

IV. Place of Course in College Curriculum

- A.
 - Free elective
 - The course meets an Advanced Studio elective requirement for the A.F.A. Visual Arts Degree
- B. Course Transferability: Based on the colleges that reviewed this course at www.njtransfer.org this course will transfer as either Painting I, Painting II, Free Elective, or a Studio Elective at most institutions.

IV. Outline of Course Content

- A. Assignments exploring less traditional formats, subjects and media.
The student will work on several of the ideas listed below.
 1. Mixed media
 2. Multiple panel
 3. Over-sized canvas
 4. Manipulation of a master painting
 5. Surrealist concepts – manipulation of scale
 6. Miniature painting
 7. Kinetic painting
 8. Painting – construction and relief
 9. Political or social statement painting
 10. Painting installation/site specific
 11. Interpretations of the self-portrait
- B. Other assignments include painting the nude model for several sessions and painting the landscape during good weather.
- C. Classroom painting technique assignments such as:
 1. Cold wax with oil paint.
 2. Acrylic impasto – using gel medium and modeling paste.
 3. Working on Masonite or other hardboard surfaces.
 4. Developing glazing skills with oil and acrylic paint.
 5. Alla prima painting
 6. Three- tone technique painting
 7. Underpainting
- D. Color Theory: The study of color is woven throughout the framework of the course: each student must understand how to develop a personal palette (of color), and utilize the three elements of color – hue, saturation and value.
- E. Various instructor demonstrations as needed.

- F. Critiques conducted throughout the semester, as a group and with individual students.
- G. One written critical analysis paper of a painting/s viewed on exhibit at a museum or gallery.
- H. Advice on where to find places to view art of quality, such as in NYC.
- I. Various slide lectures and book as "image source" lectures/discussions.
- J. Discussions on assigned readings
- K. The assignments listed above when possible will aid and encourage the students towards self-expression and bolster the development of a personal style.
- L. Students will be encouraged to research various historical and contemporary artists and to assimilate their approaches and techniques when advantageous.
- M. Develop a painting sketchbook.
- N. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, line etc.
- O. The development of a visual language through symbolism and visual metaphor.

V. Education Goals and Learning Outcomes

Education Goals

The student will:

1. Demonstrate an ability to use paint as a means to convey a creative visual idea. G.E. 1
2. Develop a knowledge beyond basic level of painting techniques and materials for oil and acrylic paint. G.E. 1
3. Develop knowledge of color theory as it applies to painting. G.E. 1
4. Enhance their creative sensibilities through the use of paint. G.E. 1
5. Develop and demonstrate critical analysis skills both verbally and in written format. G.E. 2, 6
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 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 use a variety of painting techniques as described in the course content which showcase a competency beyond a basic level of knowledge.
4. Demonstrate the ability to paint various subjects (listed in course content and others chosen by student) with a level of formal achievement (such as volume, color, depth, texture, proportion) beyond an introductory level.
5. Demonstrate the ability to use various paint mediums and extenders to enhance the viscosity of the paint.
6. Demonstrate an ability to paint on alternative paint surfaces such as wood.
7. Develop a painting sketchbook.
8. Demonstrate through their paintings the emergence of a personal style.
9. Demonstrate through written means an ability to make a critical analysis of a painting.
10. Utilize their knowledge of various contemporary and historical artists who paint for discussions, and written and visual assignments.
11. Distinguish terms of visual organizational concepts and vocabulary as they pertain to their painting such as: line, perspective, scale, impasto, glaze, wash, blending, three-tone technique, underpainting, and alla prima painting, etc. within the context of a critique and other verbal or written venues.
12. Demonstrate the ability to incorporate in their paintings the use of a visual language using symbolism and visual metaphor.

VI. Modes of Teaching and Learning

1. lecture/ discussion/ slide lecture presentation/ discussion utilizing books
2. instructor demonstrations
3. in-class and homework 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/s
9. RVCC Gallery discussions

10. painting concepts introduced by videos/DVD's

5.

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 and Colors by David Pyle, Krause Publications
 - C. Criticizing Art Understanding the Contemporary by Terry Barrett Mayfield Pub. Co.
2. Suggested Books for Reference:
 - A. Art Speak by Robert Atkins Abbeville Press Pub.
 - 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 the lab fee.

6.

XI. Resources

- a. 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, oil solvent rags, and acrylic rag receptacles.
- b. Employment of a nude model for a minimum of four sessions.
- c. Slides, digital slides, DVD's, videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.
- d. RVCC Gallery
- e. Instructional supplies