Midland College
Syllabus
Arts 2316
Painting I
SCH (Lecture/Lab)

Course Description:
The student explores the potentials of painting media with emphasis on color and composition.

Text, References, and Supplies:
The Oil Technique (handout)
supply list (Attached)

Student Learning Outcomes
The goal of this course is to familiarize the student with the techniques and basic design regarding painting in oil and its processes. Upon successful completion of this course the student will have begun to master the following:
1. Oil paint as a substance and tool.
2. Color, palette and paint surface processes and procedure.
3. Brush work-knife work exercises toward establishing interesting surfaces.
4. Negotiation and execution basic imagery.
5. Finishing touches on a work in oil and presentation considerations (framing).
6. The technical and conceptual point of view in looking at an oil painting.
7. How to look at the oil painting works of others with a creative and technical eye.

Student Contributions and Class Policies:
Class activities and assignments: The first weeks will introduce materials and cover basics of dealing with oil paint. The remainder of the semester will deal with basic design in oil paint. Personal and individual critiques will be conducted regularly. The following assignments will constitute this semester in oil painting.
1. Color studies and the color wheel. This time they will be done in the oil medium.
2. Monochrome renderings in oil. This will be a study in dark-light contrasts, it will create volume, and will be an exercise in brush strokes and marks.
3. Analogous colors. This assignment features very similar colors and is a tonal enlargement of the above painting.
4. Primary colors. Starting with the three primary colors, many colors will arise here and will be used with a new subject matter setting.
5. Secondary colors. With green, orange, and violet the palette will edge toward grey tones.
6. Textures. Returning to more limited colors, this painting will be executed with a palette knife.
7. Glazes and under paintings. Over pre-designed shapes, oil-varnish transparencies will negotiate detail.
8. The stretched canvas at last. You will learn to stretch and prime a canvas. The subject matter will evolve from three sketches using your own subject choices but the sketch that leads to this final work will be selected with my advice and approval.

Evaluation of Students:

ATTENDANCE: Since demonstrations cannot be repeated for absentees, attendance is very important. If a student misses four classes without a valid excuse (written verification if requested) then student and instructor will need to discuss this problem. Misunderstandings occur when communication on this topic breaks down. Please be assured that the instructor personally values good attendance and is personally disappointed if student falls into a bad habit about attendance and/or arriving on time.

Studio Conversations: Students need to be aware that this time period may be the only one available to fellow students. Therefore, student is asked to please be careful not to launch into conversations that create distractions and/or upset those who have no choice but to listen. Art-related conversations are understandable but students should keep the animated or emotional conversations out of the studio. Student should speak with instructor on this issue if another student is making concentration difficult.

Determination of grades: This instructor will assign grades (A,B,C,D & F) usually with student input. The final grade will be determined by the instructor. Final paintings and/or projects will replace a written final. However, the student MUST be present for critique the week of finals unless he or she has made previous arrangements.

The “A” painting This work displays confidence in design and composition. It is secure in color, brush or knife work. There is a special sort of success and pleasure in seeing how the elements and components come together. This work is individual, personal and in as many ways as possible, original. In short, it sings.

The “B” painting This work displays good craftsmanship in design, concept and execution. This work meets the expectations of the assignment and visually works with few if any execution flaws.

The “C” painting This work attempts the guidelines of the assignment but lacks the verve and polish of the above grades. While criticism and suggestions may have been given during the process, these were either ignored or not valued. This work begins to disappoint the viewer.

The “D” painting Perhaps this work may attempt to go through the motions of the assignment but has conspicuous problems. Perhaps suggestions an/or criticism hasn’t been appreciated and valued. This work isn’t sailing well.

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must be present for critique the week of finals unless you make a previous arrangement.

The “F” painting  While the assignment may have been attempted, nothing seems to work. Colors are too shrill or muddy. Tones are solid or poster-ish and brush work too smooth. Perhaps this work is troubled in its originality and simply is not successful. A work that is not finished may also fail

Assignments will be monitored with the instructor. Student is expected to furnish subject matter and material. This request differs from the norm in a workshop. Instructor will assist student and give helpful comments during each session. Instructor will attempt to “visit” student at least three times per session. Also remember that Friday is open for free studio work and instructor is available to answer questions and solve problems. Students should assist in cleaning up after each paint session.

Course Schedule:

Assignments generally require two sessions of two to three hours. Critiques (individual and group) will be conducted at least twice a semester but I will assist you and give helpful comments during each session. I will look at your progress at least three times per session. While I generally try to verbally explain what I think should be done with the brush in a specific passage of a painting, if all fails with words, I reserve the right to paint directly on student work. Then, with better direction understood, if the student wants, that part of the work can be wiped off and the student will correct the passage. And last but not least, the instructor of this course reserves the right to determine specific work (s) to be included in the student exhibition at the end of the semester.

Instructor Information

Name: 
Office phone: 
Office hours: 
Office location: 
E-mail address: 
Division Secretary: Lula Lee, 141 AFA 
Office phone: 685-4624

Note: Students are encouraged to contact the instructor at any time; however, making an appointment will guarantee the instructor's availability at a specific time.