

IV. Place of Course in College Curriculum

- A.
- Free elective
 - The course meets a requirement in the following programs:
A.F.A. Visual Arts: Beginning Studio Art Elective
A.F.A. Graphic Design: Studio Art Elective
- B. Course Transferability: As evaluated by the njtransfer.org website, Acrylic & Oil Painting I will transfer to most four year institutions as Painting I or as a free elective.

V. Outline of Course Content

- A. Introduction to acrylic and oil paint:
1. Fundamental qualities and differences of polymer emulsion and oil based paints.
 2. Mixing pigment / color theory.
 3. Applying paint: body color, scumbling, frottie, scraping back, rubbing, glazing, washing, impasto, dabbing, pulling, blending, leaving brushmarks, teasing, hatching, spraying and spattering, masking and stenciling, scoring into wet paint, adding texture, and collage.
 4. Preparing a canvas for painting: stretching and the application of gesso on this surface.
- B. Color theory: The study of color is woven throughout the framework of the course; such as glazing, study of skin tones, color as a spatial concern, mixing paint, value contrast, and contrast of saturation.
- C. Suggested subjects for painting (size of actual canvases should vary):
1. Landscape: painting outdoors in warm weather.
 2. The use of mark-making to produce abstract subject matter.
 3. Still-life: using local color and life-like proportions.
 4. Self-portrait (the human face – introduction to skin tones)
 5. The hand (realistic self-portrait of one's own hand)
 6. The figure model (several sessions with a live model posing)
 7. An enclosed space: painting a real or imagined space that suggests an interior or a space that has a sense of enclosure.
 8. Large scale painting – any subject including non-objective (the large scale affects the quality of the subject).

- D. Quick impromptu in-class painting assignments such as:
 1. Introducing cold wax medium (for oil paint).
 2. Introduction of super thick impasto technique with modeling paste and gel medium (for acrylic paint).
 3. Gestural painting response to a given idea or subject.
- E. Alternative painting surfaces will be explored such as hardboard, wood, and collage elements such as cloth or wallpaper.
- F. Various demonstrations to correlate to all of the above concepts as needed.
- G. Critiques conducted throughout the semester, as a group and with individual students.
- H. One written critical analysis paper of a painting/s viewed on exhibit at a museum or gallery.
- I. Advice on where to find places to view art of quality, such as in NYC.
- J. Various slide and book lectures relating to the assigned subject matter.
- K. Discussions on assigned readings.
- L. The development of self-expression will be fostered with each project.
- M. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, line, etc.
- N. Develop a painting sketchbook.

VI. Education Goals and Learning Outcomes

Education Goals

The student will:

- Develop a general knowledge of painting techniques and materials for oil and acrylic paint. (G.E. 1)
- Develop knowledge of color theory as it applies to painting. (G.E. 1)
- Demonstrate an ability to use paint as a means to convey a creative visual idea. (G.E. 1)
- Enhance their creative sensibilities through the use of paint. (G.E.1)
- Develop and demonstrate critical analysis skills both verbally and in written format. (G.E. 2, 6)
- Develop knowledge of a wide spectrum of paintings from various eras and cultures, including the contemporary. (G.E.6)

Learning Outcomes:

Students will be able to:

1. Demonstrate the ability to paint with oil and acrylic paint from a realist to an abstract and non-objective point of view – allowing for self-expression and formal structure. (The student can have a stronger mastery over one medium than the other)
2. Utilize color theory to help develop their paintings.
3. Demonstrate the ability to apply paint in a variety of ways as described in the course content.
4. Stretch their canvas and prepare it with gesso.
5. Demonstrate the ability to paint various subjects (as stated in course outline) with at least a basic level of formal achievement (such as volume, depth, texture, proportion, color, shape).
6. Demonstrate the ability to paint in acrylic and oil paint, with the focus allowed to develop with one medium more than the other.
7. Demonstrate the ability to use various paint mediums and extenders to enhance the viscosity of the paint.
8. Demonstrate an ability to paint on alternative surfaces such as wood.
9. Develop a painting sketchbook.
10. Demonstrate through written means an ability to make a critical analysis of a painting.
11. Utilize their knowledge of various contemporary and historical artists who paint for discussions or written assignments.
12. Distinguish terms of visual organizational concepts and vocabulary as they pertain to their painting such as; line, perspective, scale, impasto, glaze, wash, blending, etc. within the context of a critique or other verbal or written venues.

VII. Modes of Teaching and Learning

1. lecture/ discussion/ slide lecture presentation
2. instructor demonstrations
3. in-class and homework painting assignments
4. develop a sketchbook
5. group critiques
6. individual critiques
7. assigned readings
8. assigned museum/gallery visit and critical analysis paper of painting
9. RVCC Gallery discussions
10. painting concepts introduced by videos/DVD's

VIII. Papers, Examinations, and other Assessment Instruments

1. portfolio of art work
2. museum/gallery paper
3. participation in group critiques and general class participation
4. painting sketchbook

IX. Grade Determinants

1. attendance
2. general class participation including group critiques
3. paintings completed during class time
4. completion of assigned painting homework
5. painting sketchbook
6. written paper

The above grade determinants will be used to assess the students according to the learning outcomes and general education goals.

X. Texts and Materials

1. Required Textbooks such as:
 - A. A Manual of Painting Materials and Techniques by Mark D. Gottsegen
Harper and Row, Pub.
 - B. What Every Artist Needs To Know About Paints & Colors by David Pyle
Krause Publications
 - C. Criticizing Art Understanding the Contemporary by Terry Barrett
Mayfield Publishing Company
2. Suggested Books for Reference:
 - A. Art Speak by Robert Atkins
Abbeville Press Publishers
 - B. The Elements of Color by Johannes Itten
 - C. The Interaction of Color by Josef Albers
3. Suggested reading from periodicals such as:
Art Forum, Art In America, New York Times
4. Students will purchase most of their own art supplies. Some supplies, including canvas is supplied by their lab fee.

XI. Resources

1. Painting studio with sink, slide screen, adequate ventilation, track lighting, access to natural north light, easels, working tables, storage cabinets for solvent and palettes that is properly vented, painting racks, model stand, stools and chairs.
2. Employment of a nude model for a minimum of four sessions.
3. Slides, digital slides, DVD's Videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.
4. RVCC Gallery
5. Instructional supplies.