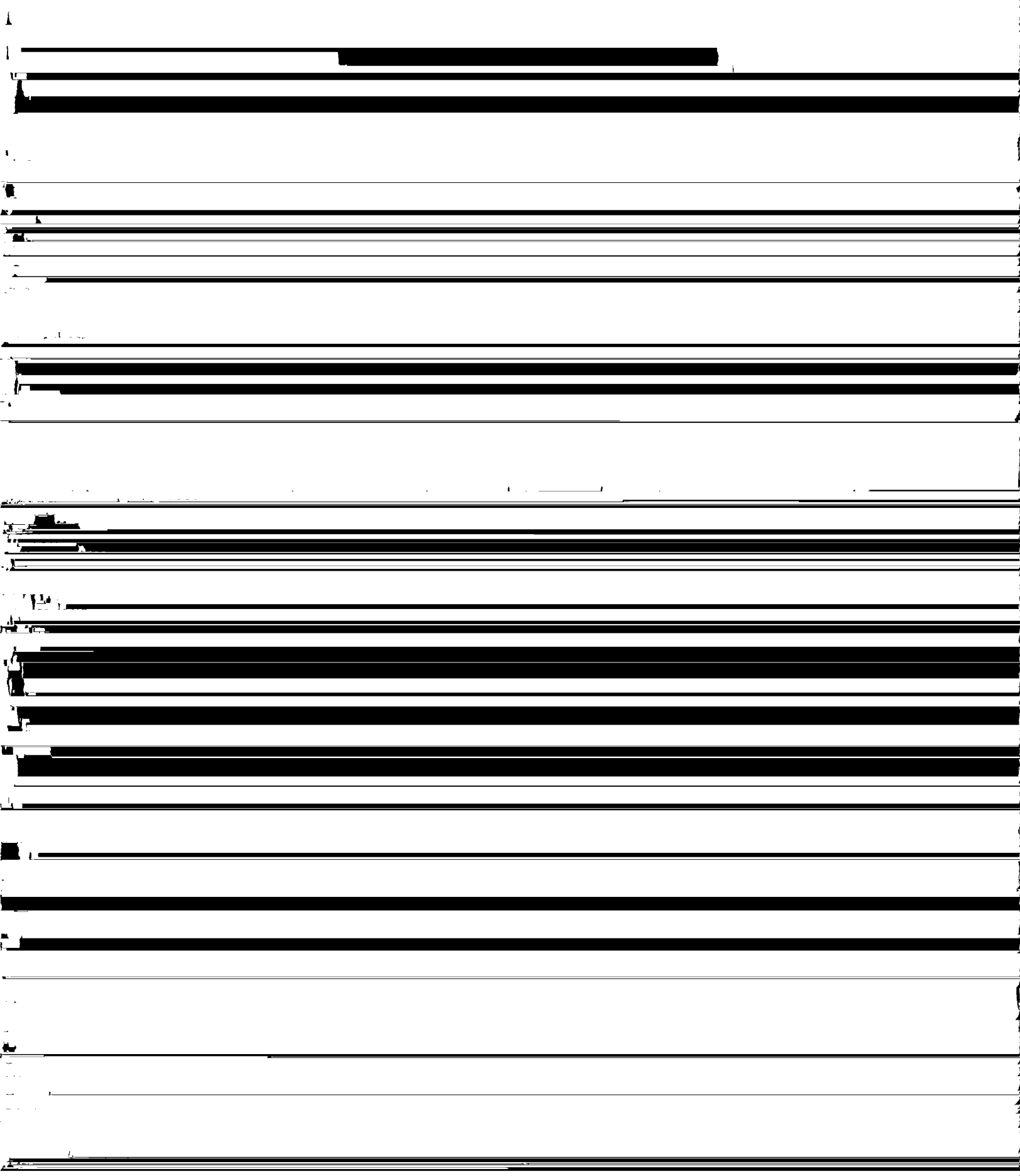


**Course Student Learning Outcomes:**

1. Students will create paintings using various techniques and materials.

2. Students will create and critique paintings formally and conceptually using a variety of





## ARTS 3321 Painting I

### Course Description:

furthering visual compositional skills and color development.

