

I. COURSE DESCRIPTION:

A. Division:	Humanities
Department:	Art
Course ID:	ART 126x4
Course Title:	Painting
Units:	3
Lecture:	2 Hours
Laboratory:	3 Hours
Prerequisites:	None

- B. Catalog and Schedule Description: A progressive study of the fundamentals of painting, including techniques of composition, color mixing, spatial relationships, and imagery. This course may be taken four times.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four

III. EXPECTED OUTCOMES FOR STUDENTS:

- A. Replace stereotypical paintings with authentic works which come from the student's integration of their emotions, spirit, and intellect with appropriate techniques and materials;
- B. Visualize, observe, and coordinate the hand with the eye in order to create paintings with a variety of flat as well as three-dimensional shapes, using lines, values, textures, colors, and various spatial devices;
- C. Analyze master and student paintings by recognizing unity with a focal point or multiplicity through the use of balance, rhythm, and proportion;
- D. Use their awareness of the creative process, take a focus, and plan steps for solving a problem;
- E. Use their materials to express themselves in a variety of ways, from formal to spontaneous;
- F. Compare and contrast the works of other artists as well as their own in historical, social, and cultural contexts with particular attention paid to the expression of ideas in the artistic medium

Students who take the course more than once would continue to develop the skills outlined above. However, more specific outcomes by semester would include:

Upon completion of the first semester, students should be able to:

- A. Create a black, grey, and white study of the skull
- B. Create a painting using color as in aerial perspective
- C. Create a painting that is essentially 2-D or flat by doing the opposite of the rules for perspective and the rules for creating the illusion of 3-D space

Upon completion of the second semester, students should be able to:

- A. Explore the use of color in paintings (i.e., color theory, color symbolism) and create a painting selecting from the following: local color, optical color, arbitrary color, and/or symbolic color.
- B. Research the concept of content in paintings and create a painting that has personal symbolism as content.
- C. Create a painting that has social commentary as content

Upon completion of the third semester, students should be able to:

- A. Research images, patterns and symbols common to your cultural heritage and create a painting that is a self-portrait without you in it that reflects your cultural heritage.
- B. Create a painting exploring a feeling, emotion, or idea focusing on expressiveness as exemplified by the brushstroke - flat, blended, or gesture.
- C. Create a painting using collage as a way to combine images or to add textures.

- D. Create a painting outdoors in the plain air tradition; subject can be anything: beautiful scenes of nature, heavy equipment, buildings, garbage heaps, etc.
- E. Research narrative painting and determine a way to create a narrative painting that could be from the categories of framing history, personal memory, or stories.

Upon completion of the fourth semester, students should be able to:

- A. Create five paintings that reflect their personal direction but demonstrate a comprehensive understanding of painting fundamentals.

IV. CONTENT:

- A. Introduction
- B. Getting started
 - 1. Painting defined
 - 2. Content
 - 3. Painting as a language
 - 4. Keeping a studio journal
 - 5. Visiting museums and libraries
 - 6. Using drawing to prepare for painting
 - 7. Developing hand and eye skills
 - 8. The creative process
- C. Materials and techniques
 - 1. Materials
 - a) the support
 - b) the stretcher
 - c) preparing the support (priming)
 - d) solvent, thinner, medium
 - e) recipes for oil paint mediums
 - f) brushes
 - g) other painting equipment
 - h) cleaning up
 - 2. Safety and health precautions
 - 3. Painting techniques
 - a) preliminary stages
 - b) direct and indirect painting
 - c) paint application principles and techniques
 - d) care of completed paintings
 - 4. Optional materials and techniques
 - a) water-miscible oil paints
 - b) acrylic paints
 - c) alkyds
 - d) oil pastels
 - e) other optional supplies
 - 5. Recommended materials to get started
- D. Color
 - 1. Introduction to color
 - 2. Development of new colors
 - 3. Approaches to color in painting
 - a) local color
 - b) optical color
 - c) arbitrary color
 - d) symbolic color
 - 4. Basic vocabulary and properties of color
 - a) color and light
 - b) hue, value, and saturation
 - c) the color wheel
 - d) saturation scales

