

Unit 8: Art and Design: Explore and Create Surface Relief

Unit code:	A/502/3893
QCF Level:	BTEC Level 1
Credit value:	4
Guided learning hours:	30

Unit aim

This is a practical unit, forming a bridge between 2 dimensional and 3 dimensional studies (2D/3D). Learners will develop skills through creative activities investigating the visual language of surface relief, and the materials and methods used by artists, crafts people and designers.

Unit introduction

Learners will be engaged in the exciting variety of techniques and processes available in the area of surface relief. Practical experimentation combined with primary and secondary resource material will be used to inspire ideas and build research skills. References will be made to how the formal elements of surface relief can be used to communicate messages, mood or feeling – in both historic and contemporary contexts.

This unit will give learners the opportunity to develop work-related skills relevant to creative activities in art and design. Learners will practice self- and time-management whilst developing ideas, making relief objects and learning about tools and equipment. The communication of ideas and intentions, working in a team and problem solving will be integrated into the creative activities as learners develop their visual language skills. Health and safety requirements will be addressed as relevant safe working practice is essential in all these areas.

On completion of the unit, the body of work produced may contribute to each learner's portfolio, which will help demonstrate their practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. It will demonstrate the learner's ability to reflect upon their own work and that of others, with regard to artistic and practical considerations.

It is a requirement of the unit that a final piece of work is completed.

The unit may be delivered in a classroom or studio setting. It may be enhanced by practical activities outdoors, such as casting 'in situ' or site visits. Educational visits related to learners' work have great value. Visits could be to galleries, museums, artist or designer studios, shops and commercial establishments.

Essential resources

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or 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.

A full range of practical resources, such as are usually available within an art department, will be required to fully address this unit.

Exceptional examples of surface relief are:

- Great Altar of Pergamon, now at the Pergamon Museum, Berlin
- Lions and dragons from the Ishtar Gate, Babylon
- Temple of Karnak in Egypt
- Angkor Wat in Cambodia
- Lion Capital of Asoka, the national symbol of India
- glyphs and artwork of the Maya civilization
- The monument to the Confederacy at Stone Mountain, Georgia
- Borobudur temple, Java, Indonesia
- The Elgin Marbles from the Parthenon now housed at the British Museum.
- The representation of the Queen and other symbols on coins.
- Lorenzo Ghiberti
- Auguste Rodin
- Alessandro Algardi
- François Rude.

It must be remembered that seeing these examples on screen or in photos does not give a true indication of the work, without the interplay of light etc. Any visits to museums that may have alternative examples to support viewing would be highly illustrative.

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 surface relief	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 surface relief	<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	<p>2.1 Be able to produce work in surface relief</p> <p>Produce surface relief using appropriate materials, methods and equipment</p>	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> different approaches eg construct, cut, carve, form, shape/model, layer, mould or cast, paint, finish, set, fire, harden, joining, forming and shaping, constructing from materials or found objects, surface decoration, use of technological media, computers, stills photography; processes eg modelling, casting, moulding, firing clay or glass, setting plaster □ <i>Materials:</i> different materials eg thick card, metals, plastics, wood, stone, Thermalite® block (trade name for internal building cellular block), glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, latex, textiles, foam, polystyrene, scrap materials □ <i>Tools and equipment:</i> different tools and equipment eg ICT, 3D software, printers, scanners, photographic; modeling, clay and 3D design tools, chisels, saws, embossing tools, banding wheels, potter's wheel, kilns; scalpels, craft knives, saws, chisels, files, soldering iron, vacuum former for plastics, bust peg; textiles tools eg knitting needles, sewing needles, scissors, shears and sewing machines; test pieces eg samples □ <i>Working methods:</i> materials; methods; processes; correct technical terms
2.2	Demonstrate self-management skills	<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
2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area

Learning outcomes	Assessment criteria		Unit amplification
3 Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <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
	3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Delivery

This unit aims to help learners develop creative, practical and self-management skills through the medium of surface relief. Relief work is a vital bridge between 2 and 3 dimensional studies. It is important at the start of the unit that learners understand what is meant by surface relief and tutors are recommended to show examples of relevant work, and to direct learners in their search for resources. It is important to give learners an overview of surface relief, how it has been used throughout history and its contemporary usage. Learners would find a glossary of terms useful.

