



Accredited

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

## UNDERSTANDING SCULPTURE

F/504/0291

LEVEL 3 UNIT 62

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# UNDERSTANDING SCULPTURE

F/504/0291

LEVEL 3

## AIM OF THE UNIT

By completing this unit, learners will understand sculpture and the work of the artists that produce it. They will be able to develop an idea, produce a sculpture and present it.

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The learner can:		
1 Understand sculpture and how and why sculptors work as they do	P1 Learners explore a range of 3D artists and/or sculptors, using annotated studies to identify an area of sculpture of particular interest		
	P2 Learners produce a series of studies investigating one of the 3D artists and/or sculptors they have explored		
2 Be able to develop ideas for a sculpture	P3 Learners develop an idea for a sculpture using annotated drawings and/or maquettes	M1 Learners use their investigation into the work of their chosen 3D artist to influence the development of an original, imaginative and thoughtful idea	
3 Be able to safely investigate suitable materials, techniques, processes and equipment	P4 Learners investigate materials, techniques, processes and equipment that are suitable for realising their final sculpture. They use safe working practices	M2 Learners use their exploration into materials and processes to inform the effective development of their own sculpture	
4 Be able to produce a final piece of sculpture for presentation	P5 Learners produce a competent final sculpture	M3 Learners demonstrate proficient skills in producing a successful final piece of sculpture. The outcome produced is generally of a good quality	D1 Learners produce a very original final piece of sculpture. The outcome produced is skilfully finished, generally of a high quality and displays a thorough understanding of the materials and processes used
	P6 Learners appropriately present their final sculpture		

## 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 sculpture and how and why sculptors work as they do**

Explore a range of artists/sculptors and ways of working, for example:

- Traditional techniques and materials:
  - carving e.g. Henry Moore, Barbara Hepworth, Auguste Rodin, Peter Randall-Page
  - constructing e.g. Pablo Picasso, Richard Deacon, Tony Cragg, Alexander Calder
  - modelling e.g. Alberto Giacometti, Elizabeth Frink, Jacques Lipchitz.
  - casting/moulding e.g. Marc Quinn, George Segal, Antony Gormley, Rachel Whiteread
  - relief e.g. Raymond Mason, Frank Stella.
- Environmental and landscape e.g. Richard Long, Andy Goldsworthy, Christo and Jean Claude
- Installation e.g. Cornelia Parker, Mona Hatoum, David Mach, Christian Boltanski
- Non-traditional techniques e.g. Jeff Koons, Paul McCarthy.

Consider:

- why they work the way they do
- what is it about their approach that makes their work unique
- how do they use materials, techniques and processes
- subject/content/reasons for their work
- how/where work is presented
- influences.

### **Be able to develop ideas for a sculpture**

Develop ideas using suitable methods.

These could be in response, for example, to:

- a public/private commission to commemorate an event or person
- a project or brief
- ideas generated by a material, technique or approach
- ideas generated by other artists' work
- themes, content and issues in another unit
- re-interpretation of another artists' work using a different style, material or process

Consider potential materials, processes and techniques.  
Consider requirements/constraints of necessary safe working practices.

### **Be able to safely investigate suitable materials, techniques, processes and equipment**

Develop an idea into a finished sculpture considering:

- how to translate 2D drawings into sculpture
- identifying suitable materials, techniques and processes
- whether work may need to be to scale
- if temporary, how work will be recorded
- possible permissions needed
- safe use of equipment and resources
- ways in which final work might be presented
- recognising new opportunities as they arise
- critically reviewing progress throughout

Keep clear, well documented records of work as it progresses.

### **Be able to produce a final piece of sculpture for presentation**

Plan presentation of work, considering:

- attention to detail
- how the work relates to its adjacent space
- equipment/resources needed
- appropriate use of space/location
- how audience will respond/interact
- use of digital presentation to represent a finished maquette as a full size sculpture (e.g. in situ/location)
- personal and public safety.

## 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.

Annotated evidence for **P1** should reflect a broad investigation into the wide range of 3D work and artists available. They could for example take a contemporary approach, perhaps looking at installations or the use of modern technologies, or decide to investigate more traditional approaches and materials, exploring opportunities arising from techniques such as stone carving, or constructing with plaster and found objects.