#### Student Learning Outcomes:

1. Students will create paintings using various techniques and materials.
2. Students will create and critique paintings formally and conceptually using a variety of approaches.
3. Students will plan and develop images using paint expressively in a way that supports the design and content of a composition.

#### Course Requirements (the Final Grade will be based on):

and fastest way to learn a skill is to imitate someone who has mastered the art. By studying the masters, one learns how to move one's hand, what to look for in the model, what kind of pressure to apply to the drawing instrument, and the varieties of approaches that are possible for effective renderings.

**Due May 1<sup>st</sup> by 5:30 p.m. in the painting room.** The Sketchbook grade sheet may only be picked up during the exam period!

10% **Final Exam Painting** – Students' will be asked to produce one painting that displays their culmination of knowledge acquired in class. It will be due at the beginning of the final exam period for an overall final critique. However, it must be completed by Monday, May 1<sup>st</sup> to be added into the final portfolio for grading **DUE DATE: Monday, May 1<sup>st</sup> at 11:59 p.m.**

5% **Participation & Improvement** in class throughout the semester. \*See critiques. Attendance at

Middle Georgia University's gallery artist's talks will also be factored into this grade. *\*Make sure to sign in the gallery's guest book on the night of the gallery talk.*

**Participation Point Rubric** – (Total of 5 points)

*Part 1* – Identify whether you are a Listener, Participator, or Critical Thinker. (1-3 pts. possible)

**1. Listeners – You earn 1 point**

A student who is a Listener reliably pays attention to the instructor and their classmates in class & critiques when they are speaking on relevant topics. A Listener expresses common respect by showing a participative attitude through eye contact and other attentive non-verbal

**2. Participator – You earn 2 points**

A student who is a Participator has all the qualities of a listener. but they also include information or

**Tentative Course Schedule:**

*January*

10 – Class Introduction

12 – *Still-Life Project* begins

12 – (Thursday) ***\*LAST DAY TO DROP/ADD A CLASS & LATE REGISTER***

16 – (Monday) ***Dr. Martin Luther King, Jr. Holiday – NO CLASSES!***

20 – ***\*Echoes of de Chirico Art Exhibit, Peacock Gallery, Russell Hall – last day***

24 – Start research on Mastercopy (OK the painting chosen with Mr. Agnew)

26 – *Still Life* critique during the 2<sup>nd</sup> half of class

28 – (Monday) *Still Life* critique during the 2<sup>nd</sup> half of class

dramatic shadows will be of greatest challenge. Most of what you see will be similar or the same in hue and value with only subtle changes. *February 14 - 23*

1. Exterior, preferably from nature; however, a photograph could suffice if cleared with me.

a. While at the site, make 3 or 4 small studies on inexpensive panels (see Still-life project). Block in areas of lights and darks using a neutral color. Work from larger shapes to smaller shapes, thinner paint to thicker paint, and from background to the foreground. Keep to general shapes and don't attempt to render

details of the scene. Study the lighting conditions closely; especially direct sunlight and dramatic shadows.

b. Select the best acrylic sketch and translate it to a standard size stretched canvas as you did with problem 1. The final canvas may incorporate elements of more than one sketch. You may begin working on the finished painting at the site, but the problem is designed to be finished in the classroom studio where you

Color Theory by Jose M. Parramon

Step by Step Art School: Acrylics by Wendy Clouse

*Figure Books*

Drawing From Life 3<sup>rd</sup> Ed by Clint Brown & Cheryl McLean

The Art of Responsive Drawing by Nathan Goldstein

The Natural Way to Draw by Nicolaides



**Brushes:**

3 or more "flats" bristle or synthetic brush sizes 2 - 14, as well as a # 8 Kolinsky Sable Blending Brush, a # 8

**Canvas and Stretcher Bars:**

Recommended: Prestretched canvases, various sizes as needed, most approx. 18" x 24" 20" x 24" 20"

x30", 30" x 36"

- Foamcore, Masonite, illustration board, canvas panels (cardboard based)
- enough untreated cotton duck canvas for one painting approximately 30" x 36" and prefab stretcher bars to stretch the canvas on. Gesso and a gesso brush will also be needed to coat the raw canvas.