The unit is delivered primarily through practical studio experiences where learners have access to a range of materials and techniques for relief work. Learners can be shown the connection with printing techniques such as lino, wood-cut or collograph, where the print block itself is the relief object, and with vacuum forming, where both the mould and the impression show relief features.

Formal elements are the building blocks of art and design. Learners will be encouraged to recognise the formal elements in their own work such as line, colour, shape, pattern and texture, and identify them in the work of others. This should be done through observation, discussion and practical exercises, where outcomes can be used for assessment.

Inspiration can come from many sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable information and inspiration. Learners should be shown how relief work can be used to; communicate a message (for example the brand name in relief on a glass bottle, a mural or frieze depicting a story or event, the Braille system); style or design images and objects (for example products as diverse as manhole covers and perfume bottles often use relief in their design. Packaging and logos are often embossed, which is a relief technique); give information (such as commemorative plaques, signs); embellish surfaced with decorative work (carved wooden screens, ornamentation on buildings in wood and stone); explore ideas or personal responses and express feelings or moods (for example the work of British relief sculptor Paul Day).

To enthuse learners tutors may select or negotiate a topic or theme. This will give coherence to the work produced and focus research time. The theme must be adaptable across the contexts of art and design as this unit should be delivered as broadly as possible so learners can gather a wide range of experiences and skills. An organic theme could be used on a crafted tile, vessel or jewellery, and in the design for packaging. A mask theme could involve a design for a character in a play, a mask for a party, and an interpretation of an emotion or a cultural investigation. Alternatively one simple image such as an apple or a beetle could be repeatedly produced using a variety of materials and methods, to give a coherent series of trials.

A vocational scenario may bring realism to the activities by identifying a client and target audience, and introduce constraints and opportunities for problem-solving. For example, a visit to a museum could lead to the design of an artefact to sell in the museum shop, showing the influence of one of the collections. Creative briefs will motivate learners, focus research time and give coherence to the work produced, pulling together the formal elements of visual language (1.1) and the introduction of relief techniques such as card layering, building up of papier-mâché

or carving plaster, wood or stone. Learners can be encouraged to make their own choices and to communicate clearly when presenting their aims.

Learners will require support, in the research and experimentation stages of their work to gain confidence and practical skills. They will also need guidance in the organisation of their work, in folders, sketchbooks and on presentation sheets. Research is likely to take a 2D form (drawing) in the early stages, unless working directly from observation in materials such as clay or card but the development of ideas will involve both 2D representation and 3D experimentation.

A varied approach to delivery is recommended in order to stimulate and motivate learners to explore the potential of materials and associated methods. There is no pre-requisite number of trials or maquettes that should be produced but tutors are reminded not to restrict their approach to only fine art, only craft or only design: Different contexts may appeal to different learners. Surface relief techniques have many applications for example, on a flat background such as a wall for a relief mural, a leatherwork book jacket or glass shapes fused onto slumped glass sheet to form a bowl, or by carving or constructing layers around a large or small scale 3 dimensional object, such as a building, vessel, mask, box construction, and so on. One final outcome will be required to fully evidence the making process.

It is necessary for learners to record the methods and processes they use. This will involve recording techniques step-by-step, and the processes that the materials go through – such as drying time of glue, firing clay or glass, setting plaster. Many practitioners keep a technical notebook to record details for future reference. This can be done using storyboard techniques or labelled photographs as well as, or as an alternative to, a written report. Centre-devised quizzes, writing frames or interactive handouts may also be of use.

The use of technological media such as computers, printers, scanners, video/stills photography, etc are encouraged as they often play an intrinsic part of the development and recording of ideas (for example, experimenting with the repetition of design elements, evidencing presentations of final work).

Skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, will be incorporated by means of relevant, integrated tasks. Self-management is essential and learners will need to collect and record information in an ordered way. Working as part of a group can be incorporated in the production of a final outcome as long as individual contributions are recorded for assessment. However, even if 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.

Learners will need to understand that safe practice is a crucial part of workshop activities. This involves the elimination of risk to self and others, by thinking and working safely with tools and equipment. Tutors will need to adhere to current legislation for studio or workplace. This is best presented to learners in the form of simple, direct instructions that must be followed. For example when using a scalpel or carving with hand and machine tools. On introducing new techniques or processes there may be value in asking learners to identify any risks they may have seen. The keeping of a health and safety logbook by learners may be beneficial. Even if learners are not allowed to use certain equipment on their own, they must be made aware of all relevant safety information.

Guidance will be needed relating to the questions, Which formal elements were used? What techniques and processes were used? What went well and why? What went badly and why? What new skills were learned? What are the strengths of the work (use of visual language, materials, methods)? Is it fit for purpose? What could improve the work?'

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

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

Class to discuss possible research opportunities and starting points.

Discussion of the formal elements used and examples of work by artists and designers to exemplify work.

What does 'surface relief' mean in art and design? How it can be used in creative ways in industry, for example children's books, jewellery, leatherwork.

Learners to be shown examples with definitions. Introduce theme or choice of themes for practical work (eg human or animal masks, fruit and vegetables). Also geometric shapes and artwork from different cultures can be used.

Learners should research primary and secondary sources across art and design: Observational studies, books, magazines, internet, visits to galleries, sites, working with practitioners.

Learners could watch a demonstration of new materials and techniques and tutor-led structured experiments.

Learner could start initial exploration to produce trials and maquettes in an art and design context. The repetition of a simple image may be effective here, eg an apple, reproduced in several different relief materials and methods for different purposes.

ICT could be used initially to create a design. The design could then be traced onto different materials.

Materials and methods which will be good for trials would be paper pop-ups, embossing metal sheet, cutting/layering/folding card and corrugated card forming with paper pulp and papier-mâché, using mod-roc on chicken wire, incising or carving soap, set plaster, vacuum forming, forming clay for casting plaster or firing etc all offer exciting possibilities.

Trials to be presented neatly in a box or on a presentation board/sheet.

Learners should have a development of ideas based on skills learned and have produced ideas for a final outcome using techniques they have practised. Working in small groups select the best idea(s) and work as a team to produce an outcome (eg large relief mask for theatre set, raised-surface mural for shopping mall, packaging for a new perfume) after each exercise there should be a brief discussion to practice for the final presentation of ideas at the culmination of the unit.

Throughout the unit the following questions should be asked and addressed; 'Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work?' These are key questions that will build towards summative evaluation.

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 could be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

Formal elements must be identified in learners' own work for criterion 1.1. Elements such as line and form, the use of scale and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

For 1.2 learners will show evidence of exploring more than two examples of both sources. For primary research, assessment will be of learners' own observational studies and records. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (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.

For criterion 1.3 aims will be practical and skills based, rather than conceptual, leading to the creation of a body of work and 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 to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion 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 four materials, techniques and processes showing some development and understanding from the initial trial stage. Three pieces must be on different surfaces and sizes and 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.

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, 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.

For criterion 2.3 learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. 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.

Assessment criteria 3.1 requires learners 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, and 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. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one-to-one discussions and group discussions will all provide assessment 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

Journal

Crafts magazine – published by the Crafts Council

Websites

www.artscouncil.org.uk

www.bbm.org.uk/sculptor.htm

www.craftscouncil.org.uk

www.djtfineart.com/Art_Terms.html

www.mmwindowtoart.com/3d/relief1.html

www.princetonol.com/groups/iad/lessons/elem/Julie-design.htm

www surfacedesign.org/publications.asp