



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUVPAI401A Experiment with techniques to produce paintings**

**Release: 1**

## CUVPAI401A Experiment with techniques to produce paintings

### Modification History

Version	Comments
CUVPAI401A	This version first released with <i>CUV11 Visual Arts, Craft and Design Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to proactively experiment and innovate with various painting techniques and ideas to develop an individual style or voice.

### Application of the Unit

People with a command of painting techniques apply the skills and knowledge in this unit. They may produce work at a pre-professional level for sale in a range of outlets, such as markets and fairs.

At this level, work is undertaken independently with supervision and guidance as required.

### Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

### Pre-Requisites

Not applicable.

### Employability Skills Information

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>

## Elements and Performance Criteria

1. Develop proficiency with a range of painting techniques and media	<p>1.1 Evaluate the potential for new approaches to <i>painting</i> based on capabilities of <i>techniques</i> already used</p> <p>1.2 Adapt or introduce new <i>tools, equipment</i> and <i>materials</i> to achieve different effects</p> <p>1.3 Extend the capabilities of painting techniques through experimentation</p> <p>1.4 Take account of the <i>safety and sustainability</i> considerations for different techniques and media</p>
2. Develop ideas for paintings	<p>2.1 Articulate creative and other goals for painting work</p> <p>2.2 <i>Research</i>, adapt and use relevant <i>ideas</i> and approaches from other practitioners with consideration of <i>intellectual property requirements</i></p> <p>2.3 Apply knowledge of different painting techniques to inform ideas</p> <p>2.4 Allow techniques and ideas to work together to inform each other</p> <p>2.5 Consider the <i>professional potential</i> and <i>other criteria</i> for work when developing ideas</p> <p>2.6 <i>Refine</i> and confirm ideas based on experimentation, research and collaboration with others</p>
3. Organise painting resources	<p>3.1 Assess specific resource requirements for the chosen work</p> <p>3.2 Research and access potential <i>sources of supply</i> for painting resources</p> <p>3.3 Evaluate <i>cost and other constraints</i> that impact on the development of work</p> <p>3.4 Evaluate and respond to <i>presentation considerations</i> for finished paintings</p> <p>3.5 Set up or coordinate resource requirements according to safety and other workplace requirements</p>
4. Create finished paintings	<p>4.1 Create paintings, using techniques and media selected from research and experimentation</p> <p>4.2 Review and refine ideas and approaches based on ongoing experience with the production of work</p> <p>4.3 Use safe and sustainable work practices throughout the production of paintings</p> <p>4.4 Document and record the development of the work and the</p>

	research and ideas that inform it
5. Evaluate own painting work	<p>5.1 Reflect on own work in terms of conceptual development and technical execution</p> <p>5.2 Identify areas for future improvement especially in terms of own skill development</p> <p>5.3 Discuss completed work with others and respond positively to feedback</p>

## Required Skills and Knowledge

*This section describes the skills and knowledge required for this unit.*

### Required skills

- communication skills to:
  - discuss ideas and techniques in own work
  - create a record of the painting work
- initiative and enterprise skills to:
  - experiment with painting techniques to enhance final paintings
  - apply critical thinking and analytical skills when developing ideas for paintings
- learning skills to:
  - refine and improve a range of techniques
  - evaluate quality of own work and identify ways to enhance own practice
- literacy skills to undertake research about the work of other painters and other arts practitioners
- numeracy skills to:
  - evaluate resource costs
  - calculate material requirements
- planning and organising skills to plan work tasks and resources
- problem-solving skills to identify and resolve technical and conceptual issues in painting work
- technology skills to use the internet as a research tool.

### Required knowledge

- role of experimentation in developing and refining ideas for painting and how this relates to the development of an individual style or voice
- ways to adapt, extend and combine the capabilities of a wide range of painting materials and techniques
- physical properties and capabilities of an extended range of materials and tools used in painting
- characteristics of different materials under different treatments and the potential of these characteristics to achieve different effects
- elements and principles of design and how they may be used, adapted and challenged in painting work
- research methodologies used by artists
- historical and theoretical contexts for painting and how they may be used to inform individual practice
- sources of raw, part-processed and processed painting materials
- sources of other resources needed in a professional painting practice
- intellectual property issues and legislation to be considered by independent arts practitioners
- sustainability considerations for the professional operation of a painting practice
- OHS requirements for the set-up and operation of a painting work space.

## Evidence Guide

*The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• develop ideas and techniques through a process of research and experimentation</li> <li>• produce multiple finished paintings or a single major work that demonstrate a command of techniques</li> <li>• apply knowledge of painting techniques, equipment and materials and the ways they may be adapted and combined.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• equipment, materials and tools used to produce paintings.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• evaluation of technical execution of work pieces produced by the candidate</li> <li>• direct observation of painting in progress, including exploration of, and experimentation with, techniques</li> <li>• questioning and discussion about candidate's intentions and the work outcome</li> <li>• review of portfolios of evidence</li> <li>• review of third-party reports from experienced practitioners.</li> </ul> <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities, and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).</p>
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> <li>• CUVPRP401A Realise a creative project.</li> </ul>

