

Raritan Valley Community College
Academic Course Outline
ACRYLIC & OIL PAINTING III

I. Basic Course Information

- A. Course Number and Title: ARTS-235 ACRYLIC & OIL PAINTING III
- B. Date of Proposal or Revision: Revised FEBRUARY 2007
- C. Sponsoring Department: VISUAL AND PERFORMING ARTS
- D. Semester Credit Hours: 3
- E. Weekly Contact Hours: 4
Lecture: 2
Laboratory: 2
- F. Prerequisites: ACRYLIC AND OIL PAINTING II ARTS-211
- G. Laboratory Fees: YES

II. Catalog Description

Prerequisite: Acrylic and Oil Painting II ARTS-211

This course is a continuation of Acrylic and Oil Painting II. The development of individual style, originality of expression, and portfolio preparation will be the focus, along with intermediate to advanced application of painting techniques and contemporary movements in painting. The figure model will be a painting subject for several sessions. Students may choose oil or acrylic as their dominant medium. Students will purchase most of their own art supplies.

III. Statement of Course Need

This course fulfills an Advanced Studio Elective requirement in the A.F.A. Visual Arts Degree. This course parallels third semester painting courses at four year schools such as Rutgers University and School of Visual Arts. It is especially designed for the student preparing a portfolio for transfer to a four-year institution with an expected major in Visual Art, Art Education or related fields. It is also a course of interest to life long learning students.

IV. Place of course in College Curriculum

A.

- Free Elective
- The course meets a requirement in the following program:
A.F.A. Visual Arts – Advance Studio Art Elective

B. Course Transferability: Based on the colleges that reviewed this course at www.njtransfer.org this course will transfer as a course in painting or as a type of elective at most institutions.

V. Outline of Course Content

A. Assignments are discussed with students on an individual basis, dependent upon his/her level of expertise and goals. Other assignments are given to every student and can be developed in various ways, while others are more straightforward instructional exercises. The instructor aids the students in their discovery of personal style and self-expression.

Examples of assignments and types of development through self-discovery - such as:

1. Working from the nude model
2. Oversized canvas
3. Series of paintings with a similar concept (thematic)
4. Working from personal iconography
5. Painting installations/ site specific
6. Painting construction and relief (painting on three dimensions)
7. Performance art merged with painting
8. Painting based on a reaction to an art exhibit at museum or gallery
9. Painting that refers to a social issue
10. Mixed media and collage in painting
11. Painting in the Post-Modern Age
12. Personal beliefs in painting
13. The landscape in painting – abstract and realism
14. Development of abstraction

B. Classroom painting technique assignments such as:

1. Cold wax with oil paint
2. Working on alternative surfaces (other than canvas)
3. Acrylic impasto (using gel medium and modeling paste)
4. Three tone technique
5. Underpainting
6. Alla prima painting
7. Developing glazing skills with oil and acrylic paint

- C. 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).
- D. Various instructor demonstrations as needed.
- E. Critiques conducted throughout the semester, as a group and with individual students.
- F. One written critical analysis paper of a painting/s viewed on exhibit at a museum or gallery.
- G. Advice on where to find places to view art of quality, such as in NYC.
- H. Various slide lectures and book as “image source” lectures/discussions.
- I. Discussions on assigned readings.
- J. Students will be encouraged to research various historical and contemporary artists and to assimilate their approaches and techniques when advantageous.
- K. Develop a color painting sketchbook.
- L. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, line, etc.
- M. The development of a visual language through symbolism and visual metaphor.
- N. Understanding Postmodernism vs. Modernism as it relates to painting.

VI. Educational 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. Demonstrate the ability to apply painting techniques for oil and acrylic paint on an intermediate to an advanced level. 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 a personal style and self-expression in their paintings.
2. Demonstrate the ability to paint from a realist to an abstract and non-objective point of view (The student can have a stronger mastery over one medium than the other).
3. Demonstrate in their paintings an understanding of “formal structures”.
4. Utilize color theory to help develop their paintings.
5. Demonstrate the ability to use a variety of painting techniques as described in the course content which showcase an intermediate to advanced level of knowledge.
6. Demonstrate the ability to paint various subjects with a level of formal achievement on an intermediate to an advanced level of achievement.
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 paint surfaces.
9. Develop a painting sketchbook in color.
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, and written and visual 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, three-tone technique, underpainting, and alla prima painting, etc. within the context of a critique and other verbal or written venues.
13. Demonstrate the ability to incorporate in their paintings the use of a visual language using symbolism and visual metaphor.
14. Demonstrate knowledge of Postmodernism and Modernism when relevant in their painting and in their verbal discussions.

VII. 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 color 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

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 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.

XI. Resources

1. Painting studio with sink, slide screen, adequate ventilation, track lighting, access to natural north light, easels, working tables, storage cabinets for solvents and palettes that is properly vented, painting racks, model stand, stools and chairs, oil solvent rags and acrylic rags receptacles.
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