- e) temperature: warm and cool colors
- f) advancing and retreating colors
- g) color in context
- 5. Changing colors in a composition
- 6. Working with oil colors
- E. The picture plane: still life and objects
 - 1. Starting with the whole
 - 2. Painting the largest shapes first (positive and negative shapes)
 - 3. Establishing visual rhythm
 - 4. Articulation of the picture plane: balance
 - 5. The idea of content
 - 6. Iconography
 - 7. Group critique
 - 8. Recommended artists to explore
- F. Shape, plane, volume, and brushstroke
 - 1. Shapes, planes, and volumes
 - 2. Dynamic brushstrokes
 - 3. Studying self-portraits and the theme of personal identity
 - 4. Gesture, pose, and facial expression
 - 5. Recommended artists to explore
- G. Space: Places
 - 1. Introduction to place as subject matter
 - 2. Articulation of space
 - 3. The meaning of space and place
 - 4. Painting outdoors
 - 5. Public versus private space
 - 6. Other strategies for the articulation of space
 - 7. Combining the articulation of space and the articulation of the picture plane
 - 8. Recommended artists to explore
- H. Form and light: the human figure
 - 1. Introduction the human figure as a subject
 - 2. Strategies for the articulation of figurative form
 - 3. Strategies for the articulation of light
 - 4. Exploration of figurative themes
 - 5. Exploring more techniques
 - 6. Exploring figurative meaning
 - 7. Recommended artists to explore
- I. Expanded forms and ideas
 - 1. Criteria for judging paintings
 - 2. Expanded forms
 - 3. Expanded ideas
 - 4. Group critiques
 - 5. Recommended artists to explore
- J. Contemporary abstraction
 - 1. Brief history of abstraction in art
 - 2. Contrast
 - 3. Topics of current abstraction
 - 4. Recommended artists to explore
- K. Narrative painting
 - 1. History of narrative painting
 - 2. Narrative painting today: what, why, and how
 - 3. Recommended artists to explore
- L. Society and issues
 - 1. Defining your issue, your audience, your goals, your effect
 - 2. Issue-based art
 - 3. Recommended artists to explore

V. METHODS OF INSTRUCTION:

- A. Lecture
- B. Class and group discussion
- C. Demonstration of painting techniques
- D. Field trips
- E. Critical evaluation of photographs, slides, and articles
- F. Class presentations

VI. TYPICAL ASSIGNMENTS:

- A. Class Discussion: In your group, discuss the similarities and differences of paintings from Eastern and Western cultures. Be prepared to share your responses with the class.
- B. Written Project: Select a master's painting (your choice) for analysis. Discuss the artist's use of technique, balance, value range, etc. Prepare a 2-3 page paper detailing your analysis.
- C. Painting project: Select a painting from a recognized master artist. Create a copy of the painting.
- D. Field Trip: Select one of the paintings from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion, and scale. Describe what prompted you to select this object.

VII. EVALUATION(S):

- A. Methods of Evaluation:
 - 1. Objective and subjective examinations (for lecture and text assignments).
Typical questions include:
 - a) Of the following, which best describes the work of Monet?
 - i) expressionistic
 - ii) hard edged
 - iii) impressionistic
 - iv) non-objective
 - b) Compare and contrast the work of Monet and Mondrian.
 - 2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
 - 3. Subjective evaluation of student paintings. Students are graded on their ability to apply course concepts to their paintings.
- B. Frequency of Evaluation
 - 1. Successful completion of at least five paintings
 - 2. Completed preparatory sketchbook for above paintings
 - 3. At least three critiques (oral or written)

In general, students are evaluated on their ability to demonstrate course concepts in their paintings. Additional specifics by semester include:

Upon completion of first semester, students should be evaluated based on their ability to:

- A. give the illusion of 3-D form and space
- B. use paint and brushes
- C. demonstrate an understanding of basic painting concepts

Upon completion of second semester, students should be evaluated based on their ability to:

- A. successfully complete at least two paintings demonstrating an understanding of different artist approaches
- B. successfully complete at least two paintings demonstrating the use of color to heighten the illusion of 3-D space.

Upon completion of third semester, students should be evaluated based on their ability to:

- A. successfully complete at least two paintings demonstrating an understanding of different approaches content
- B. successfully complete at least one abstract painting through redefinition of form

Upon completion of fourth semester, students should be evaluated based on their ability to:

- A. successfully complete at least three sequential paintings incorporating autobiographical concepts and cultural stylistic research
- B. demonstrate a personal direction in their paintings

VIII. TYPICAL TEXT(S):

Robertson, Jean, McDaniel, Craig. Painting as a Language: Material, Technique, Form, Content, Wadsworth, 2000.

Allrich, Steve. Oil Painting for the Serious Beginner: Basic Lessons in Becoming a Good Painter, Watson-Guption Publishers, 1996.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

- A. Sketchbook (9x12)
- B. Tubes of acrylic paint
- C. Brushes
- D. Mediums (thinning agents, varnish, etc.)
- E. Vine charcoal
- F. Kneaded erasers
- G. Surfaces to paint on (canvas, canvas boards, plywood, etc.)