



Accredited

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

EXPLORING FINE ART

H/504/0252

LEVEL 2 UNIT 60

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



EXPLORING FINE ART

H/504/0252

LEVEL 2

AIM OF THE UNIT

By completing this unit, learners will understand the work of fine artists. They will be able to generate ideas, and produce a piece of fine art work. Learners will be able to present their final piece of fine art work.

ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO) The learner will: | Pass The assessment criteria are the pass requirements for this unit. The learner can: | 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: |
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| 1 Understand fine art work, and why and how fine artists work as they do | P1 Learners use annotated studies to investigate a range of fine artists' work, including: a) subject matter, content and approach b) how they use media, materials and techniques | | |
| 2 Be able to develop ideas for fine art work | P2 Learners use annotated studies to generate ideas for a personal fine art project, developing one idea further | M1 Learners use their investigation into the work of fine artists to influence the development of an imaginative and thoughtful idea | |
| 3 Be able to produce fine art work | P3 Learners produce competent fine art work that displays some understanding of the materials and processes used | M2 Learners demonstrate proficient skills in producing successful fine art work. The outcome produced is generally of a good quality | D1 Learners produce very original fine art work. The final work is skilfully produced, and reflects a thoughtful and personal approach. The final work shows an understanding of how fine art is made, and it is generally of a high quality |
| 4 Be able to present the final fine art work | P4 Learners present their final fine art work appropriately | | |
| 5 Be able to review the final fine art work | P5 Learners review the process and final fine art work | M3 Learners reflect on how their own work relates to work of other fine artists | |

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 work, and why and how fine artists work as they do

For example:

- a) why and how artists respond to events, issues, themes, abstract thoughts and feelings, observational studies, imagination, places, people etc
- b) how media, materials, techniques and technologies can be used to communicate fine art ideas, for example:
 - 2D approaches e.g. drawing, painting, photography, printmaking, collage, mixed media, textiles
 - 3D approaches e.g. carving, construction, modelling, installation, moulding, casting, assemblage
 - time based and digital approaches e.g. sound, film, video, performance
 - creative combinations.

Be able to develop ideas for fine art work

From investigations, identify a starting point for a personal piece of work

Develop ideas by:

- researching subject matter/content
- considering different approaches
- exploring media, materials and techniques
- making reference to artists' work
- considering final intentions, purpose, context, size

Annotated studies could take the form of:

- sketches/drawings
- models/maquettes
- photographs.

Be able to produce fine art work

Produce a personal response considering, for example:

- creative combinations of approach/materials
- using media and techniques innovatively

Record developments and changes as work progresses considering:

- the influence of artists' work
- aesthetic considerations
- safe working practices.

Be able to present the final fine art work

Present the final artwork considering, for example:

- presentation techniques
- how work should be experienced.

Be able to review the final fine art work

Review work commenting on, for example:

- how others' work influenced the development of skills and ideas
- effectiveness of media, materials and techniques
- what new skills have been learnt
- possibilities for future work.

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 fine art plays in enriching our lives.

Learners will probably benefit from some initial guidance to a wide range of artists that reflect diverse subjects and approaches. 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 a starting point for their own work. This may be in response to a personal idea, a thematic study or set project.

P2/M1 provides an opportunity for the learner to use annotated studies 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.

Fine art work produced for **P3/M2/D1** can take 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. This should be based on thorough research of artists.

For **P4** the learner should consider and appropriately present their final fine artwork, reviewing it and the process for **P5**.

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. 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.

Whilst this unit is a stand alone unit there will be opportunities to link work through common aspects such as themes, artists, materials and processes.

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

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| 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 |
| Collective. (2002) | <i>Dear Painter, paint me</i> Centre Pompidou ISBN 9 782844261380 |
| Mullins, Charlotte. (2006) | <i>Painting people</i> Thames & Hudson ISBN 0 500 23833 2 |
| Allard, Sebastien et al. (2007) | <i>Royal Academy Illustrated 2007</i> Royal Academy of Arts ISBN 978 1 903973 23 3 |
| Grosenick, Uta. (2005) | <i>Art Now</i> Taschen ISBN 978 3 8228 3996 6 |
| Rosenthal, Norman. (1998) | <i>Sensation – British Artists from the Saatchi Collection</i> Thames & Hudson ISBN 0 500 28042 8 |
| Maizels, John. (2000) | <i>Raw Creation</i> Outsider Art and Beyond Phaidon ISBN 0 7148 4009 2 |
| Dantini, Michele. | <i>Modern & Contemporary Art</i> Sterling ISBN-10: 1402759215 |
| Bonham-Carter, Charlotte. | <i>The Contemporary Art Book</i> Goodman Books ISBN-10: 1847960057 |
| Dailey, Megan. Rosenthal, Norman. | <i>USA Today: New American Art from the Saatchi Gallery</i> Royal Academy of the Arts ISBN-10: 1903973961 |

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| Gallery Saatchi. | <i>100: The Work that Changed British Art</i> Random House UK ISBN-10: 0224071807 |
| Gallery Saatchi. | <i>The Empire Strikes Back: Indian Art Today</i> Vintage ISBN 10: 0224089498 |
| Gallery Saatchi. | <i>The Revolution Continues: New Art in China</i> Saatchi Gallery ISBN: 9780224084994 |
| 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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