

Pitt State Pathway

(Undergraduate Course Numbers through 699)

Please check only one:

- ☒ Course is **currently** a “General Education” course
- ☐ Course is listed in the current catalog, but is **NOT** a “General Education” course
- ☐ New course that is **NOT** listed in the current catalog and has **NOT** been legislated through PSU Faculty Senate and/or KBOR

A. Submission date: **December 18, 2018**

B. Department: **ART**

C. College: **Arts and Sciences**

If two or more Colleges, please indicate which Colleges will be involved in teaching the course:
Click or tap here to enter text.

D. Name of faculty member on record for the course (may be Coordinating Professor or Chair):

James Oliver

(As faculty of record, I verify all sections agree to address the Core or Essential Studies Element and corresponding Learning Outcome as indicated below.)

E. Course prefix: **Art**

F. Course number: **277**

G. Credit hours: **3**

H. Title of course: **Painting I**

Is this a change in the title of the course? **No**

(If “Yes,” a Revision to Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process.)

I. Will this course require a new course description? **No**

(If “Yes,” please insert new course description here. A Revision of Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process)

Click or tap here to enter text.

J. Does this course include a co-requisite laboratory course: **No**

If “Yes”, please provide the co-requisite course name and number:

Click or tap here to enter text.

K. Will this course be available on-line: **No**

If “Yes”, please provide a detailed explanation:

L. Semester(s) course will be offered (choose all that apply): **Fall and Spring**

M. Prerequisite(s): **None**

N. Co-requisite(s) —other than lab course named above: **None**

- O. Select the *Pitt State Pathway* **Core Element** or **Essential Studies Element** based on the identified Learning Outcome to be covered in the course (choose only one set):
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document)

Select Only One Element


- Communication
 - **Written Communication**.....
 - Students will communicate effectively.
- Communication
 - **Verbal Communication**
 - Students will communicate effectively.
- Quantitative/Analytic Methods and Scientific Literacy
 - **Quantitative/Analytic Methods**
 - Students will analyze data logically.
- Global Understanding and Civic Engagement
 - **Human Experience within a Global Context**
 - Students will explore global systems conscientiously.
- Global Understanding and Civic Engagement
 - **Human Systems within a Global Context**
 - Students will explore global systems conscientiously.
- Global Understanding and Civic Engagement
 - **Natural World within a Global Context**
 - Students will explore global systems conscientiously.
- Personal and Professional Behavior
 - **Wellness Strategies**
 - Students will model productive behaviors purposefully.

- P. Will the course address a **Companion Element**? **Yes**
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document.)

If "Yes," please select one: Non-verbal and Creative Expression

- Q. What is the highest anticipated level of student achievement for the stated learning outcome(s) common across all sections of the course? Note: Sample assessment strategies will be submitted on the representative syllabus. Milestone II
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document.)
- R. Please submit course syllabus as an attachment, highlighting the following items: course objectives related to Learning Outcome(s), assessment strategies (e.g. exams, course project, etc.), and assessment tool(s) to be used to measure student achievement.

Legislative Process
Authorization and Notification Signatures
(Electronic signatures accepted)

Department Chairperson Approved ☒ Not Approved ☐


Department Chairperson Signature
12/18/18

Date

Faculty Senate General Education Committee Approved ☐ Not Approved ☐

Faculty Senate General Education Chairperson Signature

Date

Faculty Senate Approved ☐ Not Approved ☐

Faculty Senate Recording Secretary Signature

Date

Note: Each College curriculum representative will notify their respective College and Department(s) of the completion of the approval process.

*Originating Department: Please **complete** the entire form, acquire the Chairperson's signature, and save as **PSP.ABC123.Form**. Save the syllabus to be attached as **PSP.ABC123.Syll**. Email the completed form and attachments to psupathway@pittstate.edu.

Naming convention: PSP.ABC123.Form PSP = Pitt State Pathway. ABC123 = Course abbreviation and number

Pittsburg State University
College of Arts and
Sciences **DEPARTMENT
OF ART**

Fall 2019

Course Number: Art 277

Credit Hours: 3.0

James Oliver

4301/joliver@pittstate.edu

Office Hours: M/W 8-11 am/ 1-2 pm

T/TH 8-9 am

Title: Painting I

Course Time Offering: Instructor:

Phone/ Email: 235-

Office: 101 Porter Hall

I. COURSE DESCRIPTION: Studio experiences and explorations of painting mediums, processes, and techniques.

II. PREREQUISITES: None

III. PURPOSE OF THE COURSE: To provide and introductory painting experience that expands the student's awareness of various painting processes and purposes.

