



ART-519: MURAL PAINTING (FORMERLY ART-119)

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

ART - Art

Course Number

519

Course Title

Mural Painting (formerly ART-119)

Short Title

Mural Painting

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Activity Units

3.00

Total Units

3.00

Hours

Activity Contact Hours

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

No

Catalog Description

This course introduces design principles, paint application techniques and contemporary approaches to mural painting. Students create individual, original designs for site proposals. The class enlarges selected designs to complete as painted murals. Students are involved in site research, thematic design development and site painting. (formerly ART-119)



Requisites

Recommended Preparation

Recommended Preparation (note that students can enroll in the class even if they haven't take the recommended course)

ART-108 or ART-115 or ART-120.

Codes

TOP Code (CB 03)

1002.10 - Painting and Drawing

CIP Code

50.0708 - Painting.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Art (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective
1. Apply painting terminology during class critique sessions and discussions.
2. Compare different mural styles such as narrative collage, expressionistic, and trompe l'oeil.
3. Demonstrate skill in various methods of paint application.
4. Demonstrate fundamental skills of designing, enlarging, and painting a mural.
5. Plan and execute assignments that balance original expression and thematic research with site requirements and public suitability.
6. Demonstrate teamwork through all stages of selecting, improving upon and painting mural designs.
7. Analyze the designs done by others to evaluate skill, content, originality, and suitability.
8. Connect knowledge of color theory and principles of design to individual assignments.
9. Create murals that incorporate visual themes and narratives celebrating the intersectional diversity of a community with regard to race, gender identity, sexual orientation, and cultural differences.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Employ safe and proper use of painting materials.
2. Describe the basic mural making process using proper terminology.
3. Create artwork that demonstrates fundamental skills of designing, enlarging, and painting a mural.
4. Stimulate curiosity and appreciation for diverse thought and expression.

Content

Course Activity Content

1. INTRODUCTION, WORK OPPORTUNITIES, AND MATERIALS

- a. Historical overview of wall painting
 - i. Paleolithic to the present
 - 1. Western tradition
 - 2. Non-Western tradition
- b. Commercial opportunities
 - i. Self employment
 - ii. Interior decoration
 - iii. Exterior public walls
 - iv. Client-artist relationships
 - v. Business practices
- c. Materials
 - i. Grounds
 - ii. Latex vs. acrylic
 - iii. Other paint mediums
 - iv. Brushes, sponges and air brush

2. CONCEIVING AND DEVELOPING

- a. Representation vs. abstraction
- b. Realism vs. Stylization
- c. Iconography
- d. Scale
- e. Site requirements
- f. Color
- g. Composition
- h. Preliminary studies
 - i. Color options
 - j. Estimate of cost and time required
- k. Civic values and needs

3. MURAL EXECUTION

- a. Acceptance of design by client
- b. Preparing the ground
- c. Enlarging and transferring
 - i. Gridding and enlarging
 - ii. Cartoon
- d. Systematic approach
 - i. Individual organization methods
 - ii. Group organization
 - iii. Role of supervisor
 - iv. Role of group member
- e. Painting
 - i. Background
 - ii. Foreground
 - iii. Finishing

4. PRINCIPLES OF CRITIQUING

- a. Visual analysis of techniques, concepts, and content

5. SOCIALLY RESPONSIVE MURALS

- a. Historical Muralists
 - i. Diego Rivera
 - ii. Aurora Reyes Flores
 - iii. Pedro Nel Gomez
- b. Contemporary Muralists
 - i. Graffiti Culture
 - ii. Academic Murals

- iii. Folk Murals
- iv. Murals created by artists from diverse communities with regard to race, gender identity, sexual orientation, and cultural differences.

Methods of Instruction

Method

Lecture

Integration

Comprehensive slide lectures that cover the historical and contemporary examples relevant to mural making. Lectures will explore the use of culturally responsive imagery in murals as well as provide critique for its absence.

Method

Discussion

Integration

Instructor-led discussion to compare and contrast different mural styles such as narrative collage, expressionistic, and trompe l'oeil. The discussions will encourage interaction from students to provide their unique perspectives based on their own experience, cultural background, or civic opinions.

Method

Observation and Demonstration

Integration

Instructor-led demonstrations on proper techniques for mural design and creation including live painting demonstrations, tool modifications and color mixing. These demonstrations will be interactive so that as the instructor demonstrates a concept or technique, the students can mirror that method. During the observations, the instructor will provide direct feedback to the student with suggestions for improvement as needed.

Method

In-class Exercises

Integration

Guided exercises where students will create scaled studies in preparation for mural making with an emphasis on responding to course demonstrations. These exercises will be done individually as well as collaboratively with direct oversight from the instructor.

Method

Reading

Integration

Students are assigned readings that analyze and critique murals that exclude marginalized communities such as gender, sexual identity, race and ethnicity. Based on the readings, the instructor will facilitate discussions to help students better understand the socio-historical context of the murals described in the readings.

Method

Papers and Reports

Integration

Students will research and present to the course in an instructive manner on topics related to Murals and civic engagement.



Methods of Evaluation

Method

Self-Evaluation

Integration

Students will evaluate their own works for composition, communicative clarity and relevance to the proposed mural project. Additionally, students will evaluate how their public murals address themes and narratives from historically excluded communities such as gender, sexual identity, race and ethnicity.

Method

Portfolios

Integration

Students will present a portfolio of completed work at the end of the semester and will be evaluated on the proper documentation of artwork, demonstration of growth throughout the course, effective composition, visual communication and understanding of civic and social impact of public murals.

