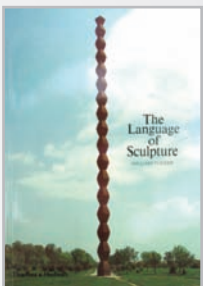




Maggie Hull

'I have always done some watercolours, but have had a particular interest in sculpture. As my children grew older, I returned to work in health visiting. Nursing gave me the knowledge of the human body, particularly the female – hence the influence in my sculpture.'



Included with this course
- *Language of Sculpture* by
William Tucker

Registered Office
Open College of the Arts,
Unit 1B
Redbrook Business Park,
Wilthorpe Road,
Barnsley,
South Yorkshire,
S75 1JN

Charity number:
327446

Aims of the course

In general terms, the course aims to build on *Sculpture 1* but progressively calls on students to choose their projects and the way they go about them. The projects are more open-ended than previously and invite students to be more ambitious in size and in composition. More specifically the course aims for students to:

- have experience of several new techniques
- explore ideas introduced in *Sculpture 1* in greater depth
- develop an increasing independence and self-reliance
- be increasingly aware of the importance of drawing
- acquire a broader appreciation of new materials; the history of sculpture; public sculpture and the debate between figuration and abstraction.

Course content

This module builds on the foundations of *Sculpture 1* and starts with a project which considers sculpture as architecture and architecture as sculpture. This is followed by carving projects, a life-drawing project, and after this, figure modelling projects. The final project is an ambitious one combining carving and constructing. Running through the projects are a series of 'seminars' where students are encouraged to consider some of the theories and history of art. Additional information is provided on resin and fibreglass casting.

Teaching methods

The course guides the student through a series of practical projects and four areas for reflection, discussion and study. Every student has a personal tutor to respond to their work, through 10 face-to-face tutorials. Tutors are practising sculptors with appropriate qualifications and teaching experience.

Learning outcomes

By the end of the course students will have:

- investigated the idea of sculpture-as-architecture and architecture-as-sculpture, determined their attitude to this concept and produced an original sculpture-as-architecture design, selecting appropriate materials and construction methods
- developed conceptual and technical skills in wood and stone carving through detailed analysis of subjects of their choice, abstract designs derived from art history research and personal investigation and created clay models to formulate initial designs for carving
- investigated the use of the human figure as a source of inspiration for sculpture and through critical observation, analysis and interpretation produced drawings which show its fundamental structure
- researched major issues in twentieth century sculpture, be able to challenge received opinions and have well informed views on the effects of new materials, the crisis of skill and the debate on whether sculpture today should be figurative or abstract.

Assessment requirements

A portfolio of work done on practical projects is submitted, including actual pieces, photographs and drawings together with logbooks and sketchbooks. Detailed advice on the portfolio is given in the course materials and Student Handbook, which stresses the importance of students demonstrating that they have achieved the learning outcomes (90%).

Also required is a critical review of a contemporary work or a critical essay on a sculptor. The precise format of the assessment will be agreed with the tutor but will normally be a 2500 word essay or equivalent (10%).

Please note that assessment is not mandatory unless the student wants accreditation of their work.