IV. LEARNING OBJECTIVES:

This course meets the Pitt State Pathway Essential Studies Element: Global Understanding and Civic Engagement: Human Experience in a Global Context- *Students will explore global systems conscientiously.* This course address the Companion Element: Non-verbal and Creative Expression.

- A. Creative Artworks: Realize ways to generate and make artworks relating media, form, and intent/concept
 - a. Use painting creatively to solve visual problems in an adaptable and personally unique way.
 - b. Use painting media and techniques in conjunction with design concepts to solve problems of visual organization.
 - c. Use design components and concepts in conjunction with painting skills to paint with a greater range of personal expression.
 - d. Use design components and concepts to create paintings that relate media and form to purpose and aesthetic values.
 - e. Paint with expanded aesthetic awareness.
 - f. Experiment with
- B. Art Media Skills: Understand traditional and emerging materials, techniques, and processes.
 - a. Use a basic painting media
 - b. Use various basic contemporary painting techniques, including basic color structuring, understanding of light to create form, and glazing to create two-dimensional visual art.
- C. Art Criticism: Understand Aesthetic Discourse, Theory, and Artistic Philosophy.
 - a. Describe personal aesthetic responses to critiques and relate them to design components and concepts.
 - b. Explain ways design components and concepts function in historical and contemporary paintings.
 - c. Summarize, explain, and evaluate design qualities of their own contemporary paintings.

V. **Assessment/Evaluation:**

Assessment will be undertaken through creative projects, critique, and/ or portfolio review all with rubric.

VI. REQUIRED TEXT AND MATERIALS

A. Textbook: *Color for Painters- A Guide to Traditions and Practice*, Al Gury. ISBN: 978-0-8230-9930-6

Reserve Reading at Library: *Painting as a Pastime*. Winston Churchill. ISBN: 978-19065-933-0

B. Art Supplies: See Document on Canvas LMS labeled "Materials Art 277: Fall 2019"

VII. INSTRUCTIONAL RESOURCES:

- A. Instructor Handouts/ Reading Assignments from text posted on Canvas
- B. Library Resources
- C. Gallery and Museum Visits

VIII. TEACHING STRATEGIES:

- A. Student Problem Solving
- B. Personal and Group Critiques.
- C. Slide Lectures, Demonstrations, and other Visual Presentations

IX. CRITERIA FOR EVALUATION and EXPECTATIONS:

The student's letter grade is based upon the following major components, each has great importance in averaging the grade. The components:

- A. The understanding and comprehension of the painting process, the originality and scope of the solution and the craftsmanship and technical skill.
- B. Meeting deadlines and participating in class discussions and critiques.

C. ATTENDANCE:

a. Attendance in this course is mandatory; it is imperative that the student work in the studio in an outside of class in order to learn how to paint;

all absences should be made up. Students will be advised about studio availability outside of class time.

b. Please note that if absent, the student must find out by contacting me, during my office hours, what he/she has missed and what to prepare for the following meeting. The professor cannot take time away from regular class instruction to repeat lectures and project requirements for each absent student.

c. Studio courses require consistent participation both during class and outside of class. Paintings will be begun during in-class studio time. Feedback regarding your paintings and process from both your classmates and myself is critical to your artistic growth; therefore your presence is fundamental to your doing well in this course. If you have to miss a class due to **extreme** illness or a family emergency, you should call or e-mail me beforehand. Ambulatory illnesses, taking friends to the airport and leaving early for vacations will not be excused. More than three unexcused absences will adversely affect your grade. For each missed class beyond three unexcused your final grade will drop one grade **you may not use a critique day as a day for an unexcused absence.**

You should be prepared to work at the start of the class. That means that your paints, canvas, water, sketchbook, and pencils and other materials must be prepared for the beginning of class. There is no time to waste. **Clean up will occur in the last 15 minutes of class.** Leaving early is equivalent to a full absence. I am a real stickler for beginning on time. Attendance will be taken at the start of class and three tardies will equal one absence. If you are late it is your responsibility to see me after class to be marked present.

d. **Participation:** experimentation, and rigorous engagement with new ideas and techniques are expected. **Positive attitude as in hard work and enthusiasm is essential!**

If 4 classes are missed before the drop date the faculty member reserves the right to drop you. If you drop/ or are dropped from the class.

