

# Unit 5: Art and Design: Explore Painting

**Unit code:** T/502/3889

**QCF Level:** BTEC Level 1

**Credit value:** 4

**Guided learning hours:** 30

---

## Unit aim

This unit is an introduction to the many ways learners might produce fine art paintings. Through observation and practical experimentation learners will explore their own creativity and look at the materials, techniques and processes needed to create a painting for fine art work.

## Unit introduction

Many people have a creative side that is untapped and waiting to flourish. This unit aims to inspire and inform learners; offering a variety of painting techniques to explore their creativity through the use of the 2D visual language. This unit is an introduction to the many ways learners might investigate painting materials, techniques and processes to create fine art work. Primary and secondary resource material will be used to inspire ideas and build research skills. Learners will be introduced to colour theory through the practical application of mixing colour and tone. They will be taught the appropriate material preparation and aftercare that applies when painting media is used. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop creative ideas relevant to the use of painting to record a range of work-related skills. Learners will practice self- and time-management skills whilst developing their painting skills; learning about 2D visual language and using appropriate media, methods and technologies. The communication of ideas and intentions will be integrated into creative painting activities. Health and safety requirements will need to be addressed to make learners aware of safe working practice.

On completion of the unit, this body of work may contribute to learners' art and design portfolio. It will evidence the appropriate work-related skills and also indicate learners' levels of practical skill in a variety of 2D methods and materials. The unit may be delivered in a classroom or studio setting. It could be enhanced by practical activities outdoors, such as observational studies or site visits. Educational visits related to learners' work have great value. These could be to galleries, museums and artist or designer studios.

## Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A suitable working area should be provided.

A range of different types of painting materials will be necessary for the unit. For example, watercolour; oil; acrylic; inks; gouache; wax; glass paints; dyes; different papers; card, board; perspex; polythene and canvas. Also equipment such as brushes, paint rags, palettes; palette knives; drawing boards, easels, computers, printers, scanners.

Learners will require primary sources for observational painting such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also 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 may all contribute.

## 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 painting(s)	1.1	Demonstrate knowledge of Formal Elements in painting	<ul style="list-style-type: none"> <li>□ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture</li> </ul>
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> <li>□ <i>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, learners' photos; secondary sources eg libraries, websites, books, magazines, leaflets, TV and other prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space</li> </ul>
	1.3	Present aims for painting(s)	<ul style="list-style-type: none"> <li>□ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome</li> </ul>	
	1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> <li>□ <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</li> </ul>	
2	Be able to produce painting(s)	2.1	Produce paintings using appropriate materials, methods and equipment	<ul style="list-style-type: none"> <li>□ <i>2D materials:</i> different materials eg watercolour, oil, acrylic, inks, gouache, poster, sprays, glass paints, dyes, primers, masking fluid, PVA, adhesives, varnishes; surfaces eg paper, card, wood, canvas, perspex, polythene, fabrics</li> <li>□ <i>2D equipment:</i> different equipment eg drawing board, easel, brushes, palettes, palette knives, sticks</li> <li>□ <i>Techniques:</i> different techniques eg dry brush, washes, wet on wet, scumbling, glazing, wax resist, ink and wash, dabbing, spattering, blending, stencilling</li> <li>□ <i>Preparation and aftercare:</i> under priming, grounds; stretching paper or canvas; masking; thinning; cleaning brushes; paint storage; paint disposal</li> </ul>

Learning outcomes	Assessment criteria	Unit amplification
	2.2 Demonstrate self-management skills	<ul style="list-style-type: none"> <li>□ <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</li> </ul>
	2.3 Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> <li>□ <i>Safety</i>: risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area</li> </ul>
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"> <li>□ <i>Working methods</i>: materials; methods; processes; correct technical terms</li> </ul>
	3.2 Prepare for and contribute to formal discussions of ideas and opinions	<ul style="list-style-type: none"> <li>□ <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</li> </ul>

### Delivery

The tutor may find that beginning with practical experimentation with different materials and colour, while giving theoretical guidance, is a good way to introduce the unit to learners. They can then bring in work from artists, contemporary and historic, to show what they have done with the materials to bring about varying effects. The tutor needs to introduce learners to basic colour theory such as colour and tone. Learners should be shown how to mix and use colour, tones, tints, shades, as well as primary, secondary, tertiary and complementary colours. Learners will develop their skills in colour mixing by carrying out a series of tasks or working from simple projects or subjects. It is worth structuring some timed practical exercises – getting learners to log the time spent on the work – as this gives an understanding of duration. 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.

