GROSSMONT COLLEGE

## Official Course Outline

ART 222 – PAINTING IV

1. Course Number Course Title Semester Units Semester Hours

ART 222 Painting IV 3 2 hours lecture: 32- 36 hours

4 hours lab: 64-72-hours

64-72 outside-of-class hours

160-180 total hours

2. Course Prerequisites

A “C” grade or higher or “Pass” in Art 221 or equivalent

Corequisite

None

Recommended Preparation

None

3. Catalog Description

This advanced painting course focuses on a series of paintings that develop a personal theme or statement. Advanced painting techniques will be combined with complex compositional devices. Students will create an extensive art portfolio.

4. Course Objectives

The student will:

1. Analyze and discuss complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual in paintings at an advanced level.
2. Plan and create paintings that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual at an advanced level.
3. Demonstrate a personal style and an advanced proficiency in communicating an idea, theme, or emotion using a wider selection of painting mediums to include acrylic, oil, egg tempera, casein and encaustic.
4. Use advanced painting techniques combined with advanced compositional devices along with innovative visual metaphors in their original paintings.
5. Discuss a series of their original works of art, utilizing the appropriate art vocabulary at an advanced level.
6. Analyze their works of art as to personal direction and style at an advanced level.
7. Select three works of art from their painting portfolio and discuss the intent of the work and the use of advanced media.
8. Prepare portfolio of their original paintings for a variety of purposes (review, application to an art institute, exhibition, and job application.
9. Develop written criteria for the selections of a body of paintings from their portfolio that represents significant achievements.
10. Assemble and display objects or works of art as a part of a public exhibition.

5. Instructional Facilities

1. Art studio with tables, easels, sinks, and storage
2. Wall space for hanging and critiquing artwork
3. Adequate lighting including overhead lights, natural lighting, and adjustable lamps
4. Audio-visual equipment: digital video projector, computer, access to the web, screen, and document camera

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6. Special Materials Required of Students

1. Art supplies
2. Gloves and apron

7. Course Content

a. Students will develop their “conceptual thinking” skills while creating a theme by using personal symbols. Frequent discussions will enhance conceptual skills, emphasizing group idea generating techniques and development of new ideas.

b.Several advanced compositional devices will be presented to students, who will be asked to incorporate them into their conceptual theme. Some advanced compositional devices are using divided picture planes, insets or shape disturbances, dispersal of subject matter to the edges of the picture plane (or comparable advanced devices of equal difficulty of the instructor’s choice).

c. Students will be asked to present and defend their concepts verbally to the entire group during the critiques.

d. Contemporary painting slide presentations will be researched and presented to the entire class.

e. Journals will be kept with written assignments (critical thinking answers to questions) and logs of progress of paintings.

8. Method of Instruction

1. Lecture
2. Demonstration
3. Individual instruction
4. Group critiques
5. Field trips

9. Method of Evaluating Student Performance

a. Studio demonstrations, preparation, and presentation of a portfolio which measure students' ability to apply artistic processes and skills, using paint media, to communicate meaning and intent in their original paintings.

1. Exams and/or quizzes and/or critiques and/or writing prompts which measure students' ability to perceive and respond to paintings, objects in nature, events, and the environment using the vocabulary of the visual arts to express their observations.
2. Exams and/or quizzes and/or critiques, writing prompts and portfolio development to measure students' ability to analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

10. Outside Class Assignments

1. Prepare sketches for project proposals

Example: create sketches for a series of paintings.

1. Reading assignments from texts chapters and written responses

Example: In *The Elements of Landscape Oil Painting*, read the chapters “Sky” and “Water” then write a ten-page compare and contrast paper discussing best practices for approaching each subject in landscape painting.

1. Written museum report on painting exhibition

Example: *Critical Exhibition Review* - write a critical review of a painting exhibition, including a description, interpretation and evaluation of the work(s) in the exhibition.

1. Attend off campus events when relevant to course content such as workshops or artists talks
2. Written artist statement, biography, and resume for exhibition application

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11. Texts

1. Required text:
2. Brooker, Suzanne. *The Elements of Landscape Oil Painting: Techniques for Rendering Sky, Terrain, Tress, and Water*. 1st edition. Berkeley: CA. Watson-Guptill Publications, 2015.

(2) Salaski, Cindy. *Oil Painting with the Masters: Essential Techniques from Today’s Top Artists*. Cincinnati: OH. North Light Books, 2014.

b. Supplementary texts:

(1) Robertson, Jean and Craig McDanial. *Painting as a Language; Material, Technique, Form, Content.* Boston: MA. Cengage, 2000.

(2) Selected technical materials and specifications provided by the instructor.

Addendum: Student Learning Outcome:

Upon completion of this course, our students will be able to do the following:

a. Create paintings that demonstrate and apply both the principles of design and the elements of art at an advanced level.

b. Identify artistic qualities, major works, or significant individuals in art from various historical periods and how they directly influence your work.

Date approved by the Governing Board: May 21, 2019