



Accredited

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

**CONTEMPORARY FINE ART
LEVEL 3 UNIT 63
VERSION 1 OCTOBER 2013**



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

Level 3 Unit 63 - Contemporary Fine Art

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

The unit presents an opportunity for learners to gain an understanding of the important role that contemporary fine art plays in enriching their lives.

They will be able to investigate the work of a range of contemporary fine artists and how they use media, materials and techniques. This will provide an opportunity for the learner to identify one artist to explore in greater depth and from this develop their own ideas to produce and present a final piece of personal contemporary fine art.

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

The diversity of contemporary fine art presents opportunities for a wide range of approaches. A project based approach could be used but you must ensure it presents adequate opportunities for all aspects of all assessment criteria to be clearly evidenced.

3. When would you look to launch this unit in a learner's learning programme?

This unit could be launched at any time in the learner's programme but could coincide for example, with say a visit to a relevant exhibition or gallery such as the Tate or Saatchi Gallery.

4. Could this unit revolve around a given brief?

Yes, the unit could revolve around a brief. The context for this could for example be a gallery or exhibition where the learner explores the role of the contemporary fine artist to understand how and why they work as they do, using what they learn to develop, produce and present their own work to meet the requirements of a given brief. Clearly though, the brief must present opportunities for the learner to provide evidence for all aspects of all assessment criteria.

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

Whilst the assessment criteria do not require the learner to present evidence of safe working practices this should still be seen as a very important part of their work. The enormous range of materials and processes used in contemporary fine art make thorough risk assessments essential.

6. P1 mentions a range of contemporary artists. Can you define the scope of this research?

A range would be seen as a minimum of 3. The learner might well start by initially looking at a wide range of contemporary fine artists across a range of disciplines or approaches, but P1 only requires them to provide evidence of investigation into a range (a minimum of 3). This should be done using annotated studies with the purpose of identifying one artist of personal interest to then explore for P2.

7. Contemporary could be defined in a number of ways. Is there any further guidance on the understanding of this term?

There are obviously a number of interpretations in the context of art and design. Perhaps one of the most useful is 'of our time'. Others that help or direct a suitable understanding might be for example, up to date, current, modern, recent, etc.

8. Can learners choose their own artist to investigate or should teachers guide them?

Whilst the teacher might guide the learner to a suitable starting point for P1, perhaps by introducing a wide range of artists across a wide range of disciplines or approaches, the learner then for P2 needs to identify a single contemporary artist of personal interest. The emphasis at this stage then is definitely on the learner making the choice, although some guidance might be necessary if the learners' choice is for any reason considered not to be appropriate.



9. In P3 learners develop a range of ideas. How could they look to evidence this ideas generation?

Learners should use their exploration into their chosen contemporary fine artist to influence the development of ideas for a personal piece of fine art work for P3 and an original, imaginative and thoughtful idea for M1. The Unit Delivery Guidance provides some useful support on this assessment criteria.

Evidence format will vary according to the type or nature of fine art work chosen but will in most cases be best supported by work in a personal journal/sketchbook. The responsibility lies with the learner to ensure evidence for P3 can be seen by the moderator. It is not sufficient to assume or expect implicit evidence to be acceptable.

10. Would this unit be evidenced through a portfolio approach? Are there alternatives?

It may well be evidenced either entirely or partially through a portfolio approach but the diverse nature of contemporary fine art could make supportive digital evidence very important. Large scale work, installation, performance, temporary work etc. if not available at the time of moderation, should be comprehensively recorded and supported by an evidence witness sheet completed by the teacher.

The important point to stress is that the moderator must be able to see evidence that meets all aspects of all assessment criteria for a pass grade to be awarded.

11. Can different learners specialise in different areas and how might this be managed?

Independent learning is to be encouraged and the unit focuses on the development and production of a personal response. However the management of different approaches, disciplines, media, techniques etc must be a matter for centres to decide on.

12. Can this unit be completed outside of the centre environment where a learner, for example, might work alongside a local artist?

As long as the evidence can be authenticated as the learner's own work and all the assessment criteria are clearly evidenced then the unit could be either partially or wholly completed outside the centre environment.

13. M3 mentions 'effective presentation techniques'. What types of techniques could a learner use and how could an assessor measure the effectiveness of them?

Presentation techniques will reflect an understanding of how the work should communicate. Depending on the type of work this could include location, positioning, space, mounting, scale, projection technique, health and safety considerations etc.

Where final work cannot be presented or seen to be presented at moderation then evidence for P5/M3 will need to be digitally recorded to a good standard and supported in all cases by annotated development work.

14. If a learner does not address part of a pass criteria what are the implications for the overall grade awarded for the unit?

As already mentioned, evidence for all parts of all pass assessment criteria must be available. If any part is not addressed then no overall grade can be awarded.

15. Is there any scope for group working in this unit?

The aim of this unit is for the learner to develop ideas, produce and present a PERSONAL piece of contemporary fine art. Clearly then, any group work must clearly evidence the personal contribution of the learner.

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Telephone 02476 851509

Email cambridgetec@ocr.org.uk

www.ocr.org.uk