

California University of Pennsylvania  
Guidelines for New Course Proposals  
University Course Syllabus  
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Advanced Painting  
Course Number: ART 496  
Credits: 3 (repeatable to 18)  
Prerequisites: ART 383 Painting Studio  
Maximum Class Size (face-to-face): 22  
Maximum Class Size (online):  
(Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

1. Students will practice and demonstrate proficiencies in rendering skills and techniques associated with painting media.
2. Students will practice and demonstrate proficiencies in the visual analysis of forms through the application of color and values to painting the figure from life.
3. Each student will apply a favorite painting method to personal subjects and themes, leading to each student achieving a personal style and approach to his paintings' form and content.
4. Each student will take part in class criticisms by describing his goals, listing his achievements and failings, and making constructive suggestions about the works of others.

C. Catalog Description:

This course is a repeatable painting studio that works to develop proficiencies in painting techniques, rendering skills, and the visual analysis of forms. Students explore a variety of painting methods, subjects and themes toward the goal of improving technique and skills, and developing in each student a personal and unique approach to form and content.

D. Outline of the Course:

- a. Lecture/Demonstration Outline  
Figure Painting – Color, Methods and Techniques

Critical Visual Analysis – Painting What You See  
Elements of Composition  
Popular Painting Themes  
Design Elements and Principles  
Portrait Painting  
Working From Photographs  
The Relationship of Form and Content

b. Laboratory Outline and Overview

Students work in class directly from the figure for much of the semester practicing accurate rendering of form and color, and exploring paint application methods and techniques.

Out-of-class assignments are given. These assignments are designed to promote self-discovery, visual training and the further development of skills. As the level of the studio increases, students are expected to be more and more self-directed, determining their own goals, selecting their own painting problems, establishing their own aesthetic criteria and taking an active part in evaluating their own progress and achievements.

E. Teaching Methodology:

Traditional Classroom Methodology

Lecture/Demonstrations are the important teaching method for this course and are given when the instructor sees the need to present the same material to all students within the class. The topic can cover any of a number of advanced painting techniques and methods, or can deal with the critical analysis of forms, assessing and judging quality, or wrestling with aesthetic ideas.

But this studio class is closely related to laboratory classes in which there is a one-on-one relationship between the professor and the student. A daily critical dialogue occurs between the student and the professor, and most often, a critique/demonstration is given to a small group or a particular student as the need arises.

F. Text

The text required is Painting, Figure and Form

Recommended are the following:

The Art Spirit, William Henri

Looking at Art, Piper  
Atlas of Human Anatomy for the Artist, Peck  
Handouts given:  
Handouts on Art Terms, Styles, and Themes  
Handouts on Mixing Flesh Tones

G. Assessment Activities:

Traditional Classroom Assessment

Evaluation and assessment goes on daily during the painting sessions. More formal evaluations of a student's work occur through open class critiques, through student/teacher private critiques, and often through written criticism provided by the instructor.

The work is evaluated by criteria set by the instructor and stated in the syllabus, and in conjunction with the student who has set specific goals for the semester. Class attendance is required and is a consideration upon arriving at a final grade. Students are expected to complete all assignments on time and to attain a level of proficiency as set by the instructor and/or student.

H. Accommodations for Students with Disabilities:

**Accommodations for Students with Disabilities**

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/current-students/student-services/disability/index.htm>

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

During faculty critiques of student work, students are routinely referred to selected works of historical and contemporary art. They are expected to make extensive use of the college library to reap the full benefit of the instructor's evaluations and comments, and they are given internet references to support evaluations and critical comments made about their progress.

The Department of Art and Design maintains an extensive slide library containing paintings of contemporary and historical importance. These are routinely used during classroom lectures.

Handouts compiled and composed by the instructor are routinely given to students to support classroom lectures and demonstrations. Additional Information for Course Proposals

J. Proposed Instructors:

Qualified faculty member of the Department of Art and Design

K. Rationale for the Course:

This Advanced Painting course provides students who are seriously interested in painting with an opportunity to explore higher themes in their art as well as historical influences, and social justice applications through the study of the painting of the past and of contemporary artists. This course is repeatable. Ultimately the goal is for the student to find their own areas of interest and develop their own unique style in successive courses but this approach allows the student to matriculate from beginning painting toward their own thinking. Students will have the opportunity to experiment with a variety of media and techniques, as well as novel new stylistic approaches. The focus is on the discipline of painting, but we will also explore new media and develop the individual's unique style through expressive means and personal interpretations. A study track course for the BFA offering particular training in acrylic and oil based media.

- L. Specialized Equipment or Supplies Needed:  
Watercolor pan set of twelve colors and Watercolor brush  
12 sheet pad of 140-lb cold press watercolor paper at least 18" x 22"  
Various sizes canvasboard or stretched canvas or masonite for painting surfaces but should be no smaller than 18" x 22"  
Gesso to prepare the above surfaces  
6 Sheets of masonite for painting at least 18" x 22" in size for final paintings  
Various oil painting brushes including round, flat, filbert and brite brushes  
Gesso brush  
Oil Colors :  
Primary colors such as Azo Red Light Cobalt Blue Hue Azo Yellow  
lemon  
Titanium White  
Low Odor Mineral Spirits  
Stand Oil  
Damar Varnish  
Sketch book and #2 Pencils and pencil erasures

- M. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)  
Yes. The course requires the use of models in timed poses for the students to observe for understanding of the human form as well as the form under lighting conditions. This is traditional practice in the learning of figure painting.
2. Does the course require additional physical resources? (Please explain)  
Yes. The student is active and is standing at an easel for most of the course duration. The student will also be responsible for carrying and moving the various paint surfaces of various sizes on which to paint. The ability to actually manually paint and work these surfaces requires physical ability.
3. Does the course change the requirements in any particular major? (Please explain)  
The course does not change the requirements of any particular major. The course is an elected studio that may be repeated beyond the introduction to painting. It is a profession of the artist and as such is suggested to have some previous basic understanding of drawing and visual art foundation and beginning painting courses previously experienced by the student. This is not required but as an introduction course for BFA student's interested in pursuing a studio focus of painting in graduate studies this is suggested to help in the building of a portfolio

and towards mastery of the mediums. Other students may explore these mediums in this studio course to help them choose in deciding if the Art program may be a possible focus of study.

4. Does the course replace an existing course in your program? (If so, list the course)

The course does not replace an existing course.

5. How often will the course be taught?

The course will be taught a minimum of once per academic year.

6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)

This course does not duplicate an existing course.

- N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

- O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Fine Arts