



Accredited

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

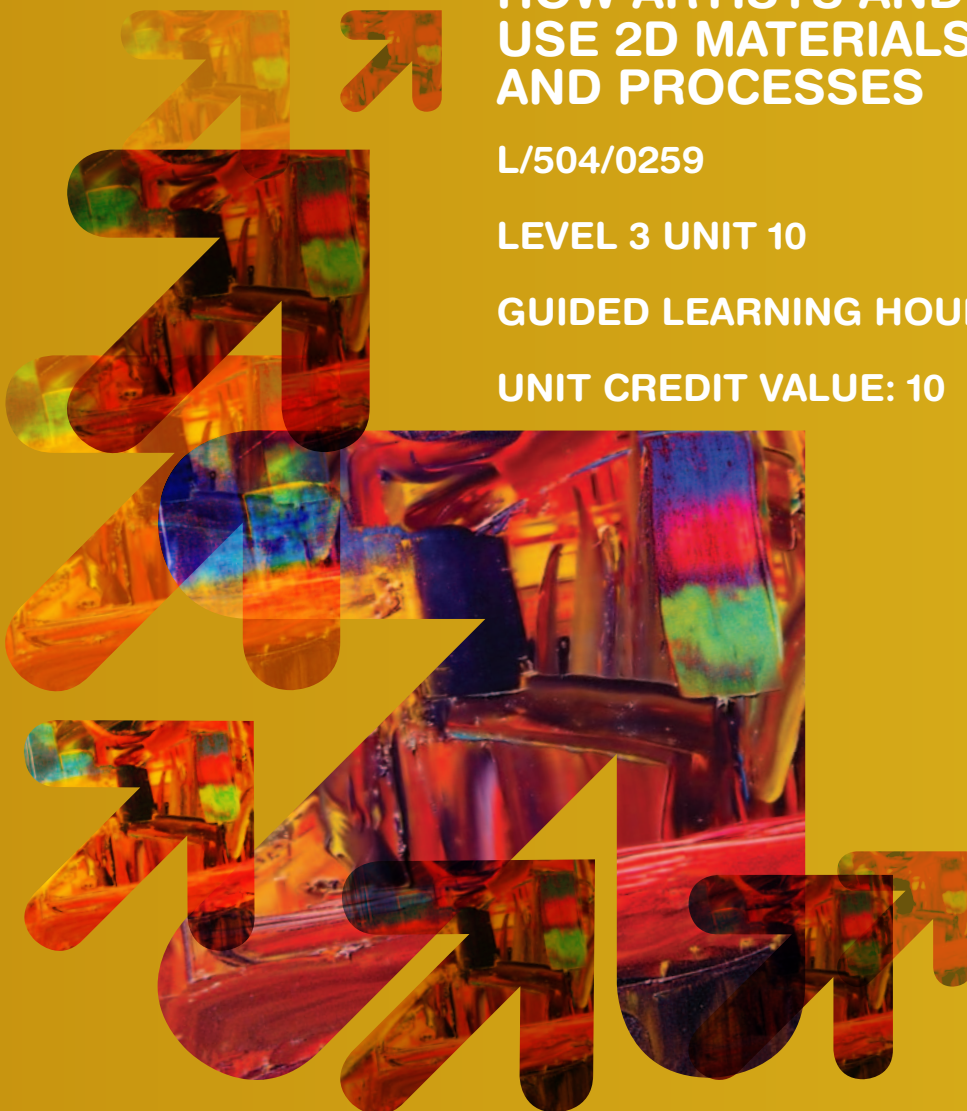
**HOW ARTISTS AND DESIGNERS
USE 2D MATERIALS, TECHNIQUES
AND PROCESSES**

L/504/0259

LEVEL 3 UNIT 10

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



HOW ARTISTS AND DESIGNERS USE 2D MATERIALS, TECHNIQUES AND PROCESSES

L/504/0259

LEVEL 3

AIM OF THE UNIT

By completing this unit, learners will understand the work of a range of other artists or designers and the characteristics and working properties of a wide range of 2D media, materials and techniques. They will be able to use investigations into artists'/designers' work to influence the generation and development of ideas for their own work, and they will be able to work safely.

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:
1 Understand the 2D work of other artists or designers	P1 Learners produce annotated studies into a broad range of 2D artists and/or designers investigating how they: <ul style="list-style-type: none"> a) respond to subjects, themes, issues b) relate to movements, styles c) reflect/respond to events, trends d) use 2D media, materials and techniques 		
2 Understand 2D media, materials and techniques	P2 Learners use annotated studies to explore the characteristics, working properties and potential of a range of 2D media, materials and techniques. They produce a range of competent 2D samples	M1 Learners explore and experiment with different combinations of 2D media, materials and techniques. They produce good quality 2D samples using the chosen media, materials and techniques in a creative way	D1 Learners use media, materials and techniques effectively and imaginatively to produce high quality 2D samples, which reflect their investigations into a range of 2D artists and/or designers
3 Understand the influence of other artists and/or designers on own work	P3 Learners generate a range of appropriate ideas for their own 2D work		
	P4 Learners use their investigations into artists' and/or designers' work to influence the development of an appropriate chosen idea for their own 2D work	M2 Learners develop a 2D idea that imaginatively and creatively combines a different approach and/or style with a range of media, materials and techniques, learnt through investigations into other artists' and/or designers' work	
4 Be able to safely produce 2D work using appropriate media, materials and techniques	P5 Learners produce competent final 2D work using appropriate media, materials and techniques	M3 Learners produce good quality final 2D work, using media, materials and techniques effectively	D2 Learners produce high quality final 2D work, skilfully using media, materials, techniques and formal elements
	P6 Learners consider safe working practices when using 2D media, materials and techniques		

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 2D work of other artists or designers

For example:

- a) war, poverty, social commentary
- b) Cubism, Art Nouveau, Realism, Young British Artists, Abstract Expressionism
- c) relevance of time and place eg Second World War, Spanish Civil War, fashion, popular culture, digital artwork
- d) painting techniques, mixed media, printmaking, drawing.

