably depends on the cohort of learners. If at Level 2 this is a group of learners with limited prior experience it might be felt that completing another unit will provide an opportunity to provide some broader experiences and skills that help them establish a chosen area of study for this unit.

Learners with previous specialist experience could find that starting with this unit allows them to develop greater personal direction in the units that follow.



11. Can this unit be incorporated into a project based delivery? If so what units can it be combined with?

If the learner is really following a personal journey (chosen area of study) as this unit encourages, then a project based delivery is not necessary and could perhaps limit them.

12. You mention a focused study in P3. Can you confirm for me what the parameters are for this focused study?

The focused study should be into one person (artist, designer or craftsperson).

This one artist, designer or craftsperson must be chosen and identified from those investigated in P2.

13. How should I guide learners in terms of annotating work? Is there any best practice I should implement?

If learners are adding notes to images or text in their work it will usually be to comment, explain, record or provide personal opinion. Learners should also be encouraged to add annotation that reflects their personal thoughts and ideas.

Annotation if used to add information should reflect a selective and considered approach. Using downloads that are unreferenced and/or not contextualised into their own work gain no credit and should be graded.

14. I note that L3 U1 unit is very similar in nature. What are the key differences between this unit and the first unit at L3?

The greatest difference between the two units would be the standard expected.

There are also different aspects to the assessment criteria for a pass.

P3 for example at Level 3 requires a practical investigation leading to samples of work in the artist/designer's style. P6 is an additional assessment criterion requiring the learner at Level 3 to review their final outcome, comparing it to the work of the artist who most influenced them.

There are further variations in the merit and distinction assessment criteria at Level 3.

15. Do you have any tips for how the work should be displayed for the visiting OCR moderator?

Work can be presented in a number of ways for moderation. Centres sometimes prefer to formally display the learner's work but this is not necessary. The moderator needs to be able to work in a quiet space without interruption and as long as the individual learner's work is laid out clearly, is complete and identified, and there is sufficient space to spread it out on tables, the moderator will be able to proceed.

It is important that the moderator is able to see the actual evidence that has been credited to the learner by the centre. Evidence for each assessment criteria needs to be clearly signposted in the work and where an integrated approach (a project that provides evidence for more than one unit) to delivery has been used, it is important that the moderator is able to clearly identify which evidence has been presented for each assessment criterion for each unit.

16. Will the OCR moderator want to look at all of my candidates for this unit?

All candidate work has to be available at moderation but the moderator will select a sample to moderate (providing sufficient candidates have been entered). The sample will cover all grades and internal assessors, and will be made from the entry made by the centre on Interchange.

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Telephone 02476 851509

Email cambridgetec@ocr.org.uk

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