A visit to a major gallery could provide a starting point for investigation, supported by research using books, internet, video, DVD, etc.

**P2** encourages the learner to select one artist/sculptor of particular interest and investigate them in much greater depth. Investigation will become more focused and start to reflect personal interests.

With a specialist area of interest established, an idea for a personal piece of work/project needs to be developed for **P3/M1**. There are many possibilities for identifying opportunities for individual study eg some candidates might want to link traditional skills and materials with modern approaches, or link their work to other units through themes and issues. The possibilities are endless.

Developing ideas 2-dimensionally for a 3D outcome will require good use of visual language, and this process can be supported by the use of maquettes and models. These will help give 3 dimensional form to the candidates thinking.

Investigating materials, techniques, processes and equipment suitable for realising their final sculpture or 3D artwork, should be done recognising the need for safe working practices **P4/M2**.

In producing a final outcome for **P5/M3/D1**, thought will need to be given to how finished work will be presented **P6**. Sculpture for a location, environmental pieces and installation, may need to be recorded. Some large work e.g. public commissions, may need to be done to scale and where this is the case, digital media should be used to give an impression of how the finished work would look.

Evidence and presentations will take many forms but learners should be aware of the importance of annotated development work to support final outcomes.

## 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

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
Mitchinson, David. (2006)	<i>Celebrating Moore</i> Lund Humphries ISBN 0 85331 944 8
Collins, Judith. (2006)	<i>Eric Gill</i> Herbert Press ISBN 0 7136 7927 1
Drury, Chris. (2004)	<i>Chris Drury – Silent Spaces</i> Thames & Hudson ISBN 0 500 28483 0
Cerizza, Luca. (2007)	<i>Tony Cragg: Formation and Forms</i> BSI Art Collection ISBN 3 905701 91 X
Hessenberg, Karin. (2005)	<i>Sculpting Basics</i> A & C Black ISBN 0 7136 7339 7
Butcher, Mary et al. (1999)	<i>Contemporary International Basketmaking</i> Crafts Council ISBN 1 85894 078 8
Collective. (2000)	<i>Raymond Mason</i> Foundation Dina Vieray – Musee Maillol ISBN 2 910826 15 5
Crary, Jonathan et al. (2004)	<i>Installation Art in the New Millennium</i> Thames & Hudson ISBN 0 500 28451 2

Tatehata, Akira. (2000)	<i>Yayoi Kusama</i> Phaidon ISBN 0 7148 3920 5
Warner, Marina. Hamilton, James.	<i>Peter Randall-Page Sculpture and Drawing: 1977 – 1992</i> HMCSS ISBN 0 901981 49 4
Gibson, Robin. (1997)	<i>Glenys Barton</i> Momentum ISBN 1 873362 66 8
Stephens, Chris. (2003)	<i>Barbara Hepworth</i> Tate ISBN 1 85437 479 6
Van Wagner Collischan, Judy K. (2000)	<i>Welded Sculpture of the Twentieth Century</i> Lund Humphries ISBN 0 853317542
Peterson, Susan. (2000)	<i>Contemporary Ceramics</i> Laurence King ISBN 1 85669 188 8
Barrie, Brooke (1998)	<i>Contemporary Outdoor Sculpture</i> Rockport ISBN 1 56496 421 3
Long, Richard. (2001)	<i>Spanish Stones</i> Ediciones Poligrata ISBN 8434308800
Long, Richard. (1997)	<i>From Time to Time</i> Cantz ISBN 3 89 322 898 5
Thompson, Jon et al. (1995)	<i>Richard Deacon</i> Phaidon ISBN 07148 33703
Sylvester, David. (2001)	<i>Jeff Koons</i> Thames & Hudson ISBN 0 8109 6931 9
Herkenhoff, Paulo et al. (2003)	<i>Louise Bourgeois</i> Phaidon ISBN 0 7148 4122 6
Cabanne, Pierre. (2002)	<i>Constantin Brancusi</i> Terrail ISBN 2 87939 242 X
Schneider, Angela. (1994)	<i>Giacometti</i> Prestel Verlag ISBN 3791313711

## 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.

**Telephone 02476 851509**

**Email [cambridgetechnicals@ocr.org.uk](mailto:cambridgetechnicals@ocr.org.uk)**

**[www.ocr.org.uk](http://www.ocr.org.uk)**