

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Chet Glaze	Date:	11/12/2020
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Department	Subject	Course Number	Title
Art	Art ART	116	Painting II

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Activity Units	Total Units
3.00	3.00
Activity Contact Hours	Total Contact Hours
96.00 - 108.00	96.00 - 108.00
Activity Homework Hours	
48.00 - 54.00	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

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Maximum Enrollment:
Maximum Enrollment
Justification:

25
Course requires significant individualized instruction or assessment “ check all that apply: * Course relies on small group dynamics as a means of instruction or assessment. Justification: This course is stacked with Art 115 (Painting I) and normally consists of a small group of 5-7 students. This course requires intensive one on one instruction and small group activities and will not be

Grading Method:

TOP code:

effectively taught at a higher cap.

Letter Grade or P/NP

1002.10

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU
- Intercollegiate athletics course
- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course involves the continued study and refinement of skills and concepts acquired in Painting I. In addition to areas covered in Painting I coursework includes an exploration of subjective color and the expressive possibilities of painting.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course involves continued study and refinement of skills and concepts acquired in Painting I, plus exploration of subjective color and expressive painting.

Need for the course:

Course is applicable to local AA-Art and AA-Liberal Arts: Arts, Humanities & Communications Emphasis.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details. (For further clarification, contact the Prerequisite Subcommittee)

- ART 115 with a Grade of C or better. or
- portfolio

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

-none-

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms) Upon the completion of the course the student will be able to do the following:

- 1. Employ safe and proper use of painting materials
- 2. Define and properly use painting terminology as it applies to materials, techniques, composition and color
- 3. Create artwork utilizing a variety of painting methods and techniques
- 4. Create artwork utilizing subjective color
- 5. Create paintings that utilize a visual analysis of relationships, including the use of values to represent form.
- 6. Plan, compose and complete a painting
- 7. Distinguish the aesthetic of the Western painting tradition from that of non-Western art
- 8. Analyze and evaluate paintings for visual effectiveness and the utilization of skills

Course Content:

(please number the outline of main topics and subtopics)

- 1. Art Historical Overview of Painting
 - 1. The Western aesthetic
 - 2. The non-Western aesthetic
- 2. Safety and Health Precautions
 - 1. Safe use of industrial materials
 - 2. Encaustic methods
 - 3. Safe handling, storage and disposal of solvents
- 3. Materials
 - 1. Construction of Supports
 - 2. Solvents
 - 3. Mediums
 - 4. Brushes
 - 5. Other painting equipment
 - 6. Easels, palettes and palette knives
- 4. Methods and Techniques
 - 1. Research Phase
 - 1. Identify necessary materials and special skills
 - 2. Connect methods to historical relevance
 - 2. Direct and indirect painting
 - 1. Fluxus movement
 - 3. Paint application principles
 - 1. Wet-on-wet
 - 2. Impasto
 - 3. Blended brush strokes
 - 4. Drybrush
 - 5. Glazing
 - 6. Scumbling
 - 7. Subjective/arbitrary color
 - 8. Industrial applications
- 5. Color
 - 1. Hue
 - 2. Value
 - 3. Temperature
 - 4. Saturation
 - 5. Color schemes and models
 - 6. Cultural color Perception
 - 7. Color for emotional effect
 - 8. Symbolic color
- 6. Composition and balance
 - 1. Planning and development
 - 2. Open and closed Compositions
- 7. Form and Light

8. Articulation of Space

1. Overlapping forms

2. Linear and aerial perspective

3. Advancing and retreating color
9. Abstraction

1. Non-traditional methods of paint application

2. Degrees of abstractness
10. Principles of presentation and critiquing

1. Framing considerations

2. Visual analysis of techniques, concept and content

3. Comparison to historical/contemporary artists

Lab Content:

(please number the outline of main topics and subtopics)

N/A

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture

Integration: Present lectures and painting demonstrations that distinguish contemporary and historical Western Painting from contemporary and historical Non-Western Painting.
- **Method:** Slides/images

Integration: Present lectures using slides and images that will show a variety of methods and techniques in contemporary and historical painting.
- **Method:** Assigned reading

