

Unit 11: Art And Design: Explore 3D Fine Art

Unit code: R/502/3897

QCF Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

This is a practical unit where learners will research and develop ideas through to a 3 dimensional (3D) outcome in sculpture or installation art. Learners will develop making skills whilst investigating the visual language, materials and methods used by artists.

Unit introduction

Learners will have the opportunity to develop skills relevant to 3 dimensional fine art activities. They may focus on practising skills in one or more materials, developing their ideas through to an original and creative final outcome.

Primary and secondary resource material will be used to inspire ideas and build research skills. References will be made to how formal elements such as shape, form, texture, structure and balance can be used to communicate mood and meaning, in both historical and contemporary contexts.

Learners will develop and apply self-management skills whilst developing their ideas, making objects and learning about tools and equipment. The communication of ideas, emotions and intentions and problem solving will be integrated into creative activities as learners develop relevant visual language skills. Health and safety requirements will be addressed as relevant safe working practice is essential in the artist's studio.

The unit may be delivered in a classroom or studio setting. The unit may be enhanced by educational visits to galleries, museums, artists' studios, shops and commercial establishments.

On completion of the unit, the body of work produced may contribute to learners' portfolios, which will demonstrate their work-related and practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. It will demonstrate learners' ability to reflect upon their own work and that of others, with regard to aesthetic and practical considerations.

Essential resources

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to museums, designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

An art department with good practical facilities and resources applicable to the specialist area of sculpture will be required. Learners may well require more space to work in and display outcomes than for other units.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes	Assessment criteria	Unit amplification
1 Be able to develop ideas for work in 3 dimensional fine art	1.1 Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
	1.2 Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
	1.3 Present aims for work in 3D fine art	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
	1.4 Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes	Assessment criteria	Unit amplification
2 Be able to produce work in 3 dimensional fine art	2.1 Produce 3 dimensional fine art work using appropriate materials, methods and equipment 2.2 Demonstrate self-management skills 2.3 Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg thick card, metals, chicken wire, plastic sheet, wood and wood-based products, stone, Theralite® block, plaster block, wax, glass, found objects, paper, thin card, wire, clay, slips, glazes, oxides, wet plaster, molten wax, textiles, foam, latex, found objects □ <i>Methods:</i> different methods eg construct, cut, carve, form, shape or model, layer, mould or cast, join, assemble, paint, 'finishing' techniques □ <i>Tools and equipment:</i> ICT eg computers, 3D software, printers, scanners, cameras; hand and machinery tools eg hammers, saws, soldering irons, welding tools, craft knives, scalpels, chisels, drills, files, vacuum former, stapler; clay tools eg bust peg, kiln, potter's wheel, banding wheel; soft sculpture eg sewing needles, knitting needles, scissors, shears and sewing machines; test pieces eg samples, maquettes, models □ <i>Working methods:</i> materials; methods; processes; correct technical terms
3 Be able to comment on own work.	3.1 Present information and points of view about their ideas, using appropriate language 3.2 Prepare for and contribute to formal discussions of ideas and opinions.	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak

Information for tutors

Delivery

This unit aims to develop the creative and organisational skills used by artists in fine art sculpture and installation. Tutors need to define these areas and show examples at the start of delivery, discussing the formal elements these display, such as line, form, scale, structure, weight, volume and proportion. The portrayal of emotion, the desire to communicate a message or story or capture a likeness are often uppermost in an artist's mind, and in the same way that 2 dimensional fine art can range from realistic to abstract, so fine art sculpture can vary in approach and intention.

The unit will be delivered primarily in the classroom or workshop where learners have access to a range of techniques and processes for 3D realisation. This may be across a variety of materials, or in one specialist material, for example, clay, stone or metal.

A varied approach to delivery is recommended in order to stimulate and motivate learners to explore the potential of materials and associated methods.

Demonstrations of new techniques by the tutor, viewing videos of techniques and processes, taster workshops, group activities and visits to galleries, museums and studios are encouraged. For effective time management research from a previous unit may be utilised, as preparation for and clearing away of 3D work is especially time consuming. Learners will be encouraged to take personal responsibility for these activities, and to keep an organised, clean and tidy workplace.

The tutor will need to offer direction and support in the research and experimental stages of the work, also guidance in the organisation of the work produced in folders, sketchbooks, on presentation sheets and by trials and maquettes.

Inspiration can come from any sources in the natural and man-made world.

Introducing a theme for practical work can help to focus learners. The theme could relate to an art movement, a culture, the human form or simply be a word chosen as the stimulus for a personal, conceptual investigation. Learners should be encouraged to make their own choices. Learners will first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of other practitioners will provide valuable inspiration on ways of using materials and techniques. Visits from practising artists are highly recommended. Learners will be encouraged to recognise and consider the aesthetic value of the formal elements as they gain more of an understanding of them.

