

ART 0009B - ACRYLIC PAINTING II

Catalog Description

Prerequisite: Completion of ART 9A with grade of "C" or better
Hours: 90 (36 lecture, 54 laboratory)

Description: Further in-depth study of acrylic painting techniques and concepts. Painting techniques explored in historical/cultural contexts, with emphasis on perceptual skills and creative responses to materials and subjects. Compositional strategy, color theory, and sources of inspiration are explored through in-class and independent painting assignments, with emphasis on development of personal expression and style. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Critique artworks using correct studio terminology.
- CSLO #2: Apply proper material handling and disposal safety standards.
- CSLO #3: Create original acrylic painting utilizing expressive, symbolic, and subjective design elements.
- CSLO #4: Create original acrylic painting with expressive content through manipulation of mark, color, value and composition.
- CSLO #5: Fabricate and prepare a painting surface using traditional methods to accommodate an acrylic painting.

Effective Term

Fall 2024

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Lecture Objectives:

1. Examine and describe historical and contemporary developments, trends, materials, and approaches in acrylic painting.
2. Explain safe handling and use of studio painting materials and equipment.
3. Evaluate and critique acrylic paintings using relevant terminology in oral or written formats.
4. Identify and evaluate the use of expressive approaches and non-traditional uses of scale, sub-straight, and acrylic painting tools.
5. Evaluate and critique series of paintings for strengths and weaknesses as a body of work.

Laboratory Objectives:

1. Create paintings that evince a working knowledge of the physical properties of acrylic painting materials.
2. Organize and apply advanced concepts and principles of compositional design in acrylic paintings.
3. Apply the principles of perceptually and theoretically based color theory to acrylic painting projects.
4. Construct and prepare traditional and non-traditional painting surfaces and supports.
5. Develop a series of paintings that show expressive content through manipulation of mark, color, value, and composition.
6. Safely handle and use studio painting materials and equipment.

General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Students will be evaluated on a combination of their participation in classroom discussions and formal critiques including verbal and written examples. For example: The instructor will assign a number to each student's finished art work as it is hung up for class critique. Each student will then be assigned a numbered index card for a work other than their own to write a comment about one aspect of the painting's success—either process, composition, style, historical relationship, emotional response, etc. The card will then be exchanged with another student who will add a new comment. After several passes of the cards and written responses, the instructor will request more critical comments and suggestions for improvement. The process will continue until the card is filled. When completed, the cards will be read out loud with discussion to follow and subsequently passed on to the original creator of the painting for further consideration. The instructor can identify through the observation of these written and verbal comments any points of confusion, and readdress gaps in understanding related to form, composition, tonal and value range, and other elements of visual literacy.
- Objective Examinations
 - Example: Objective exams may test students on basics of lab safety and protocol. Example True or False question - For brush cleaning during your painting session, first wipe excess paint from brushes with a rag. (True).
- Projects
 - Example: Projects can be used as a method to assess the student's working knowledge of the physical properties of painting along with the perception and development of composition through elements of design, color theory, and organization of form. For example, the instructor will show images in class of still life paintings while pointing out a variety of characteristics that can be attributed to compelling or desirable passages in a painting such as form, value, tonal shifts, color key, entire use of picture plane, etc. Students will then be asked

to select a multi-planed object to use as a subject in a series of four paintings, each to be executed in a different color key (high, medium, low, and saturated), scheme (complementary, analogous, etc.), and under-painting color. Students will also be required to consider scale and placement of the object in the composition, along with the description of light, shadow, foreground, background, and edge quality. Work will be assessed using a rubric developed by the instructor and shared with students covering topics such as composition, form, use of full value scale, tonal variety, and perspective.

- Skill Demonstrations
 - Example: Canvas stretching demonstration that covers material and tool use, along with historical and contemporary choices in substrates. For example, the instructor will give lecture on the historic trends and accessibility to various painting substrates and their suggested uses, along with a demonstration on stretching canvas, including tool and material usage. Students will then be asked to stretch their own canvas following the class lecture/demonstration, and evaluated on the outcome of their substrate's construction in areas such as tightness of the canvas, accuracy of angles, responsible use of tools, etc.