Inspiration can come from 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 inspiration on ways of using paint techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

Learners will need direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work; in folders, sketchbooks and on presentation sheets. It is recommended that, unless learners shows evidence of having the ability for a self-led project that focus should be aided by the introduction of a theme, or a creative brief, to give learners structure. Topics such as natural forms, mechanical structures, movement can be explored. Alternatively, a subject could be decided on in negotiation between learners and tutor, or through group discussion. The tutor can use the chosen theme as a starting point for learners to collect a range of appropriate contextual material and possible sources for observational studies such as shells, seed pods, lamps and lights. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Although the majority of learners' work will be carried out in a studio environment, it will be helpful to visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other artists to inform and inspire their own work. When looking at the work of others learners should find out about; who made the work, why they made the work, who it was made for, where and when the work was made, how the work was made and what it is made from.

The emphasis should be on practical exploration, on learning about the different characteristics of media and materials and the effects that can be achieved through using different methods and processes. Learners should be encouraged to try out a variety of paint methods and materials, and where appropriate combine media to achieve creative and original outcomes. If ICT is available it can be used for preliminary work, using scanners to create vector drawing so colour can be added. In this way learners can get an idea of how colour and composition work before they attempt to translate their idea to larger scale.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of painting media and materials and their associated techniques and processes. Demonstrations of techniques will entertain, encourage and inspire. As learners progress through the unit experimentation with media and scale should be encouraged. Each medium and material has its own set of rules and methods for use so learners will need to employ the correct techniques for using the media they choose to work with. Learners also need to be able to select and use suitable painting materials, techniques and processes appropriate to the task and suitable for their intended outcome.

Learners will also need to comment on the progress of their work, for example what they feel has worked well and why. Records should relate directly to methods and processes learners use in their work, rather than being a theoretical exercise. As an alternative to having a written report learners could be encouraged to talk about their work, either on a one-to-one basis or as part of a group discussion. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

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?'

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks for example working in groups on a timed large scale colour study as a skill building exercise to be discussed at its end. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit.

Group discussions and presentation of work to the peer group and others will have great value. 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.

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

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.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Learners will need a session on basic colour theory such as colour and tone.

Learners are taught how to mix and use colour, tones, tints, shades etc. as well as primary secondary, tertiary and complementary colours. Learners will develop their skills in colour mixing by carrying out a series of tasks or working from simple projects or subjects.

Learners discuss their work and ideas with their tutor and also as a group to decide which of their painting studies have been the most successful, where improvements could be made etc.

Learners move on to develop an understanding of painting methods and techniques. They will look at both traditional and non-traditional methods. Through experimentation, learners will begin to understand the creative potential of the media and methods available. Examples could include: dry brush, washes, wet on wet, scumbling, glazing, wax resist, ink and wash, dabbing, splattering, blending.

Learners look at the work of other artists and designers and learn how they can use similar techniques and ideas in their own work. They should develop their research from learning outcome 1 into more than two pieces of work. Experimenting with different sizes of surfaces is a good exercise.

Learners discuss their work and ideas with their tutor and also as a group to decide which painting techniques have been the most successful, where improvements could be made etc.

For learning outcome 3 learners' investigations will be discussed, and they will present their findings.

Evidence for this unit will be work produced through a series of practical exercises, samples, studies, experiments. The paintings will show how ideas have been developed using suitable media and techniques. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

At the end of the unit, learners present their favourite 3 pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

## 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 made in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

Formal elements must be identified in learners' own work to address criterion 1.1. 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.

For 1.2 learners will show evidence of 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, preliminary paintings or photographs. All other sources are secondary. For example, learners might first draw, paint or 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.

In addressing 1.3 aims will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional 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 three types of 2D materials, techniques and processes, showing some development and understanding from the initial trial stage. Four painting on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated, one of which needs to be A1 size or over. 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 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.

For criterion 2.3 learners will need to 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, or come 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 an 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. 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

### Books

Acton M – *Learning to Look at Paintings* (Routledge, 2008) ISBN 9780415435185

Cumming R – *Art (Eyewitness Companions)* (Dorling Kindersley, January 2006) ISBN 9781405310543

Gair A and Sidaway I – *How to Paint: A Complete Step-by-step for Beginners Covering Watercolours, Acrylics and Oils* (New Holland Publishers Ltd, 2006) ISBN 9781845370534

Koster T and Roper L – *50 Artists You Should Know: From Giotto to Warhol* (Prestel, 2006) ISBN 9783791337166 (from the *50 you should know* series)

Little S – *Isms: Understanding Art* (A&C Black Publishers Ltd, 2004) ISBN 9780713670110

Winser K – *GCSE Bitesize: Art and Design (Bitesize GCSE)* (BBC Active, 2005) ISBN 9780563515593

### Websites

[www.artcyclopedia.com/index.html](http://www.artcyclopedia.com/index.html)

[www.bbc.co.uk/arts](http://www.bbc.co.uk/arts)

[www.eduweb.com/insideart/index.html](http://www.eduweb.com/insideart/index.html)

[www.iamanartist.ie/index.aspx](http://www.iamanartist.ie/index.aspx)

[www.teachingideas.co.uk/art/contents.htm](http://www.teachingideas.co.uk/art/contents.htm)