

IV. Place of Course in College Curriculum

- A.
- Free elective
 - The course meets a requirement in the following program:
A.F.A. Visual Arts – Advanced Studio Art Elective
- B. Course Transferability: Based on the colleges that reviewed this course at www.njtransfer.org this course will transfer as a type of elective or a course in painting 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. The initiating of ideas with a strong sense of self-direction by the student is an encouraged goal. Some assignments are given to every student allowing for various interpretations, while others are more straight forward instructional exercises that allow for development of advanced techniques in painting. The instructor aids the student in the development of a strong individual style and self-expression. The development of a series of paintings with a similar theme is encouraged. A cohesive body of work forming a “portfolio of paintings” should be developed.

Examples of concepts and subjects that may be developed into assignments:

1. Non-academic/non-studio pose of the model: using the model as an active means towards a visual metaphor or a narrative in a painting.
 2. Working from personal iconography.
 3. Non-easel painting; such as extremely large or small paintings, painting installation or site specific painting, or the merger of painting with the third dimension.
 4. Performance art and painting.
 5. Discovery through intentional reaction or mimicry of an idea seen in a gallery or museum.
 6. Non-traditional materials merged with painting.
 7. Development of a painting based on Post-Modern theory.
 8. Personal beliefs in painting.
 9. The landscape or still life.
 10. Development of realism, abstraction and the non-objective in painting.
- B. Painting techniques developed through class assignments and in their more self-directed work may include:
1. Cold wax with oil paint
 2. Three tone technique
 3. Underpainting
 4. Alla prima painting
 5. Development of glazing skills with oil and acrylic.

6. Sophisticated use of various paint applications such as scumbling
7. Working on alternative surfaces (other than canvas)
8. Acrylic impasto/ oil impasto – building up a surface

- 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 on an advanced level to convey a creative visual idea. G.E. 1
2. Demonstrate the ability to utilize painting techniques for oil and acrylic paint on 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 strong 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 and paint applications such as described in the course content which showcase an advanced level of knowledge.
6. Demonstrate the ability to paint various subjects with a level of formal achievement on an advanced level.
7. Demonstrate the ability to use various paint mediums and extenders to enhance the viscosity of the paint.
8. Demonstrate the ability to paint on alternative paint surfaces.
9. Demonstrate through written means the 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 all prima painting, etc. within the context of a critique and other verbal or written venues.
12. Develop a color painting sketchbook.
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.
15. Develop a cohesive body of work “portfolio of paintings”.

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. color 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. color 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.

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, 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