

**ORIGINATOR'S SECTION:****1. College:**
☒ CHABSS ☐ CoBA  
☐ CoEHHS ☐ CSM
**Desired Term and Year of Implementation (e.g., Fall 2008):**

Fall 2016

**2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form\*)** ☐ Yes ☒ No**3. Course will be a variable-topics (generic) course?** ☐ Yes ☒ No  
("generic" is a placeholder for topics)**4. Course abbreviation and Number:\* VSAR 200****5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)**  
Painting I**6. Abbreviated Title for PeopleSoft:**  
(no more than 25 characters, including spaces)  
Painting I**7. Number of Units: 3****8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)**

Introduces the art of painting as an engagement with the chemistry of paint and with the pursuit of observational skills and spatial illusion. Explores techniques grounded in color, compositions, and the plasticity of paint while providing historical context. Subjects include still life, landscape, and the human figure.

**9. Why is this course being proposed?**

This is an introductory painting course – foundational for any art program

**10. Mode of Instruction\***

For definitions of the Course Classification Numbers:

[http://www.csusm.edu/academic\\_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular\\_Forms\\_Tab/Instructional%20Mode%20Conventions.pdf](http://www.csusm.edu/academic_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf)

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	2	C2
Activity		
Lab	1	C7

**11. Grading Method:\***

- ☒ Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)  
☐ Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)  
☐ Credit/No Credit Only (C)  
☐ Credit/No Credit or Report-in-Progress Only (CP)

**12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.****13. Course Requires Consent for Enrollment?** ☐ Yes ☒ No

☐ Faculty ☐ Credential Analyst ☐ Dean ☐ Program/Department - Director/Chair

**14. Course Can be Taken for Credit More than Once?** ☐ Yes ☒ No

If yes, how many times? (including first offering)

**15. Is Course Crosslisted:** ☐ Yes ☒ No

If yes, indicate which course and check "yes" in item #22 below.

**16. Prerequisite(s):** ☐ Yes ☒ No**17. Corequisite(s):** ☐ Yes ☒ No**18. Documentation attached:**

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair

**18. Documentation attached:**
☐ Syllabus    ☒ Detailed Course Outline
**19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\*****20. How often will this course be offered once established?\*** every semester**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:***(Mandatory information – all items in this section must be completed.)***21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)?**    ☒ Yes    ☐ No**If yes, please specify:**

VPA VISUAL ARTS OPTION

**22. Does this course impact other discipline(s)?** *(If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)*    ☐ Yes    ☒ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_ Support \_\_\_\_\_ Oppose \_\_\_\_\_

Discipline \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_ Support \_\_\_\_\_ Oppose \_\_\_\_\_

**SIGNATURES : (COLLEGE LEVEL) :**

1. Originator (please print or type name) JUDIT HERZOG Date 11/18/15

2. Program Director/Chair [Signature] Date 11/18/15

3. College Curriculum Committee [Signature] Date 2/24/16

4. College Dean (or Designee) [Signature] Date 2/24/16

**(UNIVERSITY LEVEL)**

5. UCC Committee Chair \_\_\_\_\_ Date \_\_\_\_\_

6. Vice President for Academic Affairs (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

7. President (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

**RECEIVED**  
FEB 25 2016  
BY: \_\_\_\_\_

## CSUSM School of Arts

### VSAR 200: Painting I

#### **COURSE DESCRIPTION:**

This is a beginning painting studio course. Basic methods and processes of painting will be explored through developing and strengthening technical skills, understanding the idiosyncratic properties of paint, its chemistry, layering properties, and compositional issues. These explorations will be through the use of still life, landscape and the human figure. Occasional lectures on the evolution of painting will provide a historical context.

This course lays the foundation for advanced work in painting and exposes you to the basic vocabulary of the field. In addition you will practice ways to develop ideas and build meaning in your work. Class hours will be devoted to the practice of painting, demonstrations, discussions, slides, and critiques. Through slide lectures and readings students will be exposed to historical and contemporary examples of how the principles of painting contributed to the language of the visual arts.

#### **STUDENT LEARNING OUTCOMES:**

- Students demonstrate their perceptual, conceptual and technical skills by creating well-crafted and thematically strong paintings that communicate their ideas
- Students apply the language of visual design and painting in the analysis and critical evaluation of their own work and the work of others

**Materials:** Use either Acrylics or Oils. Oils are ideal but they dry slowly so they must be stored in the classroom as it is difficult to transport them between home and class. The advantages are that they allow for more fluid experimentation, because they dry slower. If extenders are used with acrylic the drying time is slowed so as to mimic the properties of oils

<b>Paints:</b>	Titanium White	Pthalo Blue (optional)
	Alizarin Crimson	Cobalt Blue (optional) dangerous
	Burnt Sienna (optional)	Lemon or Zinc Yellow (optional)
	Mars Black	Raw Umber
	Cadmium Red - dangerous	Pthalo Green (optional)
	Cadmium Yellow - dangerous	Permanent Green (optional)
	Ultramarine Blue	Viridian
	Cerulean Blue (optional)	Acrylic Extender (Slows drying)

**Brushes:** Brushes between 1/4 and 1/2inch width: Rounds, Brights and Flats (one Flat should be 3" wide for exercises and gessoing),

**Palettes:** Any type of surface is okay to mix paint on as long as it is large enough to allow the mixing of paint – at least 12" x 12". Large white paper plates, glass palates with tape around the edges, wooden board,

**Painting Surfaces:** Pick according to your budget: Canvas Paper or Canvas Board is preferred. Size of paintings must be at least 16" x 16".