It is worth structuring some timed practical exercises – getting learners to log the time for each trial – as this gives an understanding of duration of processes. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of time available.

Learners will be required to comment on their own work. Support will be needed to encourage a response to questions such as: 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Group discussions and presentation of work to the peer group and others will have great value. Even though learners are not involved in-group projects, the key qualities of support, mutual respect and sharing of facilities and resources are

inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Tutors will give feedback to learners and make formative assessment of their skills and abilities through informal day-to-day discussion. More formally, interim deadlines within activities will give opportunity for the assessment of creative progress and self-management.

Learners will be encouraged to discuss their approach to solving creative problems, the methods used, choices made, the quality of their work and their progress, evidencing their ability to use a range of technical terms. This discussion may be verbal, informally with the tutor, in group or individual presentations or in written form in notes and annotation in sketchbooks, or as final comment on their work. Summative feedback will be given so as to offer opportunity for improvement. Tutor observation records or witness statements of activities will have great value, and can later be used to support assessment, but will not be acceptable as the only evidence.

Learners should keep a visual or written record of activities at all stages. For fine art activities in 3D as well as 2D, the sketchbook is often the most treasured resource of the artist. Learners are encouraged to foster the approach of 'telling the story' of their work from research through to realisation in their sketches and annotation, and as final comment on the strengths and weaknesses of their work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations.

Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Tutor-led discussion on the definition of fine art sculpture and installation. Show examples. Explain how the portrayal of emotion, desire to communicate a message or story or capture a likeness are upper most in an artist's mind. An example of a fine art sketchbook could be shown and explain how the sketchbook is the artist's greatest aid and treasure.

A theme or choice of themes for practical work could be introduced. Theme could relate to an art movement, a culture or a choice of subject eg the human form, animals, the natural world.

A group discussion on research opportunities, starting points and outcomes would be useful. Research primary and secondary sources; research from earlier units may be utilised. Observational studies, books, magazines, internet, visits to galleries, sites are all valuable and should be encouraged outside of tutor-led activity. Working with a sculptor or installation artist is also highly recommended. Health and safety considerations should be addressed from the beginning of the unit and throughout, recording notes in sketchbooks.

Tutor-led demonstration of available materials and sculpture techniques, eg clay, is necessary.

Learner could produce some initial ideas. These will be as drawings to start with. Best ideas can be taken forward to 3D maquette stage for refinement (eg a model may be made prior to a full-scale installation).

Trials/maquettes to be neatly presented at pre-arranged time.

Class discussion/questionnaire by learner on which were the most successful and why, and how they could be improved.

Development of final idea. This may involve working in groups.

Tutors should guide learners to ensure an informed choice of materials and techniques is made and good use of space, which may need to be considerable.

Learner: Refine idea and construct a final outcome using their favourite or most successful techniques.

Present and comment on final outcome (in writing or verbally) at pre-arranged time.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph a machine (primary), then look at books on the subject and the work of engineers, artists or designers (secondary). Assessment will be based on how learners collect, then use, rudiments of the material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and a final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least three materials, techniques and processes, showing some development and understanding from the initial trial stage. Four pieces of evidence on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece. One final outcome needs to be completed.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

To achieve assessment criterion 2.3 learners need to be able to identify potential risks and hazards within the work area and describe the measures to be taken to reduce the risk. Learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1 learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning

from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Clothier P J – *Sculpting in Wood (Basics of Sculpture)* (A&C Black Publishers Ltd, 2007) ISBN 9780713674903

Collins J – *Sculpture Today* (Phaidon Press Ltd, 2007) ISBN 9780714843148

Groeschen J – *Art of Chainsaw Carving: Extraordinary Sculptures on a Grand Scale* (Fox Chapel Publishing, 2006) ISBN 9781565232501

Hessenberg K – *Sculpting Basics: Everything You Need to Know to Create Fantastic Three-dimensional Art* (A&C Black Publishers Ltd, 2005) ISBN 9780713673395

Mills J W – *Encyclopaedia of Sculpture Techniques* (Batsford Ltd, 2005) ISBN 9780713489309

Scott J – *Textile Perspectives in Mixed-media Sculpture* (The Crowood Press Ltd, 2003) ISBN 9781861265784

Stace A – *Sculpture Parks and Trails of England* (A&C Black Publishers Ltd, 2008) ISBN 9780713679526

Stern Peck J – *Sculpture as Experience: Working with Clay, Wire, Wax, Plaster and Found Objects* (KP Books, 1990) ISBN 9780801979781

Valentine J – *Sculpting in Stone (Basics of Sculpture)* (A&C Black Publishers Ltd, 2007) ISBN 9780713676587

Warnes J – *Living Willow Sculpture* (Search Press Ltd, 2000) ISBN 9780855328344

Websites

www.axisweb.org

www.britisharts.co.uk/sculptors.htm

www.rbs.org.uk

www.sculpture.org.uk