



Accredited

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

ART AND DESIGN IN CONTEXT
LEVEL 3 UNIT 1
VERSION 1 OCTOBER 2013



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

Level 3 Unit 1 - Art and Design in Context

1. Can learners work in groups when meeting the assessment requirements of this unit?

Whilst a group approach could perhaps extend the scope and scale of the timeline, it is difficult to see what benefits would result as the unit primarily focuses on a personal journey of investigation and selection leading to the production of the learners' own creative work.

If a centre does decide to adopt a group approach then they must ensure that evidence for each learner's individual contribution is clear and of sufficient quantity to satisfy all aspects of all the assessment criteria, if a pass is to be achieved.

2. Is there any flexibility in the format of evidence presented by learners?

OCR does not set out to restrict the format of evidence and would positively encourage different formats providing the learner is able to clearly present evidence for moderation that meets all the assessment criteria.

The potential exists for a variety of formats to be used for timelines including for example, a long extending foldout in a sketchbook or a design as a display to go around the studio walls, or digital presentations etc.

The format of evidence as the unit progresses will vary enormously depending on the chosen area of study but in most cases a journal/sketchbook will provide supporting evidence for work whatever media, material, process or technique is used. Digital evidence is of course acceptable but does sometimes fail to record all the thoughts, ideas, experiments etc that can be found in sketchbook/journal best practice.

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

Centres should be aware of the dangers of unreferenced downloads.

3. Can you provide any further guidance on the scope and scale of the timeline in P1?

The time period of the timeline will probably need defining if it is not naturally apparent. Animation as a whole for example would be clearly defined, whilst painting or sculpture would almost certainly require narrowing down to perhaps a century or two, or a theme.

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 movements for P1.

The timeline for P1, can contribute with learner evidence from P2, towards the assessment criteria requirements for M1 and as such calls for further focus on progression over time through movements, styles, cultures and events.

4. How could you demonstrate differentiation in the delivery of this unit?

You are not actually required to demonstrate differentiation in the delivery of the unit.

Learners will differentiate through their outcomes, some meeting the requirements for a pass whilst others will meet those for a merit or distinction.



5. Can you provide an example of an 'annotated study' as specified in P2?

The Teaching Content section of the unit specification does give further guidance on the range of aspects that could be considered for annotation in P2.

If learners are adding notes to images or text in their work it will usually be to comment, explain, record or provide personal opinion that supports their investigation. 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 are not contextualised into their own work gain no credit and should be avoided.

6. In P3 learners are asked to produce samples of work. How many should learners produce?

P3 specifically requires learners to carry out a practical investigation into one of the artists or designers they have studied and produce samples of work. This assessment criteria moves the focus of investigation on from a broader study using annotated studies, to what is a focused practical study that will aid understanding of how the chosen artist/designer works, and contribute to the development of ideas for P4. The assessment criteria asks for samples which can be any number but obviously more than one.

7. In Learning Outcomes 2 and 3 should the learner be using the same artist or designer?

The unit presents the opportunity for the learner to use what they have learnt from their study of the artist/designer to generate and develop an idea for an original piece of creative work that they go on to produce. The answer to the question is 'Yes'. The reference in Learning Outcomes 2 and 3 to 'another artist' is to another artist other than the learner as an artist.

8. Is there flexibility in how learners may approach the review activity?

Whilst P6 requires a review of the final outcome, the essential part in the review is the need for the learner to compare their work to the artist or designer that most influenced them.

9. Can you give me an example of an artist or designer and demonstrate how this context could be followed through the learning outcomes?

As an example:

P1 sees the learner choosing European painting from 1850 – 1950 as the focus of their timeline. From this an interest in Cubism emerges.

In P2 the learner investigates the work of Braque, Picasso and Juan Gris (Cubist artists).

P3 is a practical investigation into Juan Gris investigating how he produced his paintings.

Through P4 the idea emerges for a 'contemporary' still life as a self-portrait, in the style of Juan Gris.

For P5 the final work is produced – a still life painting of a collection of personal objects inspired by investigations into Juan Gris and painted in a style influenced by him.

In P6 the learner reviews their final work comparing it to how Juan Gris worked and brings in a nice imaginative twist by inviting Juan Gris to write a critique of his work.

10. How could you introduce the core concepts of this unit to learners?

There are two core concepts to this unit. Firstly for the learner to develop an understanding of how art and design thinking and practice has developed over time and is influenced by events and what has gone before. Secondly, it is about personal choice, taking an area of personal interest and through increasingly focused investigation, developing an understanding of how and why a chosen artist or designer works as they do. The chosen artist or designer can then be used to generate and influence ideas for the learner's own personal work.

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 craftsperson is identified in P3.

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

11. If a learner does not fully develop an idea or realise it what are the implications for the overall grade they can be awarded for this unit?

The learner cannot Pass as they have not provided evidence for all aspects of all assessment criteria for a Pass grade.

The learner would however be able to address any short comings in the work presented and can resubmit it at a later visit.



12. Are there opportunities for using this unit in a project based approach?

This really depends on what is meant by a project based delivery. If the learner is really following a personal journey through a chosen area of study, as this unit encourages, then a project based delivery is not really necessary and could perhaps restrict them. There have been some very good and encouragingly diverse outcomes in centres where learners have worked in an independent manner perhaps restricted just by centre resources.

However some centres running specialist courses such as photography or fashion design, have successfully used a project based delivery.

13. Does this unit have to be delivered as the first unit in the learning programme?

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 and their prior learning experiences. If at Level 3 this is a group of learners with limited prior experience it might be felt that completing at least one other unit first, will provide an opportunity to introduce some broader experiences and skills that help them establish a chosen area of study for this unit. Units 10 and 11 have been used in this way by some centres.

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

14. Are there any health and safety implications for the delivery of this unit?

We would encourage learners to at all times be aware of potential risks and work safely. Keeping a record of this is to be encouraged as good practice. However, there are no assessment criteria in this unit that require evidence of health and safety and therefore learners will not be assessed on it.

15. How is this unit a step up from the equivalent unit at Level 2?

The greatest difference between the two units would be the standard expected at Level 3.

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 criteria 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.

16. Could this unit revolve around a given brief?

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

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Telephone 02476 851509

Email cambridgetec@ocr.org.uk

www.ocr.org.uk