**Painting Supports:** A masonite or wooden drawing board is necessary when using paper. Easels are supplied.

**Masking Tape** may be useful.

**Miscellaneous:** Gesso for priming, palette knife with craned neck, water or thinner holders (glass jars for turpentine, plastic cups for water base paint), masking tape, acrylic extender or retardant for acrylic users and rags for cleaning brushes, spills, etc.

**ASSIGNMENTS:** Sketchbooks will be frequently checked in class and should be brought to each class. A cumulative portfolio will be submitted at the midpoint & end of the semester. All projects are due on time! Save everything that you do. Keep your paintings and sketches in a portfolio.

**IN CLASS NUDE MODEL:** One to two classes will be conducted from a nude model from short to longer poses. In art education this is the traditional method of learning about human anatomy and the skill of representing the human figure accurately as well as expressively. If a student has trouble with painting from life, an alternate outside of class figure assignment will be given. Please let me know ahead of time if you want an alternate assignment.

**Grade Distribution:**

Homework assignments & Sketchbook	20%
Attendance/Classwork	30%
Midterm portfolio	20%
Final portfolio	20%
Writing assignments	10%

Count on a **minimum of 4 to 6 hours/week for homework assignments.**

Overall evaluations and grades are based on:

1. Willingness to experiment with varied approaches to painting – often best worked out in smaller paintings or sketches.
2. Craft – your process, and understanding the complex chemistry of paint
3. Work ethic: effort, participation and improvement

**6 absences without an excuse results in automatic failure of class**

**LECTURES:** You are expected to take notes on presentations and lectures in your sketchbook.

**GROUP CRITIQUES:** A few times during the semester we will stop to look at your work in a group setting. We will discuss the formal elements that contribute to our deeper understanding of the artwork. We will learn how to take cues from the art and how to evaluate it. Everyone must participate (this is part of your grade and cannot be made up if you are not present).

**WRITING REQUIREMENT:** This class will fulfill the all university 2500 word writing requirement through five writing assignment that you will complete throughout the semester. You will reflect on and analyze paintings from art history as listed in the semester outline.

**SKETCHBOOK: 9x12 inches (min. 30 pages).** The sketchbook will serve a series of functions throughout the semester. You will use it to practice using your materials, work

out ideas, and take notes. The more you practice it the better your eye-hand coordination will be as well as your sense for composition. You will also use your sketchbook for weekly assignments, field trips and to research your final project. **Please date all pages. Sketchbooks will be periodically checked.** Bring sketchbooks to every class.

**PORTFOLIO:** You must organize your portfolio chronologically. Do not throw out work. It is cumulative, not selected. **SAVE ALL OF YOUR WORK.**

**ATTENDANCE:** Attendance is required. A substantial amount of work is done in class. The classroom is like a laboratory. Portfolios are cumulative, not selective: You must complete every assignment. Your performance will suffer every time you miss a session. If you miss more than one class without legitimate excuse points will be deducted from your grade. Every class missed will lower your grade 2.5 grade points. After 4 missed classes your grade will drop to a C. If you miss 6 or more classes you will fail the course. Habitual late arrivals and early departures will add up to absences.

**STUDIO RULES:** You may use Arts 346 to work in when there is no other class taught there. The checkout is in room 239 (please consult schedule). You must sign out & clean up.

**ACADEMIC HONESTY:** All projects and writing assignments must be your own work. It is against department rules to hand in the same project to different classes.

**EXTRA CREDIT:** Students will have opportunities to receive extra-credit. These are single points that will be added to your final average. They may include field trips, participation in department events, short essay writing, or a project you create.

Semester Outline:

Week 1:

- Introduction to materials, chemistry and physical attributes, health and safety of paint use.
- How to organize their portfolios, etc.
- First assignment is to buy the materials, dress appropriately and be prepared to painting for the next class.
- Short slide PowerPoint on the history of painting.

Week 2:

- Florentine/Renaissance method of drawing with paint to develop an “under-painting” through the use of earth tone washes.
- PowerPoint Introduction.

Week 3:

- Continuation of Florentine/Renaissance method: Complementary color layer of under painting:

Weeks 4 and 5:

- Florentine/Renaissance method of layering a painting: washes, complementary colors, glazes and finishing.
- First writing assignment on an artist taken from one of the chapters from Giorgio Vasari's book, "Lives of the Artists" (Volume 1).

Week 6 and 7:

- Impressionist Technique of painting: washes, Pointillism, Fauvism and Cubism.
- Second writing assignment on Georges Seurat's "A Sunday Afternoon on the Island of La Grande Jatte."
- PowerPoint on Modernism.

Week 8:

- Random Stripes Exercise: limited palette combined with a sequence of processes.
- Write a summary of article to be handed out.
- Learning how to create and stretch a canvas.

Week 9:

- Articulation of Space Exercise: Paint a scene outside your window that includes the window. Alternately, find a space that encompasses both an in door and an out door lighting contrast. Capture the differences in color and light between the two as well as their distinct spatial dynamics.

Weeks 10 – 11:

- Landscape painting.
- Writing Assignment 4

Week 12:

- Self-Portrait from life – looking in the mirror
- PowerPoint on Self Portraits throughout history

Weeks 13 – 14:

- Figure Painting from a model.
- Writing Assignment 5: on figurative expressionists, Grace Hartigan, and Willem De Kooning.

Week 15:

- Review of work done and discussion on developing a personal style.
- PowerPoint of contemporary painters.