

ART 107

Course Intro to Painting

[Revised 10-22-12]

WINONA STATE UNIVERSITY
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department ART

Date Sept 13 2013

107

Intro to Painting

3

Course No.

Course Name

Credits

Prerequisites none

GEP Goal Area(s):*

CORE GOAL AREAS

- ☐ Goal 1: Communication
☐ Goal 3: Natural Science
☐ Goal 4: Mathematics/Logical Reasoning
☐ Goal 5: History and the Social and Behavioral Sciences
☒ Goal 6: The Humanities and Fine Arts

THEME GOAL AREAS

- ☐ Goal 7: Human Diversity
☐ Goal 8: Global Perspective
☐ Goal 9: Ethical and Civic Responsibility
☐ Goal 10: People and the Environment

* Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories (list number of credits desired in appropriate category):

☐ Intensive:

- ☐ 1. Writing
☐ 2. Oral Communication
☐ 3a. Mathematics/Statistics
☐ 3b. Critical Analysis

☐ Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a **General Education Program Approval Form**.

Department Contact Person for this Proposal:

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[Revised 9-6-11]

Art 107: Introduction to Painting

Credits: 3

Undergraduate course

Applies to WSU General Education Program Elective

Frequency of offering: At least once per year, summer

Prerequisite: None

Goal Area 6: The Humanities and Fine Arts (9 S.H.)

Requires a minimum of 3 S.H. of Humanities and 3 S.H. of Fine Arts.

Goal: To expand students' knowledge of the human condition and human cultures, especially in relation to behavior, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature, philosophy, and the fine arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

Student Competencies:

Students will be able to

- a. Demonstrate awareness of the scope and variety of works in the arts and humanities;
- b. Understand those works as expressions of individual and human values within an historical and social context;
- c. Respond critically to works in the arts and humanities;
- d. Engage in the creative process or interpretive performance; and
- e. Articulate an informed personal reaction to works in the arts and humanities.

Fine Arts courses must also achieve the following additional student competency:

- f. Employ the methods of an arts practitioner (including artist or scholar) in order to study or produce work that is created primarily for its aesthetic value.

I. Catalog Description

This course will introduce students to painting (oil or acrylic), with the primary goal of the class being to give a basic understanding of creating visual art through paint. Students will learn materials and artistic concepts such as color mixing, drawing skills, and paint application. 3 credit hours, no prerequisites required, letter grade. Applicable to the Humanities and Fine Arts requirement of the General Education Program.

II. Statement of the major focus and objectives of the course

The major focus of this course will be to teach non-majors some of the fundamental ideas of creating 2D art using oil or acrylic paint. By learning their materials and creating paintings, students will develop creative, perceptual and technical skills. **(Goal 6 d & f)** Students will be involved in both individual and group critiques, where they can respond to the works created in the classroom and articulate their informed personal reactions. **(Goal 6 c & e)**

III. Course Outline

A. Introduction

1. Introduction to materials
2. Usage of materials
3. Creating painting surfaces

B. Color

1. Introduction to color wheel
2. Color wheel vs. pigments
3. Color theory
4. Color mixing

C. Seeing **(Goal 6 c)**

1. Basic ideas about drawing and creating a space
2. Teaching students how to look for color shifts, temperature differences, and values
3. Looking at color relationships and harmonies
4. Viewing artwork in presentations and art museum/gallery visitations

D. Executing **(Goal 6 d & f)**

1. Brush vs palette knife
2. Edges
3. Composition
4. Level of finish
5. Dry vs wet
6. Texture

E. Subject

1. Still life
2. Landscape
3. Interior
4. Figure

F. Criticism and Analysis (**Goal 6 c & e**)

1. Daily individual critiquing and one-on-one time
2. Group critiques
3. Written 'midterm' analysis of progress and grades
4. Final project

IV. Basic Instructional Plan and Teaching Methods Utilized

Lecture, art studio practice (**Goal 6 d & f**), slide presentations, art-site visits, individual and group critiques (**Goal 6 c & e**)