Integration: Assign readings of texts and/or handouts that will examine contemporary and historical artists and their respective practices, Art Critics emphasizing painting, and current events in the contemporary art world.
- **Method:** Activity

Integration: Supervise guided in-class student painting activities related to color theory, planning and composing a painting, and evaluating effectiveness of in-class work.
- **Method:** Journal

Integration: Ask students to record color charts, idea sketches, reflections on progress, and established goals in a journal so that they can discuss their artistic progress and ideas with the instructor and other students.
- **Method:** In-class critiques

Integration: Lead in-class critiques to demonstrate proper language and terminology when evaluating completed and in-progress paintings.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Class Participation

Integration: Students will participate in group critiques. During these critiques, students will be evaluated on the relevance and accuracy of their observations and remarks.
- **Method:** Graded evaluation

Integration: There will be graded evaluation of student’s weekly journal entries. The journal entries should demonstrate the proper use of terminology and each student's ability to analyze their own work and development.
- **Method:** Capstone Project

Integration: Students will be evaluated on the basis of their completed final projects. Their final paintings will be assessed in terms of how specific artistic principles and techniques have been used.
- **Method:** Projects
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Integration: Students will be assigned several long-term project in which they must properly analyze and adapt art concepts discussed in class and in assigned readings.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. GROUP ASSIGNMENT

This semester, bring in four different photographs of oil paintings to be discussed in class. It is through this discussion that art elements and the unifying principles of design will be presented. It will also provide the opportunity to talk about painting techniques.

Address the following in the Journal:

- Title/Artist/Movement (if applicable)
- Short biographical information
- Format (dimensions) – include a thumbnail drawn in proportion and place simplified shapes of the dominant elements found in the composition.
- Is the composition open or closed? How so?
- What kind of balance, symmetrical or asymmetrical, was used?
- On what and where is the emphasis placed?
- How is color used?

2. PAINTING IN SUBJECTIVE/ARBITRARY COLOR

OBJECTIVE: Create a painting utilizing subjective/arbitrary color

MEANS: Sketchbook, drawing materials, paint materials

- Choose the subject. The painting may be representational or non-objective utilizing any style
- Create a minimum of 3 thumbnails that explore composition and color choices
- Choose from the thumbnails the most visually effective solution
- Execute the painting

3. WEEKLY JOURNAL

Write in the journal on a weekly basis. The journal should contain, but is not limited to, the following:

- A record of each class activity, including decision-making
- Descriptions of techniques and concepts introduced in class
- Definitions of art terminology
- Critique responses in which the student will analyze the success of their own painting projects

4. THE CRITIQUE

Paintings will be placed on the wall and discussed in turn. Critical discussions about artwork provide opportunities for personal exposition, direct peer and instructor feedback, planning for future paintings.

- Participation in critiques is important for three reasons:
 - Finding ways to verbalize what a student thinks of a painting reinforces what each has learned in the process of doing it.
 - What students have to say to their classmates comes from a shared experience and is helpful to them for this reason.
 - Talking about work helps to understand the vocabulary of art that is important to the learning process.

5. OUT OF CLASS READING

Each week there will be assigned reading that correlates to the projects and ideas discussed during class. Each student will bring to class following the assignment:

- Three questions related to the reading
- Three observations about how the reading relates to the current project
- One suggestion for related reading in the form of an article, website or book

Textbooks:

- Juliette Aristides. (2016). *Lessons in Classical Painting: Essential Techniques from Inside the Atelier*, ed. Watson-Guptill . ISBN: 1607747898
- David Howell (2014). *Painting with Oils* Crowood Press. ISBN: 1847977154
- Barry Schwabsky (2019). *Vitamin P3: New Perspectives in Painting* Phaidon. ISBN: 0714879959

Other Resources:

- Students will be required to buy those supplies as deemed necessary by the instructor. This may include, but is not limited to, painting supports
- brushes
- palette of colors chosen by the instructor.
- The instructor will provide a materials list the first day of class.

Minimum Qualification

- Art (Masters Required)