



Accredited

OCR LEVEL 2 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN ART AND DESIGN

EXPLORING 3D

Y/504/0250

LEVEL 2 UNIT 40

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



EXPLORING 3D

Y/504/0250

LEVEL 2

AIM OF THE UNIT

By completing this unit, learners will understand the work of artists/designers/craftspeople that produce 3D work, and the safe use of 3D materials, processes and techniques. They will be able to develop an idea in response to a 3D project, starting point or brief, and will then produce and present a final 3D outcome.

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 how 3D art, design or craft work is made	P1 Learners use annotated studies to investigate the work of artists, designers or craftspeople in a 3D area of interest P2 Learners investigate how a range of 3D art, design or craft work is made, by producing samples showing: a) materials, processes and techniques b) safe working practices		
2 Be able to develop ideas for a 3D outcome in response to a project, starting point or brief	P3 Learners use annotated sketches and maquettes to develop ideas for a 3D outcome in response to a project, starting point or brief	M1 Learners develop imaginative and thoughtful ideas. Learners use their investigation into the work of other 3D artists or designers to influence their ideas	
3 Be able to produce a final 3D outcome safely	P4 Learners produce a competent final 3D outcome, using materials and equipment safely	M2 Learners demonstrate proficient skills in producing a successful final piece of 3D work. The outcome produced is generally of a good quality	D1 Learners produce an original final piece of 3D work. The outcome produced is well finished, generally of a high quality and displays an understanding of the materials and processes used
4 Be able to present the final 3D outcome produced	P5 Learners appropriately present their final 3D outcome		

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 how 3D art, design or craft work is made

Consider a range of artists/designers/craftspeople from, for example:

- sculpture
- 3D design
- ceramics
- jewellery
- relief sculpture

Investigate, for example:

- approaches
- subject
- style
- influences

a) for example:

- carving – e.g. stone, thermalite/celcon, soap, foam, cuttlefish
- construction – e.g. metal, wood, plaster, modroc, found objects, recycled materials, textiles, card
- modelling – e.g. clay, wax, plasticine
- casting – e.g. pewter, aluminium, clay, concrete, plaster
- installation – e.g. sound, light, found objects

b) for example, when using:

- equipment such as glue guns, knives, kilns, etc
- materials such as clay, stone, plaster, wax, foam etc.

- investigating appropriate resources – primary/secondary
- carrying out research – books, internet, video/DVD
- innovative use of materials/processes and how they can affect the design.

Be able to produce a final 3D outcome safely

As work progresses consider, for example:

- safe use of equipment, materials and processes
- response to opportunities as they arise
- modification of original ideas where necessary, keeping records of changes made
- the relationship between aesthetics and purpose.

Be able to present the final 3D outcome produced

Present final work considering, for example:

- location – e.g. use digital imaging to visualise sculpture in a location or perhaps adjust scale
- display – use resources to enhance/display work to its best advantage e.g. a plinth for sculpture or a mannequin for a necklace.

Be able to develop ideas for a 3D outcome in response to a project, starting point or brief

Project, starting point or brief could be set by a client, a tutor, or tutor acting as client.

Consider, for example:

- the requirements/expectations of the brief/project
- how artists work can influence the development of ideas
- identifying a suitable range of materials and processes

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

This is a stand alone unit but there are many possible opportunities for links with other units.

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.

This unit encourages the learner to explore working 3 dimensionally using any suitable materials and processes, applied to any purpose. Work can really take any 3D direction at all. For example, a sculpture produced as fine art generated by a starting point, or perhaps in response to a commission or brief; ceramics either functional or sculptural; theatre, spatial or product design; or a 3D design brief investigating jewellery or furniture from recycled materials.

P1 and **P2** are likely to be done together as the learner investigates the work of 3D artists/designers/craftspeople and how to safely use materials, processes and techniques. This should identify a specialist area for possible further investigation through a brief or project.

Briefs and projects should be set to reflect the interests of the learners and could therefore be as little as a starting point to generate ideas, or a brief/commission set to give the learner a context in which to produce their sculpture or design work. Evidence of ideas development **P3/M1** will be in the form of annotated sketches, trial pieces/models/maquettes.

The production of a final outcome **P4/M2/D1** could take many forms and depending on the nature of the project or brief, may be produced to scale, as a model, or maquette. When this is the case learners should take full advantage of **P5** to show how the work is intended to be seen.

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

Barrie, Brooke. (1998)	<i>Contemporary Outdoor Sculpture</i> Rockport ISBN 1 56496 421 3
Butcher, Mary et al. (1999)	<i>Contemporary International Basketmaking</i> Crafts Council ISBN 1 85894 078 8
Cabanne, Pierre. (2002)	<i>Constantin Brancusi</i> Terrail ISBN 2 87939 242 X
Cerizza, Luca et al. (2007)	<i>Tony Cragg: Formation and Forms</i> BSI Art Collection ISBN 3 905701 91 X
Collins, Judith. (2006)	<i>Eric Gill: The Sculpture</i> Herbert Press ISBN 0 7136 7927 1
Crary, Jonathan. (2004)	<i>Installation Art in the New Millennium</i> Thames & Hudson ISBN 0 500 28451 2
Drury, Chris. (2004)	<i>Chris Drury: Silent Spaces</i> Thames & Hudson ISBN 0 500 28483 0
Friedman, Terry et al. (2003)	<i>Peter Randall-Page: Sculpture and Drawings</i> HMCSS ISBN 0 901981 49 4
Gibson, Robin. (1997)	<i>Glenys Barton</i> Momentum ISBN 1 873362 66 8
Herkenhoff, Paulo et al. (2003)	<i>Louise Bourgeois</i> Phaidon ISBN 0 7148 4122 6
Hessenberg, Karin. (2005)	<i>Sculpting Basics</i> A & C Black ISBN 0 7136 7339 7
Long, Richard. (1997)	<i>Richard Long: From Time to Time</i> Cantz ISBN 3 89 322 898 5

Mason, Raymond. (2000)	<i>Raymond Mason</i> Foundation Dina Vieray – Musee Maillol ISBN 2 910826 15 5
Mitchinson, David. (2006)	<i>Celebrating Moore</i> Lund Humphries ISBN 0 85331 944 8
Peterson, Susan. (2000)	<i>Contemporary Ceramics</i> Laurence King ISBN 1 85669 188 8
Stephens, Chris. (2003)	<i>Barbara Hepworth</i> Tate ISBN 1 85437 479 6
Sylvester, David et al. (2001)	<i>Jeff Koons</i> Thames & Hudson ISBN 0 8109 6931 9
Tatehata, Akira. (2000)	<i>Yayoi Kusama</i> Phaidon ISBN 0 7148 3920 5
Van Wagner Collischan, Judy K. (2000)	<i>Welded Sculpture of the Twentieth Century</i> Lund Humphries ISBN 0 853317542
Saatchi Collection.	<i>Sensation</i> Thames and Hudson ISBN: 9780500600238
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

LINKS TO NOS

Creative and Cultural Skills – Design (2009)

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.

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