

## Course Outline

### Part I

<b>Programme Title</b>	:	Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts) Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Visual Arts)
<b>Programme QF Level</b>	:	5
<b>Course Title</b>	:	Painting as Expression and Identity
<b>Course Code</b>	:	ART3183
<b>Department</b>	:	Cultural and Creative Arts (CCA)
<b>Credit Points</b>	:	3
<b>Contact Hours</b>	:	39
<b>Pre-requisite(s)</b>	:	Nil
<b>Medium of Instruction</b>	:	English
<b>Level</b>	:	3

### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making

## 7. Global Perspectives

### 1. Course Synopsis

This course equips students with the necessary tools to express themselves artistically, by exposing them to various painting media and techniques, as well as applying key art theories in contextual investigation. In the process of selecting, implementing and composing visual elements, students will be able to visualize their concepts and facilitate expressions, with various audiences. Painting goes beyond its two-dimensional presentation and is seen as a medium of identity inquiry, artistic pursuit as well as cultural investigation.

### 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> demonstrate ability to select, implement, and compose visual elements, perceptual theories, and painting techniques in visualizing their ideas, concepts, expressions, and intentions;
- CILO<sub>2</sub> develop visual aspects of experience from art theories to contextual analysis through critical reflections in sketches or visual diary;
- CILO<sub>3</sub> articulate painting techniques and concepts with interpretive views of local, national and global context;
- CILO<sub>4</sub> produce series of theme-based paintings for expression and identity inquiry; and
- CILO<sub>5</sub> Demonstrate ability to apply and transfer learned knowledge and skills of painting to teach in school and community.

### 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
1) Introduction to painting <ul style="list-style-type: none"><li>Tools, materials, types, and approaches</li><li>Painting for visual exploration of ideas, concepts, expressions and identity inquiry</li></ul> 2) Understanding styles of painting <ul style="list-style-type: none"><li>Impressionism</li><li>Pointillism</li><li>Cubism</li><li>Surrealism</li><li>Pop Art</li><li>Abstract Expressionism</li><li>Postmodernism</li></ul>	CILO <sub>2</sub>	<ul style="list-style-type: none"><li>Lecture</li><li>Demonstration</li><li>Group discussion</li><li>Studio practice</li><li>Artwork presentation and critique</li></ul>
3) Experimentation in painting <ul style="list-style-type: none"><li>Exploration of painting tools and materials (e.g., watercolour, acrylic paint, etc.)</li><li>Studies of visual elements in painting</li><li>Practices on a variety of painting techniques</li></ul>	CILO <sub>1, 3</sub>	<ul style="list-style-type: none"><li>Lecture</li><li>Demonstration</li><li>Group discussion</li><li>Studio practice</li><li>Artwork presentation and critique</li></ul>
4) Painting for expression and contemporary practices	CILO <sub>1, 3</sub>	<ul style="list-style-type: none"><li>Lecture</li><li>Demonstration</li></ul>

<ul style="list-style-type: none"> <li>Expressive use of visual elements, materials and techniques</li> <li>Contemporary painting, ideas and concepts</li> </ul>		<ul style="list-style-type: none"> <li>Group discussion</li> <li>Studio practice</li> <li>Artwork presentation and critique</li> </ul>
5) Painting for multidisciplinary studies <ul style="list-style-type: none"> <li>Theme-based painting for expression and inquiry on local, national and global context</li> <li>Creative strategies for interdisciplinary art expressions</li> </ul>	<i>CILO<sub>1, 3 &amp; 4</sub></i>	<ul style="list-style-type: none"> <li>Lecture</li> <li>Demonstration</li> <li>Group discussion</li> <li>Studio practice</li> <li>Artwork presentation and critique</li> </ul>
6) Painting in visual arts education <ul style="list-style-type: none"> <li>Planning of painting activity or project in school or community</li> </ul>	<i>CILO<sub>5</sub></i>	<ul style="list-style-type: none"> <li>Lecture</li> <li>Group discussion</li> <li>Activity planning</li> </ul>

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
<b>a. Coursework</b> Students are required to submit all the work they have produced during the course. This must include work made during class sessions and any course related works made in their own study time during the course. The collection of coursework should document their progressive acquisition of painting skills, knowledge and theories.	50%	<i>CILO<sub>1, 2 &amp; 3</sub></i>
<b>b. Final Artworks</b> In addition to their submitted collection of coursework students are required to submit two additional ‘final’ artworks related to the content of the course.	40%	<i>CILO<sub>2, 3 &amp; 4</sub></i>
<b>c. Learning activities framework</b> Students are required to design and write (minimum 500 words) a ‘learning activities framework’ that they would use when teaching painting, or leading a painting project, within a school or community arts setting.	10%	<i>CILO<sub>5</sub></i>

#### 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

## 6. Required Text(s)

Bell, J. (1999). *What is painting: Representation and modern art*. London: Thames and Hudson.

## 7. Recommended Readings

Ball, E. (2009). *Drawing and painting people: A fresh approach*. Witshire: Crowood Press  
Bryson, N., Holly, A., & Moxey, K. (Eds.) (1991). *Visual theory - painting & interpretation*. New York: HarperCollins Publisher.

Day, M. (2012). *Children and their art : art education for elementary and middle schools*. Boston, Mass. : Wadsworth Cengage Learning.

Elliott, V. (2007). *Traditional oil painting: Advanced techniques and concepts from the Renaissance to the present*. New York: Watson-Guption.

Gentle, K. (1993). *Teaching painting in the primary school*. London ; New York : Cassell.

Goodman, S. (2008). *The little book of painting : exploring paint and painting tools*. London : A&C Black.

Hudson, S. (2015). *Painting Now*. New York: Thames & Hudson.

Kuspit, D (2000). *The rebirth of painting in the late twentieth century*. Cambridge: Cambridge University Press.

Lord, G. (2008). *Mural painting: Secrets for success*. Ohio: North Light Books.

Perrella, L. (2004). *Artists' journals and sketchbooks*. Gloucester, MA: Rockport Publishers, Inc.

Ring Petersen, A., Bogh, M., Dam Christensen, H., & Norgaard Larsen, P. (2010). *Contemporary Painting in Context*. Copenhagen: Museum Tusculanum Press.

Van Alphen, E. (2005). *Art in mind: How contemporary images shape thought*. Chicago and London: The University of Chicago Press.

Wu, H. (2003). *Chinese art at the crossroads: Between past and future, between east and west*. Honolulu: University of Hawaii Press.

Wu, H. (2009). *Wu Hung on contemporary Chinese artists*. Hong Kong: Timezone 8.

巫鴻 (2008) : 《走自己的路- 巫鴻論中國當代藝術家》, 廣州, 嶺南美術出版社。

## 8. Related Web Resources

Artist index, WebMuseum, Paris: <http://www.ibiblio.org/wm/paint/auth/>

Famous Artworks exhibition, WebMuseum, Paris: <http://www.ibiblio.org/wm/paint/>

Health & Safety in the Arts – A searchable database of health and safety information for artists: <http://www.ci.tucson.az.us/arthazards/paint3.html>

Painting Technique: <http://www.paintingtechnique.org/>

How to Draw and Paint – Tips and tutorials for artists of all abilities: <http://www.how-to-draw-and-paint.com/acrylic-painting.html>

## 9. Related Journals

Nil

## 10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## **11. Others**

Nil

Last update: 23 July 2025