Assessment of Outcomes

Learning Outcome	Learning Activity	Assessment
1. Learn principles of color theory and mixture	Studio Practice, Demonstrations, Critique	Evaluate studio practice
2. Learn principles of paint	Studio Practice, Demonstrations, Critique	Evaluate studio practice
3. Learn basic ideas in representational painting	Demonstrations in basic drawing skills, some anatomy/portraiture lecture, Lecture, Studio Practice, Critique	Evaluate studio practice
4. Creation of a painting surface	Demonstration	Evaluate student product
5. Ability to create texture	Studio Practice, Demonstrations, Critique	Evaluate student practice
6. Ability to verbally articulate critical analysis	Critique	Group and Individual critique
7. Ability to engage in creation of a painting	Studio Practice	Evaluate student practice, student's body of work

ART 107 Intro to Painting Goal 6a Competencies Chart

Competency: Students will be able to:	Learning Activities	Assessment
Demonstrate awareness of the scope and variety of works in the arts and humanities;	Reading, research, viewing slide presentations, and gallery/museum visitation. Examples: Presentations showcasing important historical painting advancements and movements, painters and their techniques, and contemporary painting. We will also have the ability to see paintings in real life at the Winona Marine Art Museum.	Evaluation of research, paintings completed in class. Examples: Quizzes on painters and painting styles, discussion in museums about paintings in front of us, discourse in class about painting and painters.
Understand those works as expressions of individual and human values within an historical and social context;	Reading, research, class discussion, art-site visits and discussion (galleries and museums). Examples: discussion of the significance behind certain paintings in slide presentations and on site in a museum, selected readings on art (for example: <u>But Is It Art</u> by Cynthia Freeland or <u>Steal Like An Artist</u> by Austin Kleon)	Evaluation of research, paintings completed in class, participation in discussions Examples: orally evaluating the students' understanding of assigned readings, class discourse on slide presentations, articulating self-awareness of the context of their paintings
Respond critically to works in the arts and humanities;	Oral critique, written critique Example: quizzes on painters and painting styles, student orally communicating their own self-awareness of the context of their paintings, daily discussion of technique	Evaluate oral participation and written critique Examples: quizzes (see previous), oral communication (see previous)
Engage in the creative process or interpretive performance; specifically create 2-D artworks using oil paint	Studio practice; observing demos of techniques Examples: painting assignments of still lifes, plein air landscape paintings, master copies, self portraits, etc.	Evaluate studio projects; evaluate studio technique practice Examples: evaluate how well students produced these paintings by the means specified 2 boxes below
Articulate an informed personal reaction to works in the arts and humanities.	Oral critique, written critique Example: The student will have several paintings by the end of the class that have dealt with not only different ways to apply paint and to 'see' in an artistic way, but they will bring a personal element (vision) to these paintings.	Evaluate oral participation and written critique Example: students orally discussing the personal and historical connection to their paintings; quizzes; evidence of understanding shown by competent paintings
Employ the methods of	Research, studio practice, self-critique	Evaluate studio projects;

an arts practitioner (including artist or scholar) in order to study or produce work that is created primarily for its aesthetic value, specifically understanding and using the elements and principles of design, and working with ideas and concepts.	Examples: 1) showing correct color mixing techniques, starting with having simple color mixing exercises 2) showing students how to lay color down on a surface, 3) showing students how to change paint viscosity and for what reason, 4) showing students other painting factors, such as how to clean brushes, create properly primed (gessoed) painting surfaces, how to avoid simple compositional errors, etc	assess self-critique 1) did the student mix their color correctly, evidenced through each and every painting they do 2) did the student put the paint on the canvas well, or is it streaky or otherwise insufficient, 3) did the student think about how best to put that paint on the surface ('fat' over 'lean', meaning more medium content vs thicker, oily paint, knifed on, size of brush, edge consideration, etc). and 4) any other problems that may occur (for example, poor composition, not painting to the edge, surface wasn't properly prepared, etc)
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Assessment on how to evaluate studio practice:

In this class, I will be teaching the medium of paint with principles of color theory, color mixing, behavior of paint (viscosity, adding of paint mediums, drying times, etc) and paint application (glazing, impasto, transparencies, palette knife vs brush, types of brushes, etc). My assessment will be to see the student's understanding of these principles and techniques through the viewing of their work. In painting, there are a number of acceptable applied 'answers' to these problems, but there are a number of quantifiable 'wrong' executions of these principles. I will be grading my students not on the basis of talent, but on whether or not they were capable of applying their new knowledge to a painting. To this end, this is a perfect General Education approach, since all educational backgrounds can learn color, mixing, and application without much prior art background. My assessment will therefore be more about evaluating the process and product, and judging how well the student met the set criteria.