

**Glasgow School of Art Course Specification**  
**Course Title: Introduction to Acrylic Painting**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2024-25 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
		2024-25

<b>1. Course Title:</b>
Introduction to Acrylic Painting

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2020	Open Studio	School of Fine Art

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
10	7	Gordon Webb, Head of Continuing Education

<b>8. Associated Programmes:</b>
N/A

<b>9. When Taught:</b>
Open Studio programmes throughout the year

<b>10. Course Aims:</b>
The specific aims of this course are to: <ol style="list-style-type: none"> <li>1. Introduce students to the key terminologies, concepts and applications of Acrylic Painting.</li> <li>2. Develop the students' knowledge and understanding of the basic principles of Acrylics.</li> <li>3. Equip students with good practical skills in handling appropriate equipment and materials.</li> <li>4. Develop drawing skills using primary and secondary sources.</li> <li>5. Encourage students to become engaged in the historical and contemporary context of Acrylic Painting.</li> <li>6. Develop sketchbook practice.</li> </ol>

<b>11. Intended Learning Outcomes of Course:</b>
By the end of this course, students will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate and apply techniques to create successful composition and form.</li> <li>2. Elect and handle different acrylic brushes and paint effectively</li> <li>3. Demonstrate knowledge of appropriate colour and tonal mixing</li> <li>4. Develop skills and application in response to project briefs</li> <li>5. Begin to develop knowledge and understanding of artists working in the medium of Acrylic, both historical and contemporary.</li> </ol>

6. Demonstrate personal sketchbook and exploratory practice.

### 12. Indicative Content:

Students will receive one-to-one tuition from the tutor on the choice of subject matter, the rendering of their drawing, the application of paint, and their approach to layering paint. Their practice will be critiqued during the course. Students will be asked to improve upon their technique whilst working to develop their practice and enhance their skill set. Students will be asked to pay particular attention to their practices away from the canvas, including making preparatory sketches, employing colour studies, how they manage their palette and how they approach their subject matter.

Students will be required to look at the work of historical and contemporary painters during the course in order gain heightened critical awareness. They will be encouraged to utilise the techniques of other artists in their own work In addition they will be encouraged to visit art galleries and permanent exhibitions.

### 13. Description of Summative Assessment Methods:

This course is assessed by the submission of a body of visual art within the discipline of Acrylic Painting. This will include a selection of resolved works, preparatory studies, visual research and evidence of a contextual awareness through a small sketchbook and/or visual journal. The work must be presented in a clear and professional manner appropriate to the discipline. The submission should include work undertaken within the class as well as directed and private study out with the class.

Assessment breakdown:

1. Studio Practice: Applied Knowledge and Understanding – 80%
2. Self-directed research and study – 20%

#### 13.1 Please describe the Summative Assessment arrangements:

Summative assessment occurs at the end of the course. Students should present their finalised collection of work, equally balanced between work done in the studio and work achieved in a self-directed context including developmental work and a sketchbook. Each student's work will be assessed by the tutor and another member of staff, in the presence of the student. An assessment checklist will be completed. Submitted work will be assessed in accordance with the GSA Code of Assessment.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Throughout the course students will take part in the following:

- One-to-one tutorials enabling students to note feedback and critique remarks
- Peer evaluation in group critiques where students have the opportunity to assess their own work and each other's.

#### 14.1 Please describe the Formative Assessment arrangements:

N/A

### 15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
40	100

**15.1 Description of Teaching and Learning Methods:**

Sketchbook and development work.

**16. Pre-requisites:**

N/A

<b>17. Can this course be taken by Exchange/Study Abroad students?</b>	Yes
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<b>18. Are all the students on the course taught wholly by distance learning?</b>	No
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<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
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<b>20. Is this course collaborative with any other institutions?</b>	No
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<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
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N/A

**21. Additional Relevant Information:**

Private Study may include research time, library time, reading journals, art magazines or newspapers, talking about relevant topics to artists, fellow students or experts in their fields. Going to galleries, exhibitions and museums, and preparing and presenting coursework for assessment.

**22. Indicative Bibliography:**

Acton, M., 2009. *Learning to look at paintings*, New York: Routledge.

Thompson, J., 2006. *How to read a modern painting: understanding and enjoying the modern masters*, New York: Abrams.

Schwabsky, B., 2011. *Vitamin P: new perspectives in painting*, London: Phaidon.

While the programme is studio-based, additional reading will be directed by the tutor on an individual student-by-student basis.