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. Instructor will require students to create a painting using a complementary color scheme (two complementary colors altered with black, white and grey). Students will create a composition incorporating a stuffed animal or doll and two other 3-D objects superimposed on a favorite background from a photo or painting by a famous artist. Lecture is prepared using projected images, drawings and printed examples, books and hand-outs containing due dates. Concepts of making preliminary thumbnail sketches using tracing paper overlays to stimulate ideas are discussed and demonstrated. Completed projects are discussed as a group and critiqued on these processes and degree of overall success. Active and relevant participation by students will include class discussion and written critiques that use correct terminology. Each student will then be responsible for using their original props (stuffed animal and two other objects) in two new paintings that utilize new background choices, and different color schemes. Projects will be displayed in Art department lobby gallery for critique and grading.

Lecture:

1. Visually oriented lecture and demonstration about safely handling, using, and disposing of materials, along with the safe use of equipment in the lab. For example, a safety video specific to our labs will be shown both in class and available on-line, along with an instructor-led lab walk-through and tutorial. A safety quiz that corresponds with the video will be administered in class or on-line. All students must take and pass the safety quiz before being allowed to proceed with laboratory activities.

Distance Learning

1. Visually oriented lecture examining and describing historical and contemporary developments, trends, materials, and approaches in acrylic painting. Students prepare a series of paintings that show aesthetic cohesion through some of the following concepts; narrative, color pallet schemes, compositional design, scale, form or design repetition, configuration of finished work, etc. Work must be accompanied by a one-page thesis statement that hangs with the completed body of work. These paintings are posted to the discussion board to be critiqued through written format for strengths and weaknesses as a body of work. Active and relevant participation includes students responding to each others' comments in the discussion board.

Typical Out of Class Assignments Reading Assignments

1. Read instructor assigned reviews of gallery/museum painting show from a periodical or website. In a one-two page typed paper, analyze and describe the reviewer's effectiveness in describing visual work with the written word. Differentiate the use of descriptive and vague interpretations in the review.
2. Read about a well documented artist and give an oral presentation about their work in class, describing style, technique, and historical context of their significant work.

Writing, Problem Solving or Performance

1. Write a critique on a museum or gallery painting show you have visited during the semester. In a one-page typed paper evaluate the aesthetic strength and weakness of the show, using correct terminology.
2. Prepare and submit for evaluation a portfolio of artwork completed during the semester. Include a written critique of the work using correct terminology to describe its technical and aesthetic strengths, while also addressing areas in need of development.

Other (Term projects, research papers, portfolios, etc.)

1. Prepare a body, or series of paintings that show aesthetic cohesion through some of the following concepts; narrative, color pallet schemes, compositional design, scale, form or design repetition, configuration of finished work, etc. Work must be accompanied by a one page thesis statement that hangs with the completed body of work.

Required Materials

- Painting in Acrylics
 - Author: Kloosterboer, Lorena
 - Publisher: Firefly Books
 - Publication Date: 2014
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- New Acrylics-Essential Sourcebook
 - Author: Tauchid, Rheni
 - Publisher: Watson-Guption
 - Publication Date: 2009
 - Text Edition:
 - Classic Textbook?:

- OER Link:
- OER:
- Rethinking Acrylic
 - Author: Brady, Patty
 - Publisher: North Light Books
 - Publication Date: 2010
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Art Revolution
 - Author: Cyr, Lisa L.
 - Publisher: North Light
 - Publication Date: 2009
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Contemporary Painting (World of Art)
 - Author: Hudson, Suzanne
 - Publisher: Thames & Hudson
 - Publication Date: 2021
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Thinking through Painting: Reflexivity and Agency beyond the Canvas
 - Author: Geimer, P et al.
 - Publisher: Sternberg Press
 - Publication Date: 2012
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.

Paints, brushes, supports, mediums, sketchbook.