Method

Group Projects

Integration

Students will be individually evaluated at the end of each project for demonstrated proficiency in their respective roles in the group project. A rubric will be provided to each student outlining their specific individual goals per group project.

Method

Other

Integration

Oral Critique. Students will analyze the designs done by others to evaluate skill, content, originality, and suitability. Evaluation is based on instructor observation of the student's use of analytical dialogue in a constructive, critical forum.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Practice Proposal

Create a proposal for an imaginary mural to be painted on campus. The theme of the mural is up to you, but the scale must be 20 feet long by 12 feet high. Your proposal must cover the following information at minimum.

-Mural Theme. Describe the conceptual theme of your mural and how it will positively impact the campus community.

- Persons on Project. Assume that you are the project manager. How many additional persons will you require to complete this project on time.
- Timeline. Provide a detailed timeline for the project including surface preparation, painting and presentation of completed mural. Offer as much detail as possible.
- Material requirements. List out all materials needed to complete this project. Include materials you already have on hand.
- Costs. Research and list the estimated total cost to complete the murals. Only include material costs, do not include labor.
- Sketch. Make a detailed sketch in color in a format of your choosing that will visually detail your plans for the mural.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Mural and Social Activism

Read the following article from Frieze Magazine Online: "How Murals Have Served as Mirrors for Political Change."

<https://www.frieze.com/article/how-murals-have-served-mirrors-political-change>

As you read the article, identify one example of a mural that you find interesting. Answer the following questions on a piece of paper or on a document and bring to class for group discussion.

1. What specific impact does this mural have on its host community?
2. Do you feel that this mural is speaking to a very specific issue or to a broader issue? Why?
3. Do you see this mural being effective in your home community? Why or why not?
4. Which specific issues in your home community would you want a mural to address?

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Critical Analysis Essay

Based on the assigned readings and research related to how murals impact historically disadvantaged communities such as communities of color, gender, sexual identity, etc., you will write an essay that explores one mural's impact.

Find a specific mural and research how that mural came to be as well as how it did or did not change the host community. Discuss the role the artist, the community, and the imagery all play in this relationship. For example, you could examine how the murals at San Diego's Chicano Park criticize the exclusion of artists of color in a geographic area that has historically only included white artists.

Please answer the following questions in your essay:

1. What specific impact did the mural have on the host community?
2. Did the imagery specifically engage the community surrounding it?
3. What role did the identity of the artist, or artists, play in the mural's reception?



This essay should be 3-5 pages and is not a summary description of the mural and it is not a biography of the artist(s).

Write the essay in MLA format and include at least two sources that are not strictly online sources (Wikipedia, etc.)

Course Materials

Textbooks

Bricca, Morgan (2020). The Mural Artist's Handbook, Morgan Mural Studios. ISBN: 0578784785
Lee, Anthony (1999). Paintings on the Left: Diego Rivera, Radical Politics, and San Francisco Murals University of California Press . ISBN: 0520219775
Carlisle, John & Jones, Darryl (1995). A Simple and Vital Design: The Story of The Indiana Post Office Murals Indiana University Press . ISBN: 087195110X
Pittman, Rebecca (2003). How to Start a Faux Painting or Mural Business Allworth Press . ISBN: 1581153090
Seligman, Patricia (1988). Painting Murals: Images, Ideas, and Techniques North Light Books . ISBN: 0891342656
Shearer, Janet (2002). The Art of Illusion: A Trompe L'Oeil Painting Course North Light Books . ISBN: 1581803613
Palmer-Smith, Glenn & McHugh, Joshua (2013). Murals of New York City: The Best of New York's Public Paintings from Bemelmans to Parrish Rizzoli . ISBN: 0847841480
Latorre, Guisella (2008). Walls of Empowerment - Chicana/o Indigenist Murals of California University of Texas Press. ISBN: ISBN-10 029271906X

Other Resources

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

Class Size Information

Class Size

16

Class Size Category

J - Specialty lab

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Mural painting as an historical practice has been prominently lead by artists from a very diverse background. This course will emphasize non-dominant groups of artists who use the mural as a public forum for progressive discourse. Students will be encouraged to research and incorporate their own cultural heritage in their proposed designs as well as work with other students doing the same from other cultural backgrounds.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation and conference will be applied.

Interactions**Explain how the course will incorporate student-to-student interaction.**

Student to Student contact will be incorporated in each class session as this course uses a great deal of group work to plan public murals. Mural painting students will work in small cohorts of about five students while planning and painting the murals on site. They will have to work collaboratively with each other to ensure safety, appropriate division of labor on-site, and maintain an open dialogue and critical feedback for the mural's progress. Students will engage in formal and informal discussions after each mural is completed to provide direct peer feedback and input.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. Lecture presentations on historical and contemporary murals, one on one instruction working on mural planning and execution, skill demonstrations and guided discussions are the primary form of instructor to student interaction.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activity. Each mural will have a unique problem to solve either visually, conceptually, or both. Each student will have to create a comprehensive written strategy for each problem that outlines an understanding of how the methods for mural painting discussed in class are being used to resolve the problems in each scenario.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions will occur within each assignment. Each project and assignment will require the submission of a self-analysis based on the project rubric. Each student will assess their performance for their role in the mural they completed. Their reflection should offer insight as to how effective they were at performing their tasks, how well they understood the specific content related to that mural, and a reflection on their overall progress in the course to that point. They will then create a plan for responding to this self-evaluation in future mural projects.

Key: 225