

## Higher National Unit specification

### General information for centres

**Unit title:** Life Painting: Introduction

**Unit code:** F1TC 34

**Unit purpose:** This Unit is designed to develop candidates' knowledge and skills of the processes and techniques of painting the human figure. Candidates will carry out research that will inform their painting of the human form, explore a range of techniques applied to the painting of the human figure and use knowledge and skills gained to produce paintings from the life model.

On completion of the Unit the candidate should be able to:

- 1 Research figure/life painting styles.
- 2 Use a variety of painting techniques to render the human figure from a live model.

**Credit points and level:** 1 HN credit at SCQF level 7: (8 SCQF credit points at SCQF level 7\*)

*\*SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

**Recommended prior knowledge and skills:** Access to this Unit is at the discretion of the centre. It would be beneficial the candidate had either experience of drawing the human figure or, for example, Life drawing Unit/s at SCQF level 6 or 7, or similar qualifications or experience.

**Core Skills:** There are opportunities to develop the Core Skill of Problem Solving at SCQF Level 6 in this Unit, and the Core Skills of IT and Communication in this Unit although there is no automatic certification of Core Skills or Core Skills components.

## **General information for centres (cont)**

**Context for delivery:** If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes.

### **Assessment:**

Outcome 1 is assessed by research evidence.

Outcome 2 is assessed by exploratory studies.

Assessment may be linked to other Units if it is incorporated as part of an integrated project. An assessment matrix should be used to ensure that all Knowledge and Skills and all Outcomes are achieved in full.

To ensure the reliability and authenticity of evidence, candidates may be required to produce examples of assessment evidence whilst working under tutor supervision.

## **Higher National Unit specification: statement of standards**

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The sections of the Unit stating the Outcomes, Knowledge and/or Skills, and Evidence Requirements are mandatory.

Where evidence for Outcomes is assessed on a sample basis, the whole of the content listed in the Knowledge and/or Skills section must be taught and available for assessment. Candidates should not know in advance the items on which they will be assessed and different items should be sampled on each assessment occasion.

### **Outcome 1**

Research figure/life painting styles.

#### **Knowledge and/or skills**

- ◆ Research skills
- ◆ Life painting techniques
- ◆ Life painting styles/genres
- ◆ Visual analysis

#### **Evidence Requirements**

Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can:

- ◆ Present examples of a variety of figure/life painting styles
- ◆ Visually analyse examples of artists' use of colour, texture, tone, form and composition, paint technique, medium, substrate, style and/or movement

Evidence may be presented in any suitable format.

#### **Assessment guidelines**

This Outcome should be assessed prior to candidates undertaking work for Outcome 2.

Higher National Unit specification: statement of standards (cont)

**Unit title:** Life Painting: Introduction

## **Outcome 2**

Use a variety of painting techniques to render the human figure from a live model

### **Knowledge and/or skills**

- ◆ Proportions of the human figure
- ◆ Structure and articulation of the human figure
- ◆ Composition and scale
- ◆ Media
- ◆ Substrates
- ◆ Colour
- ◆ Texture
- ◆ Tone

### **Evidence Requirements**

Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing they can:

- ◆ Produce painted sketches that are observed from life models in both clothed and unclothed models in a variety of poses
- ◆ Explore a variety painting techniques
- ◆ Produce painted studies that show an understanding of the proportion, structure and scale of the human form
- ◆ Demonstrate understanding of the use of colour, texture and tone when depicting the human form

Evidence should be presented as exploratory painted studies.

### **Assessment guidelines**

Candidates should be encouraged to explore a wide variety of media, materials and styles, producing a body of work from which the final assessment evidence should be drawn.

## Administrative Information

**Unit code:** F1TC 34  
**Unit title:** Life Painting: Introduction  
**Superclass category:** JB  
**Original date of publication:** August 2007  
**Version:** 01

### History of changes:

Version	Description of change	Date

**Source:** SQA

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## Higher National Unit specification: support notes

### Unit title: Life Painting: Introduction

This part of the Unit specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

### Guidance on the content and context for this Unit

This Unit is designed to explore and develop skills in painting the human form from a live model. It is intended to enable candidates to develop the knowledge and skills required to paint both the clothed and unclothed human figure and to gain competence in the observation and depiction of the human figure. Through observation candidates will also acquire knowledge of basic anatomy and human structure.