## Range Statement

*The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.*

<p><b><i>Painting</i></b> may be in different genres and styles, including:</p>	<ul style="list-style-type: none"> <li>• genres:             <ul style="list-style-type: none"> <li>• everyday scenes (genre painting)</li> <li>• history</li> <li>• landscape</li> <li>• portraiture</li> <li>• still life</li> </ul> </li> <li>• styles:             <ul style="list-style-type: none"> <li>• encaustic</li> <li>• fresco</li> <li>• gouache</li> <li>• ink and wash</li> <li>• oil</li> <li>• panel</li> <li>• tempera</li> <li>• watercolour.</li> </ul> </li> </ul>
<p><b><i>Techniques</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• chiaroscuro</li> <li>• experimenting with:             <ul style="list-style-type: none"> <li>• application of a particular colour range and linear work to produce expressive paintings</li> <li>• linear marks of different intensity and character</li> <li>• paint application to produce tactile surface</li> <li>• use of a range of brushes to achieve different lines and strokes</li> <li>• use of colour and tone to create illusion of forms in space</li> <li>• use of positive and negative space</li> </ul> </li> <li>• fugato</li> <li>• graffito</li> <li>• layering using resist</li> <li>• monoprinting</li> <li>• scumbling</li> <li>• stencilling and masking</li> <li>• trompe l'oeil</li> </ul>



	<ul style="list-style-type: none"> <li>• variation in paint application.</li> </ul>
<b><i>Tools and equipment</i></b> may include:	<ul style="list-style-type: none"> <li>• brushes</li> <li>• cameras</li> <li>• computer and software applications</li> <li>• knives</li> <li>• photocopiers</li> <li>• printers</li> <li>• rags</li> <li>• rollers</li> <li>• scrapers</li> <li>• spatulas</li> <li>• sponges</li> <li>• spray painting equipment</li> <li>• sticks.</li> </ul>
<b><i>Materials</i></b> may include:	<ul style="list-style-type: none"> <li>• binders and extenders</li> <li>• encaustic</li> <li>• film</li> <li>• gesso and impasto</li> <li>• glues</li> <li>• inks</li> <li>• modelling paste</li> <li>• oil-based paints</li> <li>• tempera</li> <li>• water-based paints: <ul style="list-style-type: none"> <li>• acrylics</li> <li>• gouache</li> <li>• watercolour.</li> </ul> </li> </ul>
<b><i>Safety and sustainability considerations</i></b> may include:	<ul style="list-style-type: none"> <li>• federal, state and territory legislation, regulations and standards</li> <li>• personal protection</li> <li>• recycling</li> <li>• safe disposal of waste.</li> </ul>
<b><i>Research</i></b> may involve:	<ul style="list-style-type: none"> <li>• approaching individuals with relevant expertise</li> <li>• attending lectures and talks</li> <li>• conducting material and technical experiments and tests</li> <li>• searching the internet</li> <li>• seeking out information in books, journals, newspapers and catalogues</li> <li>• visiting exhibitions and museums.</li> </ul>
<b><i>Ideas</i></b> may be influenced by:	<ul style="list-style-type: none"> <li>• artistic aspirations</li> <li>• current capability with techniques</li> </ul>

	<ul style="list-style-type: none"> <li>• historical and theoretical contexts</li> <li>• subject matter or theme for the work, such as: <ul style="list-style-type: none"> <li>• built environment</li> <li>• land and place</li> <li>• natural world</li> <li>• political, cultural and social issues</li> <li>• the body</li> </ul> </li> <li>• spiritual concerns.</li> </ul>
<b>Intellectual property requirements</b> may relate to:	<ul style="list-style-type: none"> <li>• copyright</li> <li>• extent to which the work may be used</li> <li>• form of acknowledgement or credit</li> <li>• moral rights</li> <li>• procedures for seeking permission to use the work of others</li> <li>• protocols for the adaptation of work by others.</li> </ul>
<b>Professional potential</b> may relate to:	<ul style="list-style-type: none"> <li>• cost of production</li> <li>• existence of an established market</li> <li>• how to promote or sell the work</li> <li>• market trends</li> <li>• professional development.</li> </ul>
<b>Other criteria</b> may relate to:	<ul style="list-style-type: none"> <li>• client and user expectations</li> <li>• duration</li> <li>• environment in which paintings will be viewed</li> <li>• materials</li> <li>• quality of final product</li> <li>• techniques</li> <li>• timelines</li> <li>• tools.</li> </ul>
Process followed to <b>refine</b> ideas may include:	<ul style="list-style-type: none"> <li>• adjustment to subject matter or theme</li> <li>• adjustment to take account of elements and principles of design</li> <li>• adjustment to use extended capabilities of techniques.</li> </ul>
<b>Sources of supply</b> may include:	<ul style="list-style-type: none"> <li>• commercial outlets</li> <li>• found objects and materials</li> <li>• manufacturing or factory waste</li> <li>• nature.</li> </ul>
<b>Cost and other constraints</b> may relate to:	<ul style="list-style-type: none"> <li>• availability of materials and tools</li> <li>• budgeting</li> <li>• sponsorship</li> <li>• timeframe.</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>• availability of space</li> </ul>

<i>considerations</i> may include:	<ul style="list-style-type: none"><li>• cost</li><li>• practical considerations</li><li>• presentation context</li><li>• timeframe.</li></ul>
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## Unit Sector(s)

Visual communication – painting