



**UNIVERSITI TEKNOLOGI MARA**

**FET672: PAINTING DIMENSION ART AND INDIVIDUAL PRACTICES (PILIHAN MAJOR)**

<b>Course Name (English)</b>	PAINTING DIMENSION ART AND INDIVIDUAL PRACTICES (PILIHAN MAJOR) <b>APPROVED</b>
<b>Course Code</b>	FET672
<b>MQF Credit</b>	4
<b>Course Description</b>	Painting Dimension IV is the synthesis of previous researches and studies from semester 03 until 06. Permanent adoption of theoretical concept in elucidating students' artistic statement becomes the underlying emphasis in determining the students' final studio projects.
<b>Transferable Skills</b>	Demonstrate ability to apply creative, imaginative and innovative thinking and ideas to problem-solving.
<b>Teaching Methodologies</b>	Lectures, Studio, Discussion
<b>CLO</b>	<p>CLO1 Integrate the formulation to analyze the problem using scientific skills in developing problem statement in the discipline through the understanding of art and individual practices</p> <p>CLO2 Construct systematically base on guided response in producing drawing using appropriate material and techniques in visual proposal through the understanding of art and individual practices</p> <p>CLO3 Build using appropriate skills from the guided response of visual proposal in the final execution through the application of elements and principles in art and using appropriate technicalities</p> <p>CLO4 Demonstrate the value of information through communication on final execution of the philosophical interpretation (art &amp; individual practices, artist(s) influence, technicalities)</p> <p>CLO5 Justify for valuing the discipline phenomena by managing the information through the portfolio, written report, display of artwork and self-involvement assessment</p>
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. WEEK 1: INTRODUCTION</b> 1.1) Introduction of the Syllabus	
<b>2. WEEK 2: RESEARCH &amp; THEORY</b> 2.1) Identify of Issue & Theme	
<b>3. WEEK 3: RESEARCH &amp; THEORY</b> 3.1) Understanding Art & Context	
<b>4. WEEK 4: VISUAL RESEARCH</b> 4.1) Finding References	
<b>5. WEEK 5: VISUAL RESEARCH</b> 5.1) Material & Techniques	
<b>6. WEEK 6: RESEARCH &amp; THEORY</b> 6.1) Finding References	
<b>7. WEEK 7: VISUAL RESEARCH</b> 7.1) Visual Proposal	
<b>8. WEEK 8: VISUAL RESEARCH</b> 8.1) Final Drawing Proposal	
<b>9. WEEK 9: FINAL EXECUTION</b> 9.1) Artist Impression	

<b>10. WEEK 10: FINAL EXECUTION</b> 10.1) Preparing towards final surface
<b>11. WEEK 11: FINAL EXECUTION</b> 11.1) Process in making artworks
<b>12. WEEK 12: FINAL EXECUTION</b> 12.1) Process of making artworks
<b>13. WEEK 13: PRESENTATION</b> 13.1) Oral Presentation
<b>14. WEEK 14: PORTFOLIO</b> 14.1) 1. Artwork exhibited 14.2) 2. Journal 3. Portfolio (working & final drawing) 4. Presentation (Oral)

Assessment Breakdown	%
Continuous Assessment	100.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Illustrate the selection of "issue or theme" for understand the problem from the analysis of visual and textual references; & art and individual practices in written assignment	25%	CLO1
	Final Project	Execute the artworks base on the final proposal selection using appropriate skills and techniques	30%	CLO3
	Portfolio/Log Book	Managing the portfolio (set of drawing process), compilation of written assignment in the report from previous task (written proposal [CLO 1], the process of artwork [CLO2, CLO3], and artwork's philosophical interpretation [CLO4]), displaying the final artwork and self-involvement assessment (overall performance in the current semester)	15%	CLO5
	Presentation	Present through effective communication from the previous task (CLO1, CLO2, CLO3) base on philosophical interpretation in related to the art & individual practices, artist(s) influence, technicalities	10%	CLO4
	Visual Assessment	Produce set of drawing that related to the proceed "issue or theme" from the understanding of art and individual practices	20%	CLO2

Reading List	Recommended Text	<ul style="list-style-type: none"> <li>• Kate Wilson 2015, <i>Drawing and Painting</i>, Thames &amp; Hudson Ltd United Kingdom [ISBN: 9780500239278]</li> <li>• Eleanor Heartney 2013, <i>Art &amp; Today</i>, Phaidon Press Inc. New York [ISBN: 9870714866000]</li> <li>• Amy Dempsey 2002, <i>Styles, Schools and Movements</i>, Thames &amp; Hudson Ltd United Kingdom [ISBN: 0500283761]</li> <li>• Wonil Rhee, Peter Weibel Gregor Jansen 2007, <i>Thermocline of Art. New Asian Waves</i>, Hatje Cantz Verlag Ostfildern, Germany [ISBN: 9783775720731]</li> <li>• Stephen Farthing 2010, <i>Art</i>, Thames &amp; Hudson Ltd London [ISBN: 9780500288955]</li> <li>• Duene &amp; Sarah Preble 1994, <i>Artform</i>, Harper Collins College Publishers New York [ISBN: 0065008340]</li> <li>• Tristan Manco 2012, <i>Raw Plus Material Equals Art</i>, Thames &amp; Hudson Ltd London [ISBN: 9780500289914]</li> <li>• Dr Mohamed Najib Dawa 2008, <i>Susurmasa Timelines</i>, Balai Seni Lukis Negara, Kuala Lumpur [ISBN: 9789833497249]</li> </ul>
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	