Experimentation with materials, techniques and grounds should be encouraged; candidates should demonstrate successful rendering of the human form, and competent application of painting skills. Knowledge and understanding of the human form should be evident in candidates' paintings.

Tutors may offer notes and lectures that provide appropriate course-specific information to candidates. Study of the skeleton, and of anatomy is advised as part of the necessary underpinning knowledge for the Unit.

Poses could be chosen by candidates or tutors and could include both studio and informal poses. A variety of models, posed positions and lighting conditions, should be provided. The length of pose should be varied to encourage different painting approaches and candidates should also produce work of varying sizes.

### Guidance on the delivery and assessment of this Unit

This Unit has been developed as part of the HNC/HND Art and Design Group Awards. It is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes. Opportunities may be taken to link or integrate with other aspects of the course and a thematic approach adopted for both delivery and assessment.

In **Outcome 1**, candidates should collect and analyse/evaluate examples of life/figure painting from different periods/genres/styles. This can be done through library research, internet, and gallery visits as appropriate. Candidates must provide evidence of analysis of the artists' working methods and practice.

All research evidence should be presented and collated for assessment and should contain commentary in the form of annotations that analyses the use of visual elements, techniques and styles. Alternatively an oral description could be given by the candidate and recorded as responses on a checklist, or recorded digitally.

If a group project approach was used for this Outcome, this could be assessed by individual candidate analysis of examples in a group discussion. The group discussion should be recorded.

## Higher National Unit specification: support notes

### Unit title: Life Painting: Introduction

In **Outcome 2**, the tutor could give demonstrations of the application of paint techniques. Candidates should make a series of painted studies from live models and explore a wide variety of techniques which may include washes, wet-in-wet, resist techniques, glazing or, impasto. The use of a range of media, both singly and in combination, should be encouraged. A variety of poses should be explored ideally using both male and female models.

Painted studies may be from life models posed formally in the studio, from observation of people in everyday situations or of people who are asked to pose informally.

#### *Opportunities for developing Core Skills*

Elements of the Core Skill of Problem Solving should be naturally developed and enhanced as candidates undertake the practical work for the Unit. Candidates have to produce developmental drawings, painted sketches and paintings which experiment with painting media. As they select and develop concepts which display individual and expressive response they must use a variety of painting media and techniques to produce original work.

Researching and assessing the importance of all factors impacting on the interpretation of a brief including budget and time considerations will involve a high level of critical thinking and creativity. They must consider and select media, methods and techniques before applying knowledge and understanding to produce and present a creative product. Candidates will benefit from constructive group discussion and peer review to reinforce on going analytical and evaluative approaches to problem solving in working practice.

In gathering and collating assessment evidence for Outcome 1 there may be additional opportunities for candidates to develop and/or consolidate written and or oral communication and IT Skills.

### Open learning

The practical nature of parts of this Unit would make it difficult to deliver via open learning. Although parts of this Unit could be delivered by distance learning, it would require a considerable degree of planning by the centre to ensure the sufficiency and authenticity of candidate evidence.

For further information and advice please refer to the SQA document *Assessment and Quality Assurance for Open and Distance Learning* which is available on SQA's website: [www.sqa.org.uk](http://www.sqa.org.uk).

### Candidates with disabilities and/or additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* ([www.sqa.org.uk](http://www.sqa.org.uk)).

## General information for candidates

### Unit title: Life Painting: Introduction

This Unit will develop your knowledge and skills in representing the human figure using painted media. Throughout the Unit you will investigate a range of styles and approaches, explore a variety of painting techniques.

For **Outcome 1**, you will research the work of artists who have produced paintings of the human figure. This research should inform and inspire your practical work in the rest of the Unit.

In **Outcome 2**, you will explore media and techniques and produce a variety of painted studies of varying sizes.

You will be asked to keep all of the work that you produce and present a selection for final assessment.

The Unit may also provide you with opportunities to develop a number of Core Skills, which could include Problem Solving (Planning and Organising, Critical Thinking), oral/written Communication, and IT skills.