Understand 2D media, materials and techniques

Working with:

- wet media (eg paints, inks, dyes)
- dry media (eg pastels, pencils, charcoal, fabrics)
- technological media (eg computers, copiers)
- lens-based

Explore a range from:

- drawing, painting
- collage, mixed media
- printing
- lens based, digital media
- textiles.

Understand the influence of other artists and/or designers on own work

Use other artists/designers to generate new personal ideas.

Consider for example:

- reinterpretation of an existing idea/composition
- combining the approach/style of one artist/designer with the composition/techniques of another
- influence of approach/media on ideas for own work/ theme/project
- innovative combinations of media and approaches

For example:

How other artists/designers:

- have dealt with, or responded to, similar problems/briefs/projects

- have used visual language to achieve their aims
- have used similar materials, techniques, processes.

Be able to safely produce 2D work using appropriate media, materials and techniques

Evidence of:

- application of safe working practice for self and others
- ability to assess risks/hazards linked to:
 - tools and equipment (e.g. computers, cutting equipment etc.)
 - materials (e.g. adhesives, paints, plastics etc)
 - behaviour.

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 assessment 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. An OCR Centre Authentication Form is provided in the Centre Handbook and includes a declaration for assessors to sign. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received.

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

This unit offers learners an opportunity to explore and combine two fundamental activities that will underpin their work in all other units. It may well be approached as a stand alone unit or one that also makes use of opportunities for a more integrated approach that provides evidence of assessment criteria in a number of other units. Where this is the case very clear 'signposting' is essential to track where evidence may be found.

Because an appreciation and understanding of artists'/designers work is so crucial to learners developing good practice in their own work, this unit brings together the exploration of media, materials, techniques and process, with the investigation of a range of artists/designers. Learners may need guidance in identifying an appropriate and broad range of artists and realising how the right choice will have much to do with the success of the unit.

Having a knowledge and understanding of the characteristics and working properties of 2 dimensional media, P1 and P2 is crucial to the learners' ability to develop personal ideas in any area. The unit combines this investigation with the other essential ingredient; where do ideas come from P3, and where do I look for good advice when developing ideas and outcomes P4.

Hence in this unit the work of artists/designers is used as a 'playground' for learning and discovering about media, techniques and processes, whilst allowing the learner to investigate and discover why and how artists/designers work, what makes them unique, and what they as learners can take from the work.

For **P1** at this level, learners should be increasingly aware of a very diverse range of artists/designers who they can relate to in terms of subject matter, style, content, material and approach. Artists work should be selected with thought and care, and seen as the starting point for investigation. Learners might decide to use an artists' work to study a particular media or technique but their investigation could lead to the content or composition being explored in a completely different style, or handled in a more experimental way not associated with that type of work. Innovative developments could even look across different specialist areas and explore ideas such as 3D approaches applied to 2D artists' work, or textile techniques and media used to explore drawing or painting, and so on. This approach should encourage new directions and original thinking alongside the development of more traditional skills.

Focus of evidence for this unit should therefore be on the breadth of investigation and not just a few finished pieces. This unit is about creating new possibilities and developing a deeper understanding that will influence the way other units are approached and worked on. The diverse nature of investigation will lead to evidence in a number of forms but it is expected that much will be in annotated sketchbooks supported by samples, models, maquettes etc. If work is non-permanent, then it must be recorded in detail using digital images, video etc.

It is expected that evidence for **P6** 'demonstrating safe working practices' will also be applied and found throughout other units. Where this evidence is to be credited very clear 'signposting' is essential to track where it may be found.

NB The term artists/designers is used throughout the qualification to cover artists, craftspeople and designers.

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

Genders, Carolyn. (2002)	<i>Sources of inspiration</i> A & C Black Publishers Ltd ISBN 9780713670981
Grosenick, Uta. (2005)	<i>Art Now</i> Taschen ISBN 3 8228 3996 5
Grosenick, Uta. (2001)	<i>Women Artists</i> Taschen ISBN 3 8228 5854 4
Jennings, Simon. (2006)	<i>Artist's Colour Manual</i> Collins ISBN 978 0 00 7232130
Lawson, Susannah. (2006)	<i>The 20th Century Art Book</i> Phaidon ISBN 0714835420
Martin, Judy. (2001)	<i>The Encyclopaedia of Printmaking Techniques</i> Search Press ISBN 085532 987 4
Klanten, R. (2005)	<i>Illusive – contemporary illustration and its context</i> Die Gestalten Verlag ISBN 978 3 89955 085 6
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
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 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
Saatchi Collection.	<i>Sensation</i> Thames and Hudson ISBN: 9780500600238

LINKS TO NOS

Creative and Cultural Skills – Design (2009)

DES7 Contribute to the production of prototypes, models, mock-ups, artwork, samples or test pieces

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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