

Course sample

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Painting 2

Finding Your Way



Level HE5 – 60 CATS

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Total time 600 hours

Approximate time in hours

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Finding Your Way

Getting Started



Stubbs, George (1724-1806) - "Whistlejacket", 1762, National Gallery, London, UK

"Art is not a thing; it is a way."

Elbert Hubbard



Rae, Barbara (b.1943) - Almonds, Ojen, © The Fleming-Wyfold Art Foundation

Getting started

Welcome to Painting 2: Finding Your Way. Your OCA Student Handbook should be able to answer most questions about this and all other OCA courses, so keep this to hand as you work through this course.

Your tutor

Your tutor is your main point of contact with OCA. Before you start work, make sure that you're clear about your tuition arrangements. The OCA tuition system is explained in some detail in your Student Handbook.

If you haven't already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example your painting experience so far, your reasons for starting this course and what you hope or expect to achieve from it. Email or post your profile to your tutor as soon as possible. This will help him or her understand how best to support you during the course.

You'll have five hours of tuition time – either face-to-face or distance tuition. Arrange with your tutor how you'll deal with any queries that arise between assignments. This could be by email, phone or post. You may agree, for instance, that you'll scan or photograph sketchbook images and upload them to the OCA website or a free website such as Flickr or Picassa in between tutorials, if you need your tutor to comment on something in particular, or if you have a problem that you need help with.

Send or show your tutor a cross-section of the work that you've done for each assignment in addition to the finished piece(s). For example, you could scan or photograph the relevant pages of your sketchbook and learning log and email them to your tutor and then post the final assignment piece(s) (or bring it to your face-to-face tutorial). Or you could post your learning log as an online blog on the OCA website so that your tutor can see how your work is developing between assignments. It's particularly important that your tutor sees regular evidence of your development if you're planning to have your work on this course formally assessed.

Make sure that you label any work that you send to your tutor with your name, student number and the assignment number. Your tutor will get back to you as soon as possible after receiving your assignment but this may take a little time. Continue with the course while you're waiting.

Tip

Make pencil notes on the back of all your work as it develops. This will enable your tutor to see immediately what thoughts and issues you've had with each piece of work.

Formal assessment

Read the section on assessment in your Student Handbook at an early stage in the course. Your Assessment and how to get qualified study guide gives more detailed information about assessment and accreditation.

For assessment you'll need to submit a cross-section of the work you've done on the course:

- At least ten, but not more than 12, paintings from the course projects. This must include work from the human figure and the painting(s) produced as part of your extended project. You should also include a broad sample of the preparatory work (notes, sketchbooks, etc.) for each painting.
- A reflective commentary (500–800 words) on your extended project.
- Your critical review (2,000 words) of a 20th or 21st century painter or movement.
- Your tutor's reports on assignments.
- Your learning log or blog url (see 'Your learning log' below).

Project and assignment work accounts for 80% of the assessment marks; the critical review and learning log work account for 10% each.

Your learning log

Your learning log is an integral part of this and every other OCA course. If you're new to OCA courses, read your Keeping sketchbooks and learning logs study guide for further information.

Use your learning log to record your progress through the course. Your learning log should contain:

- Your thoughts on the work you produce for each project
- Your reflections on the reading you do (magazines, books, exhibition catalogues, etc.) and the research you carry out• Your reactions to museum and gallery visits
- Your influences and sources of inspiration and how these relate to your own work
- Evidence of your developing awareness of the range and history of painting, especially contemporary painting
- Annotated images (postcards, pictures from catalogues, etc.)
- Your tutor's reports on assignments and your reactions to these.

The 'Check and log' section at the end of each part of the course is intended to prompt you to use your learning log.

Much of your preparatory work will be done in sketchbooks. Have plenty of these in different sizes. You'll need to show your sketchbook work to your tutor and it will form part of your assessment folio if you decide to have your work on this course formally assessed.

Plan ahead

This Level 2 course represents 600 hours of learning time. Allow around 20% of this time for reflection and learning log development. The course should take about a year to complete if you spend around 12 hours each week on it. This course guide assumes some prior experience of painting at Level 1.

Painting 2: Finding Your Way is divided into five parts, corresponding to the five course assignments. Each part of the course addresses a different aspect of painting and is separated into two or three projects. Within each project, you'll find information and advice, useful tips, research points and a series of exercises that will form the basis of the assignments that you'll send to your tutor. By the end of the course, you'll have produced up to 12 paintings, including the work you've done as part of your extended project.

Each part of the course should take about 120 hours to complete. Read through each part of the course in full before you start work on it so that you can decide how to divide this time

in a way that works effectively for you. The course guide gives approximate times for each exercise, but the time you spend will depend on how quickly you work, the time available to you, how easy or hard you find each exercise and how quickly you want to complete the course. Don't worry if you take more or less time than suggested provided that you're not getting too bogged down in a particular part of the course and that your tutor is happy with the work that you're producing. If it helps, draft a rough study plan and revisit this at the end of each part.

As with all OCA courses, these course materials are intended to be used flexibly but keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.



Bulley, Hugh - Bullock ploughing field, Private Collection

Visiting museums and art galleries

Looking at reproductions in books or in the internet will extend your knowledge of painting but there's no substitute for seeing the real thing. Not everyone will find the major collections easy to reach but make every effort to see important paintings in your area. Some may be in country houses which are open to the public, for example. Aim to see as many exhibitions as possible. These don't have to be big blockbusters. Exhibitions by local artists may reveal local subjects you hadn't noticed yourself, for instance.

Do your homework beforehand. Where possible, find out about the museum's collection or individual artists whose work will be on show. Take a sketchbook and notebook for recording your impressions. Once there, be selective about what you see. In a large gallery, it's all too easy to look at everything and see nothing.

Buy postcards or make your own drawings of exhibits that particularly interest or appeal to you. Annotate these as soon as possible, while things are still fresh in your mind. Stick your chosen images on a larger sheet of paper so that you can annotate them by putting explanatory notes (or drawings) around the edges. There may be things you wish to discover about a painting or an artist which can be added later. Store your annotated images in your learning log.

Resources

You'll find a list of **useful resources** for this course **on the OCA website**. Don't feel that you have to work your way through the reading list. It's simply there to start you off. Once you start reading in your chosen area, you'll almost certainly branch off in your own particular direction. Make sure that you note down any books you read – and your reactions to them – in your learning log.

Aims and outcomes of the course

Painting 2: Finding Your Way aims to introduce you to some new painting subjects and help you to explore in greater depth subjects that you've touched on previously – the human figure, in particular. By the end of the course, you'll have a portfolio of up to 12 completed paintings together with preparatory work, including an extended study on a topic of your choice.

The course aims to help you to achieve the following outcomes:

- Become more self-reliant as an artist and confidently express in painting your own attitudes to the visual world
- Carry out in-depth studies of the human figure
- Explore new subjects and approaches to painting, working in a variety of media (acrylics, oil, watercolour, collage)
- Increase your knowledge and understanding of important movements in painting, especially those of the 20th and 21st centuries
- Develop a critical vocabulary for the evaluation of your own and other artists' work

Keep your eye on this list as you work through the course. It's particularly important to make sure that you've achieved the intended outcomes of the course if you intend to have your work formally assessed.

You're now ready to start work on Part One of Painting 2: Finding Your Way.