

## COURSE CONTENT

<b>Course Code</b>	DA1000
<b>Course Title</b>	Thinking and Communicating Visually I
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This course is designed to provide a lab-based environment for you to explore and develop creative thinking methodologies through focused observational drawing. Drawing skills and art making processes will be acquired and viewed as a developmental process to generate, record and communicate ideas. The course proceeds from an investigational perspective that encourages analysis of problems and personal inquiry as you develop vocabulary, technical skills, and critical awareness necessary for establishing a base for creative visual thinking.

### **Intended Learning Outcomes (ILO)**

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

1. Define and recognise the basic elements of art.
2. Draw using perceptual and conceptual drawing skills utilizing the rules of perspective and the basic elements of art to demonstrate ideas.
3. Apply basic elements of art to the sketch as a developmental process to explore and capture ideas.
4. Critically analyse a drawing as a communication tool conveying a desired idea.
5. Critique your own and your peers' drawn visual communication in a clear and constructive manner.

### **Course Content**

The subject will be conducted in a studio-classroom.

Teaching methods will consist of a short lecture/presentations and demonstrations presented each class, followed by drawing and art-making exercises that reflect the concepts introduced in the lecture.

Throughout each class there will be individual and/or group critiques. Some of the classwork will require the students to work outside at special architectural spaces, landscapes and field trip sites.

Course content includes:

- Introduction to materials:
  - Charcoal
  - Graphite

Chinese Ink

Charcoal paper

- Introduction to the Elements of Art
  - Line
  - Tone
  - Shape
  - Texture
  - Form
- Introduction to 1 and 2 point perspective
- Introduction to the sketch as a developmental process
- Translating ideas to pictures
- Introduction to Figure Drawing
  - Line of Action
  - Gesture drawing
  - Angles and Proportions
  - Anatomical Drawing
- Introduction to Volume
  - Sculpting the figure in space
- Introduction to the properties of Light
  - Still life drawing with tone
  - Night drawing
  - Drawing the figure in space with tone
- Elements of Composition & Design with perceptual painting
  - Activating the picture plane
  - Balancing the picture plane
  - Textures and patterns
  - Balance, contrast, emphasis, Rhythm
- Figure in Space
- Ideas translated to concepts of drawing

**Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> Line drawing Perspective drawing Objects in space Use of the sketch Figure drawing Figure sculpting Figure in space Figure in space Ideas translated to concepts of drawing	1,2,3,4	--	50	Individual
<b>Final Project:</b> Non-representational painting	1,2,3,4	--	30	Individual

<b>Continuous Assessment: Participation</b>	5	--	20	Individual
Total			100%	

## Reading and References

### On Line Journals:

Tracey Drawing and Visualization research <http://www.lboro.ac.uk/microsites/sota/tracey/journal/>

Painting Perceptions: <http://paintingperceptions.com/>

New York Art Critic David Cohen's site: Artcritical <http://www.artcritical.com/>

New York Times : <https://www.nytimes.com/section/arts>

The Jakarta Post : Arts-Culture <http://www.thejakartapost.com/life/arts-culture>

### Gallery Websites

Cheim & Read Gallery <http://www.cheimread.com/>

David Zwirner Gallery <https://www.davidzwirner.com/>

Saatchi Gallery <http://www.saatchigallery.com/>

1. *Audette, Anna Held*. 100 Creative Drawing Ideas, Outstanding Teachers Share the exercises they use to bring out the Best in Students
2. *Chaet, Bernard*. The Art of Drawing
3. *Goldstein, Nathan*. The Art of Responsive Drawing
4. *Hale, Robert Beverly*. Drawing lessons from the Great Masters
5. *Smagula, Howard J*. Creative Drawing

### Artists to consider:

AD Pirous	Fairfield Porter	Rackstraw Downs
Albert Pynkham Ryder	Frank Auerbach	Rosemarie Beck
Alex Katz	Georges De LA Tour	S. Sudjojono
Alfred Leslie	Jack Beal	Sophie Calle
Alice Neel	Janet Fish	Stanley Spencer
Andrew Wyeth	Jenny Saville	Sutjpto Adi
Balthus	Joe Shannon	Suzanne Coffey
Barli Sasmitawinata	Kara Walker	Tal R
Cecily Brown	Lennart Anderson	Tamara De Limpika
Chris Ofili	Lucian Freud	Terry Winter
Chuck Close	Manet	Utamaro
Claudio Bravo	Morandi	Van Gogh
Dana Schultz	Nasirun	Vincent Desiderio
David Hockney	Nyoman Masriadi	Widayat
Entang Wiharso	Paula Rego	
Euan Uglow	Philip Pearlstein	

## 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.

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## **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.

