

## MODULE/COURSE HANDBOOK

Painting I						
<b>Module/ Course Title</b>		<b>Student Workload</b>	<b>Credits (ECTS)</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
Painting I		3 Credits x 16 meetings x 170 / 60 = 136 hours/ Semester	3 Credits x 1.59 = 4,77 ECTS	4	16 meetings (include Mid-term Exam and Final Exam)	16 meetings
1	<b>Type of course</b> <ul style="list-style-type: none"><li>● Experience</li><li>● Lecture-Lab</li><li>● Studio</li></ul>		<b>Practice Lecture</b>  28,55 x (3 Credits x 1.59) = 136,18 hours/Semester			<b>Class size</b>  30 students
2	<b>Prerequisites for participation (if applicable)</b> Minimum Painting B					
3	<b>Learning outcomes (PLO+CLO)</b> PLO 4 Able to develop oneself sustainably and eager to collaborate. PLO 9 Capable of designing, implementing, and developing artistic skills to produce innovative works, media, and learning resources for educational and entrepreneurial purposes.  CLO 1 Students can analyze and apply procedures, tools, materials in painting. CLO 2 Students are able to design and produce painting works by considering aesthetic value, function, and development opportunities as learning media or entrepreneurial products.					
4	<b>Subject aims/content</b> This course discusses the nature and principles of painting and trains students in creating paintings with an emphasis on creativity. Learning is carried out through theoretical and practical strategies, including exploration of concepts, techniques, and mediums in painting. Students will develop an understanding of various approaches to painting, both conventional and contemporary, and hone their visual expression skills through experimentation with various colors, textures, compositions, and painting techniques. Students are expected to be able to analyze and apply procedures, tools, and materials in painting to produce works that have aesthetic value and personal expression. In addition, students will design the creation of paintings by considering the function of expression and the function of supporting learning, so that they can be applied in academic contexts and creative industries. Through a combination of theory and practice, students not only understand the basic concepts of painting, but are also able to explore styles, techniques, and materials to produce innovative works. By considering the values of expression, aesthetics, and educational aspects, students are expected to be able to develop painting as an effective medium of expression and learning.					
5	<b>Teaching methods</b> Interactive lecture, <b>project-based learning</b> , role plays and simulations Guided instruction, project based learning					

6	<b>Assessment methods</b> Project assessment(Design), portfolios of students work, presentation Project assessment, portfolios of students work, written test, quiz
7	<b>This module is used in the following study program/s as well</b> Undergraduate program
8	<b>Module Coordinator</b> Winarno, S.Sn, M.Sn. Kartika Herlina Candraning Shiam, S.Pd., M.Pd.
9	<b>Reference</b> Major 1. Burrows, D., Cussans, J., Kenning, D., & Yacoob, M. (2025). <i>Drawing Analogies: Diagrams in Art, Theory and Practice</i> (p. 280). Bloomsbury Academic. 2. DeMocker, M. (2025). <i>Brush with Greatness: Leonardo da Vinci</i> . Curious Fox Books. 3. Fish, B. J. (2025). Drawing, Painting, and Story. <i>Handbook of Arts-Based Research</i> , 336. 4. Hamerton, P. G. (2024). <i>The Graphic Arts a Treatise on the Varieties of Drawing, Painting, and Engraving in Comparison with Each Other and With Nature</i> . BoD–Books on Demand. 5. Dylanesia, Wind. (2024). (Mengenal Berbagai Aliran Seni dalam Karya Seni Lukis. (n.p.): Penerbit Andi. 6. Warisqianto, A. (2024). Teknik Water Transfer Dalam Penciptaan Seni Lukis Kontemporer. <i>Paradigma: Jurnal Filsafat, Sains, Teknologi, dan Sosial Budaya</i> , 30(4), 156-165. 7. Da Fonseca, A. (2022). Paintings, Painters, and Patrons: Institutional Interventions in the Lives of Cheriya Paintings. <i>Asian Ethnology</i> , 81(1/2), 125–148. <a href="https://www.jstor.org/stable/48676479">https://www.jstor.org/stable/48676479</a> 8. Friend, David. 1986. <i>The Creative Way to Paint</i> . New York: Watson Guptill Publications. 9. Kassam, R. (2018). A Painting Framed by a Biennale: 38th EVA International. Circa. <a href="https://www.jstor.org/stable/27029629">https://www.jstor.org/stable/27029629</a> 10. Smith, Edward Lucie. 1989. <i>Art Now</i> . New Jersey: The Wellfleet Press. 11. Patricia Monahan, Patricia Seligman, Wendy Clouse. 2004. <i>Art School a Complete Painters Course</i> . Chancellor Press  Minor 1. Drs. M. Agus Burhan . 2000. <i>SEJARAH SENI LUKIS INDONESIA</i> dari Mooi Indie sampai ke Persagi. Yogyakarta: Yayasan Merapi 2. Agus Sachari. 2002. <i>ESTETIKA Makna, Simbol dan Daya</i> . Bandung: ITB 3. Feldman, Edmund Burke. 1967. <i>Art As Image And Idea</i> . Prentice Hall, Englewood Cliffs 4. Hudek, Antony. 2014. <i>The Object Whitechapel: Documents of Contemporary Art</i> . MIT Press 5. M. Dwi Marianto. 2002. <i>Seni Kritik Seni</i> . Yogyakarta: Lembaga Penelitian ISI Yogyakarta  Link 1. <a href="https://www.youtube.com/watch?v=Y65_Qs1Wq0w">https://www.youtube.com/watch?v=Y65_Qs1Wq0w</a> 2. <a href="https://www.youtube.com/watch?v=-n9zbPmHvJE">https://www.youtube.com/watch?v=-n9zbPmHvJE</a> 3. <a href="https://www.youtube.com/watch?v=rKhfFBbVtFg">https://www.youtube.com/watch?v=rKhfFBbVtFg</a>