

## COURSE CONTENT

<b>Course Code</b>	DA2002
<b>Course Title</b>	Thinking and Communicating Visually II
<b>Pre-requisites</b>	DA1000 Thinking and Communicating Visually I
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

In this introductory, practice-based workshop course, you will explore the fundamental aspects of two-dimensional design and colour theory. The main emphasis will be on developing an understanding of the visual language of design through paper-based experimentation with a range of techniques. You will learn about visual elements of design, principles of visual organization and composition planning. Analytical and critical thinking skills will be developed through lectures, workshops, making and critique sessions. This course provides foundation skills for further visual communication study.

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

Upon successful completion of the course the student will be able to:

1. Identify the construction of a visual composition through the relationships between the elements of art and design.
2. Develop strategies and concepts using principles of design and colour theory.
3. Apply practical hand-based skills using diverse media to produce a work of art.
4. Present and communicate a variety of strategies to evaluate creative problem-solving process to arrive at a final artwork.
5. Evaluate and critique works of art during presentations/critique sessions by using art terminology.

### **Course Content**

The course is conducted in a studio classroom. You will work in a shared interactive space, with continual contact with the instructor, who will provide frequent discussion and critique. You will contribute to group presentations and critiques.

You will begin with learning design and colour theory, and by the end of the course you will have experienced several different 2D making processes.

#### **Course content includes:**

Introduction to the Principals of Design:

Identifying design elements: Emphasis, Harmony,

Unity, Opposition, Balance, Variety, Depth, Repetition, over lapping, importance of negative space

Dominance, Sequential hierarchy in design.

Introduction to Colour Theory

Colour Harmonies and Colour Schemes

Colour wheel, Joseph Albers, Matisse

Creating space/depth with colour

Atmospheric perspective, cool and warm colours

Introduction to the Properties of Light

The relationship between light and colour and light and emotion Light and composition, night light

Introduction to Printmaking

Lino-cut

Etching

Introduction to water-based Painting

Gouche

Watercolours

Acrylic

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment All artworks	1,2,3,4	N.A	40	Individual
Final Project:	1,2,3,4	N.A	40	Individual
Continuous Assessment: Participation	5	N.A	20	Individual
<b>Total</b>			100%	

**Reading and References**

1. Miller, Abbott. *Design and Content*
2. Raby, Fiona and Anthony Dunne *Speculative Everything, Design, Fiction, and Social Dreaming*
3. Yee, Joyce. Emma Jefferies, Lauren Tan *Design Transitions*

**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.

### 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.

\* The teacher will sense the pace of the class; some assignments may take longer or shorter than predicted

Week	Topic	Course LO	Readings/ Activities
1	Principals of Design Through analysis of a variety of paintings	1,2,3	<p><b>Introductory Lecture</b></p> <p><b>In-class discussion</b></p> <p>Identifying design elements: Emphasis, Harmony, Unity, Opposition, Balance, Variety, Depth, Repetition, over lapping, importance of negative space,</p> <p><b>In-class activity</b></p> <p>60 sec warm up drawings</p> <p><b>Assigned Project 1a:</b></p> <ol style="list-style-type: none"> <li>1. Black &amp; White Grid paper-cut narrative using 9 design principals</li> </ol>
2	Principals of Design Through analysis of a variety of artists works	1,2,3	<p><b>Lectures</b> Dominance, Sequential hierarchy in design.</p> <p><b>Presentation of Black &amp; White Grid paper-cut narrative.</b></p> <p>Critique and feedback.</p>

3-4	Colour theory, Colour relationships Through analysis of a variety of paintings	1,2,3	<p><b>Lectures on:</b> Colour Harmonies and Colour Schemes Colour wheel, Joseph Albers, Matisse Creating space/depth with colour Atmospheric perspective, cool and warm colours</p> <p><b>Assigned Projects</b> <b>Project 2: josef Albers colour exercises</b> <b>Project 3: Creating still life in colour with paper cut</b> <b>Project consultation</b> during interactive share classroom. <b>Project Critique</b> at end presentation of project</p>
5	The role of light Through analysis of a variety of paintings and photographs	1, 2, 3, 4,	<p><b>Lectures on:</b> The relationship between light and colour and light and emotion.</p> <p><b>In-class exercise &amp; Assigned Project</b> night paintings or painting in different light conditions.</p> <p><b>Continuous review</b> critique while making</p>
6	Review and discussion in front of live artworks: class trip to National Gallery or Tyler Print, teachers choice	4,5	<p><b>Lectures on in gallery:</b> Perception of Figure and Form Comparing Kandinsky, Wu Guangzhong &amp; Jackson Pollack with “National Language Class” by Chua Mia Tee Movement, balance &amp; figure/ground relationships Viewing wood cuts and lino cuts at Nat’ Gallery</p> <p><b>In-class exercise</b> Giving responses to the live artwork discussing visual form of abstraction and representation</p>
7	Experimental mono-prints	1,2,3,4, 5	<p><b>In-class discussion:</b> creating space with colour, position, overlapping</p> <p><b>In-class exercise:</b> abstract prints with found objects</p>
8	Lino-cut techniques	1,2,3,4, 5,	<p><b>Class demonstrations</b> in cutting and transferring drawing to lino block. Inking plate</p> <p><b>In-class exercise &amp; Assigned Project</b> 1st lino-cut, Printing lino cut</p>
9-10	Lino-cut techniques with multi-colour prints	1,2,3,4, 5,	<p><b>In-class exercise &amp; Assigned Project</b> 2<sup>nd</sup> colour lino cut</p>
11-12	Teachers choice of medium	1,2,3,4, 5,	<p><b>In-class presentation of lino-cuts and discussion</b></p> <p><b>In-class exercise &amp; Assigned Project</b> <b>Final piece</b></p>

13	Review and presentation of final assignment	4,5	<b>In-class discussion of final pieces</b> application of design principals and colour theory
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