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## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to the course What is visual thinking? Why are engineers learning to draw? What is an art portfolio? Introduction to identifying the elements of art	1	Introductory <b>Lecture</b> <b>In-class exercise</b> blind contour drawings <b>In-class exercise</b> Relationship of Mark-making to Music <b>In-class exercise</b> Relationship of marks to touch and texture
2	Negative and positive space Relative Positioning Measuring Angles Composition awareness: What is the picture plane?	1,2,	<b>Lectures</b> <b>In-class exercise</b> Still life exercise of negative and positive shape with ink <b>Lecture on</b> measuring angles and Relative positioning <b>In-class exercise</b> Still life exercise-drawing point to point, finding angles and relationships between space and objects.
3	Perspective Composition: Horizon line, edges of the picture plane	1,2,	<b>Lecture on</b> Perspective <b>In-class exercise</b> Drawing boxes using rulers 1 & 2-point perspective <b>In-class exercise</b> Drawing landscape of road outside school building using 1 & 2-point perspective
4	Applying perspective creating the illusion of depth and space  together with interpretation of form	1,2,3 Field trip Gardens by the Bay	<b>In-class exercise:</b> making compositional decisions, including 2-point perspective and at least 4 different textures simplified into marks
5	Tone: Properties of light how light and dark are applied and manipulated to create the illusion of volume, space and form shadow shapes, value relationships reflective light, cast shadows	1,2,3,4,5	<b>In-class Drawing demonstration:</b> Tone: Properties of light <b>In-class exercise</b> still life drawing without lines only tone/ interior drawing without line only tone

6	<p>1<sup>st</sup> Model</p> <p>Line of action</p> <p>Measuring the angle of the pelvis &amp; angle of the shoulders &amp; angle of the feet</p> <p>Balance, weight</p> <p>Introduction to the developmental process of the sketch</p>	<p>1,2,3,4</p> <p>Homework</p>	<p><b>In-class Drawing demonstrations:</b></p> <p>Line of action, linear gesture drawings, mass gesture drawings</p> <p><b>In-class exercise</b> Gesture drawings: Mass and Linear drawings</p>
7	<p>2<sup>nd</sup> Model</p> <p>Review: Line of action</p> <p>Measuring the angle of the pelvis &amp; angle of the shoulders &amp; angle of the feet</p> <p>Proportions: Measuring by angles, measuring by heads</p>	<p>1,2,5</p>	<p><b>In-class exercise:</b> Gesture drawing warm-up, longer drawings of the figure</p> <p><b>Drawing demonstrations-</b> how to make measurements</p>
8	<p>Volume- tone</p> <p>3<sup>rd</sup> Model</p> <p>Foreshortening</p> <p>Drawing landmarks: Muscles of the torso</p>	<p>1,2,3,4,5</p> <p>Homework</p>	<p><b>In-class Drawing demonstrations:</b></p> <p>drawing on toned paper, erasing out light</p> <p><b>In-class exercise:</b> drawing on toned paper, erasing out light</p>
9	<p>Dragon Kiln sculpting the figure</p> <p>4<sup>th</sup> Model</p> <p>Volume Proportions</p>	<p>1,2,4,5</p>	<p><b>In-class Drawing demonstrations:</b></p> <p>Demonstration of sculpting techniques, basic shapes to detailed forms-how begin sculpting the figure</p>
10	<p>Nightscares: Class meets at night</p> <p>Simplification of form</p> <p>Simplification of tone</p>	<p>1,2,3,4,5</p> <p>Homework</p>	<p><b>In-class Drawing:</b> Nightscape</p>
11	<p>2 models: Compositional decisions, tone, gesture</p> <p>Balance, texture, pattern (repetition), rhythm</p> <p>Edges of picture plane</p>	<p>1,2,3,4,5</p>	<p><b>In-class Drawing:</b></p> <p>Long drawings composed with 2 figures, cropping, compositional decision</p>
12	<p>2 models: Compositional decisions, tone, gesture</p> <p>Balance, texture, pattern (repetition), rhythm</p> <p>Edges of picture plane</p>	<p>1,2,3,4,5</p>	<p><b>In-class Drawing:</b></p> <p>Long drawings composed with 2 figures, cropping, compositional decision</p>

13	Final Critique	4,5	<b>In Class Exercise: Group Critique</b>
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