**** Students whose cell phones interrupt class will automatically be counted absent for that day. The student may stay in the class but will not receive credit for attending.**

COURSE STRUCTURE:

For this course we will be using a blended model of learning. You will be learning both through independent guided research and an extended painting workshop in class. As your instructor I will guide you through the course in these two modes. In the **Studio Component/ Workshop**, demonstrations will be given, painting exercises will be completed and critiques, both individual and group, will be held following each of the exercises. Students may struggle with some of the variety of individual problems that will

be assigned, as they are sometimes difficult, tedious and frustrating. The amount of time for the prep work and the finished paintings will vary. The portion of the class is worth 75% of the final grade. In the **Lecture/ Reading Component**, you will be required to engage with the materials independently coming prepared for class having completed the items needed preparing for the class centered on those concepts. A reading list, lectures, quizzes, and other assignments have been posted on the Canvas site to guide

you through each section. This section of the course is will be worth 25 % of the final grade.

B. ASSIGNMENTS:

All paintings will be assigned with specific objectives. Each work will be constructed on Oil paper (See Materials) and will be no bigger than 11" X 14".

Prep Work/ Sketchbook: Initially preparatory work will be demonstrated, and then undertaken through drawing within sketchbook. All paintings will be organized from sketches to finished paintings. The sketchbook is a vital tool in the Artists' development of ideas and will be a required component of the course. Time will be set aside during each class period to plan and organize student's painting schedule for the class meeting.

Painting Technique: Basic Color Mixing and color perception, with the chosen limited palette, will be addressed in demonstrations and then applied in students' painting exercises and through the paintings created during the course. The objectives related to each painting will primarily center on learning the process of seeing and dealing with color and composition, as well as other technical aspects of painting as well as a variety of applications of paint and ways of seeing through painting history. They will be painted in a direct block in manner in the beginning, then later with a more refined approach. Generally, it is expected that students will work both in and out of class on these painting exercises. In class will be guided, outside of class will be independent. Each painting exercise will comprise small portfolios of work to be evaluated. Each portfolio will include a critique of the work at the end of each portfolio. Each portfolio will be evaluated with a rubric. Before each painting exercise is begun, the objectives for each work will be posted on Canvas.

For every hour spent in class, working, you should plan to spend an hour, MINIMUM, working outside of class for a total of 4 hours per week. This is mandatory- again most students will not be able to finish paintings to the best of their ability if the student only plans on working in class.

Quizzes: Quizzes from text and lectures (20-50 points each) will be undertaken. The quizzes will be online through Canvas. Quizzes will cover information from text and lectures. These will be related to the History of Direct Painting, Materials and Their History, Safety of Materials and the Studio, Basics of Color, and painting history. **The quizzes will be posted and then come down on specific dates, after they have been removed from Canvas, they will not be reposted, therefore the student should make sure to take them as they come available.**

Critiques: There will be scheduled critiques at the end of each finished 5 portfolios; the dates for these critiques are posted on the schedule with syllabus available on Canvas. These will be small group critiques discussing finished product for each portfolio before they are submitted. Individual critique sessions will happen during class meetings, as I filter around the studio, and will allow for students to verbalize their understanding of the process of painting, including materials, safety and technique, and readings about painting and painting in general. Work in progress to finished work, as well as readings will be discussed during these individual critiques.

B. SCORE POSTING AND GRADING:

1. Overall Evaluation:

- a. Students are evaluated on the completion and quality of assigned work. (Rubrics will be used for these evaluations, they will have a firm due date)
- b. Students are evaluated on the basis of their attendance, participation and cooperation in class activities.
- c. Late assignments will automatically be graded down one (1) letter grade from the grade given on the portfolios evaluation.

2. Evaluation criteria:

a. Studio Work		75%
1. Portfolios	60%	
2. Sketchbook	15%	
b. Reading/ Lecture		25%
1. Quizzes	10%	
2. Critiques	15%	
TOTAL		100 %

3. Grading Scale:

- A = 90%
- B = 80%
- C = 70%
- D = 60%
- F = 50% or below

IX.COURSE CONTENT:

- B. Anatomy of a Painting
- C. Studio Safety
- D. Beginning Color in painting
- E. Prep Work/ Composition
- F. Painting Process/ Techniques
- G. History of Direct Painting/ History of Media, Supports and Grounds.
- H. Processes of Critiquing

X. SCHEDULE: Scheduling is subject to change at the instructor's discretion

XI. Student Handbook Information:

