

Annex G

TEMPLATE FOR NEW/CURRENT/REVISED COURSE CONTENT

Academic Year	2020/2021	Semester	2
Course Coordinator	Ching Chor Leng		
Course Code	AAA18H		
Course Title	Painting with Oil and Acrylics		
Pre-requisites	Nil		
No of AUs	3		
Contact Hours	39		
Proposal Date	10 March 2020		

Course Aims

This course aims to highlight the beauty and techniques that goes into completing a painting. While there is significant emphasis on practical hands-on exercises, the course also aims to develop the visual literacy and aesthetical sensibilities of students. At the end of the course you should be able to discerningly answer the question – “what makes a good painting?”

Intended Learning Outcomes (ILO)

By the end of this course, you should be able to:

1. Develop basic observational skills, to recognize and discern tones and form.
2. Have the ability to control and discern colour temperature; to be able to mix and match colours effectively.
3. Acquire painting techniques to express a variety of effects and emotions.
4. Develop a critical eye for aesthetics pertaining to art appreciation in general.

Course Content

1. Establishing fundamentals in painting and art making.
2. Controlling colours and temperature
3. Acrylic painting, starting from the very beginning.
4. Observation and application.
5. Acquiring basic skills of portraiture: learning from past master artists
6. To gain autonomy over the final outcome of the work

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/ Individual	Assessment Rubrics
1. CA1 Technique studies	1, 2, 3,	*Communication Creativity & Competence.	40%	Individual	Appendix G1
2. SA1 Still - Life	1, 2, 3, 4	*Communication, Character, Creativity & Competence.	30%	Individual	Appendix G1
3. SA2	1, 2, 3, 4	*Communication, Character,	30%	Individual	Appendix G1

Final portrait		Creativity & Competence.			
Total			100%		

Description of Assessment Components:

Continuous Assessment (CA1):

You are required to finish all assignments and hand up in a timely manner. (Appendix1)

Summative Assessment (SA1,2):

These are self-determined and explorative assignments that require prior discussions with the lecturer before execution.

Formative feedback

Written feedback will be given on each assignment during marking to highlight strengths and weaknesses. In addition, progress indicators will also inform you of your development stages. There will be one to one discussion during summative assignments and also cluster discussions during critique sessions.

Learning and Teaching approach

Approach	How does this approach support you in achieving the learning outcomes?
Inquiry-based learning	The course adopts a “Inquiry-based learning” approach, which focuses on investigating a series of open questions or problems. The objective of using this method is to encourage you to build meaning through our own work and to create solutions that support that own explorations. The lecturer will act as a facilitator to demonstrate and guide throughout the explorative process.
Creative Projects	By creating your own painting/s, you can apply learned concepts of painting to your own personal process of image making. You can demonstrate your ability to explore different methods and materials during the various in-class work times and through independent assignments.
Project Critique	You will be receiving feedback on your work through interactive class peer reviews. This will enable you to better evaluate your work and contribute constructive comments to the work of your peers.
Continuous Review	During studio time you will receive continuous discussion and formative feedback from your lecturer. This will help maintain a steady development in your creative work.

Reading and References

1. Arnheim, R. (1974). Art and Visual Perception: A Psychology of the Creative Eye. University of California Press.

2. Mateu-Mestre, M. (2010). Framed Ink: drawing and composition for visual storytellers. Design Studio Press.
3. Gurney, J. (2010). Color and light: A guide for the Realist painter (James Gurney Art). Andrews McMeel Publishing, LLC.
4. Gurney, J. (2009). Imaginative Realism: How to paint what doesn't exist (James Gurney Art). Andrews McMeel Publishing, LLC.
5. **Artist references for week 9:** Van Gogh, Rembrandt, George Seurat, Renoir, Francis Bacon, Lucian Freud, Pablo Picasso, Giuseppe Arcimboldo, Chuck Close, Roy Lichtenstein, Françoise Nielly, etc.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Course Instructors

Instructor	Office Location	Phone	Email
David Chan			davidchan@silentstudio.com

Planned Weekly Schedule

Week	Topic	ILO	Readings/ Activities
WEEK 1	COLOUR STUDIES – MIXING OF WATERCOLOUR <ol style="list-style-type: none"> Students are required to be sensitive to colour changes and to make sound choices in mixing and matching colour. 	1, 2	<ol style="list-style-type: none"> An introduction to basic colour studies Warm and cool colours, (controlling temperature through the use of complementary colours). Chromatic greys, analogous colours. Matching and colour range To create a colour chart and use it to match objects from nature. Introduction to Chromatic Greys and analogous browns By using primary colours in different temperatures, students are to mix their own grey hues to get different tones of grey and browns. <p>Deliverables:</p> <ol style="list-style-type: none"> To create a colour chart (**Bring a red apple for next lesson)
WEEK 2, 3	PAINTING 101 – ACRYLICS <ol style="list-style-type: none"> Students are to learn the 6 basic techniques of painting from respective master artists. To consider the relationship between colour and value through the use of warm and cool colours. 	1, 2, 3	<ol style="list-style-type: none"> Paint an apple in 6 different techniques To create 6 in warm colours and 6 in cool colours, using respective complementary colours for their shadows. 6 techniques of painting To learn 6 techniques of painting from different masters: <ul style="list-style-type: none"> George Seurat - Stippling James William Turner - wet on wet Ernest Waterflow - wet on dry Van Gogh - impasto Rembrandt - blending Francoise Nielly - knife painting <p>Deliverables:</p> <p>Technique studies on canvas/paper.</p>

WEEK 4, 5, 6, 7	STILL LIFE - Application <ol style="list-style-type: none"> 1. To utilize painting techniques on a realistic setup. 2. To learn how to use chiaroscuro effects to create drama and ambience. 3. To create cohesive and dynamic compositions that is interesting to the viewer. 	1, 2, 3, 4	<ol style="list-style-type: none"> 1. Painting of still life using techniques from previous weeks with reference to colour temperature and complementary shadings. 2. Planning and basic composition Basic composition studies; rule of the third, dynamic versus passive compositions, foreground mid-ground background, focus and symmetry. <p>Deliverables:</p> <ol style="list-style-type: none"> 1. Still life painting to be done on A3 pre-primed canvas
WEEK 9, 10	PLANNING FOR FINAL PROJECT – A HOMAGE TO THE MASTERS <ol style="list-style-type: none"> 1. To appreciate the balance and aesthetics of the human face. 2. To gain insights into the skills and thought processes of master artists. 3. To emulate and explore new ways of expressing portraiture. 	1, 2, 3	<ol style="list-style-type: none"> 1. Introduction to portraiture Understanding basic facial proportions and identifying important key features. To practice painting in grayscale using self-portrait, A4 size. 2. Introduction to oil painting Controlling viscosity, basic mixing and cleaning 3. Consider your approach from: <ul style="list-style-type: none"> • what would you like to reflect from this self-portrait? • What technique/s best reflects your identity • What colours work best for you? • What title would you name the work? <p>**Please note: While the final effect can be stylized the eventual portrait must still resemble the student.</p> <ol style="list-style-type: none"> 4. Analysis and application Students are required to analyze and experiment on an A4 canvas/acrylic sheet the techniques they would like to use before deciding on a final approach. Sketch and divide the selected image into 2-3 sections.

			<p>Deliverables:</p> <ol style="list-style-type: none"> 1 x A4 black and white half portrait study. 1 x A4 colour and technique study.
WEEK 11, 12	<p>FINAL PAINTING – MY MASTERPIECE</p> <ol style="list-style-type: none"> 1. To gain autonomy over the final outcome of the work. 2. Based on the student's sensibilities and his/her interest, the final painting should exhibit the personality and strengths of the painter. 	1, 2, 3, 4	<p>1. Choosing the size and composition Once the final technique and approach has been decided students have to purchase a canvas that best accentuates their painting composition.</p> <p>Desired outcomes:</p> <ol style="list-style-type: none"> 1. Students are required to express their concepts through the use of their own faces. 2. The face/s do not need to be realistic however it should still be recognizable in certain aspects. 3. There is no size limit. 4. A title is required to sum up the intention of the artist. <p>Deliverables:</p> <ol style="list-style-type: none"> 1. Final oil painting (**Bring black and white studies and colour studies for assessment in week 13)
WEEK 13	COMPLETION AND CRITIQUE		<ol style="list-style-type: none"> 1. Final touch-ups Students will be given 90 mins to touch up and complete their self-portraits before displaying the final work together with their 2 studies (b/w & colour study) done in previous weeks. 2. Critique and peer review Assessment will be done during the final hour, students can collect their paintings after that.