

Painting I Syllabus

Course Description

In this course, students are introduced to the techniques, materials, and tools used in oil painting. They learn color theory and its implementation with various styles and subjects, and they explore sound oil painting practices and methodology. Students work from life and photo references and are introduced to Realism, Impressionism, Fauvism, Pop Art, Surrealism and Figure painting. Throughout the course, students incorporate the drawing skills and compositional guidelines learned in prerequisite courses. As an integral part of the coursework, students learn to evaluate, analyze, and critique their own work and the work of others, gaining fluency in the language of art criticism. The ultimate goal of this course is to empower students to use painting for self-expression and as a pathway to greater self understanding and to allow for students to expand upon and sharpen their awareness of aesthetic order and sensitivity. In alignment with the Holy Cross **Portrait of the Crusader** students learn to be resilient and use feedback from critiques as an opportunity for growth. The classroom environment fosters respect, kindness, and service to others in a collaborative culture in which students assist each other in skill-building with compassion and support.

Essential Questions (discussed throughout the course)

- How do painters organize the elements of art to create unity?
- How do painters use color to express emotion and/or to tell a story with their imagery?
- How do painters use the methods, materials and tools of painting to achieve the desired result?
- How do methods of color use and painting application differ when the goal is to achieve Realism, Impressionism, Fauvism?
- How is the work of a painter connected to and related to historical art works?
- How do artists effectively communicate in the language of art criticism?

Curriculum Framework

Unit 1 - Creation of a Color Chart

Focus Questions:

- What are the three components of color?
- What does the color wheel illustrate?
- How do artists use color theory to guide their work?
- How do we mix colors that are accurate for their positions on the wheel?
- How do painters organize the work space with tools and materials for optimum ease of function?
- How do painters balance the need for particular solvents, cleaners and materials with a commitment to safer environmental practices?

Concepts/Skills:

- Explain the three basic categories of color theory.
- Identify the 12 colors of the color wheel and their relative positions, including primary, secondary and tertiary colors as well as neutral colors and tints and shades.
- Define color temperature and identify warm and cool colors on the color wheel.

- Define and recognize variations in hue, value and saturation.
- Explain/illustrate the best kind of balance and best use of color in an image to create a sense of dynamism and movement, calm and stillness.
- Determine an efficient way to arrange the paint colors on the palette for ease of mixing.
- Mix colors that are accurate for their positions on the color wheel, consider tinting strength.
- Vary the proportions of base color and added color to achieve a full range of values and levels of saturation.
- Determine when is it appropriate to use thick paint and an “alla prima” method and when is it appropriate to use paint thinned with a medium to glaze with layers of transparent paint.
- Organize the work space with tools and materials for optimum ease of function.
- Care for and clean the tools of oil painting to preserve them.

Assessments:

1. Diagram of the color wheel and spokes of the wheel that relay hue, value and saturation
2. Creation of original color chart with hues, values, and saturation levels of all 12 hues from the color wheel.

Unit 2 - Complementary Color Study through the Painting of a Still Life

Focus Questions:

- How does one arrange a still life for optimum asymmetrical composition, the illusion of depth and best use of positive and negative space?
- What subjects demonstrate complementary (opposite) color relationships and greatest contrast?
- How does the artist control the lighting of the subject for consistency over time?
- How does the painter create the illusion of volume by varying value, hue and saturation/intensity on the still life subject?
- How does one achieve the effect of atmospheric perspective with color variation and paint application to convey depth?
- How do artists vary color temperature using cool colors in darker areas and warm colors in lighter areas to accentuate the sense of light in a painting?
- How does one apply the 5 kinds of light on subjects using color and various painting styles?

Concepts/Skills:

- Analyze how the painter creates the illusion of volume by varying value, hue and saturation on a still life subject.
- Explain how the painter achieves the effect of atmospheric perspective with color variation and paint application to convey depth.
- Analyze works for the 5 kinds of light and explain techniques to create the five kinds of light.
- Arrange a still life of simple forms (fruits, vegetables, simple vessels, objects) for best asymmetrical composition, the illusion of depth, and best use of positive and negative space.
- Ensure consistent lighting so the work can be completed over multiple occasions.
- Explain how acrylic paint can be used as a first step in an oil painting to speed progress.
- Incorporate the drawing skills learned in prerequisite courses to sketch the still life in graphite.

- Choose and apply an under-painting to establish dominant colors and achieve unity in the work.
- Identify and use complementary colors when creating works of art.
- Begin with the darker values observed in the objects to establish the general color scheme, and work lighter and warmer colors in layers on top to refine and complete the details of the image, with the intention of conveying the 5 kinds of light in the objects.
- Work from the general toward the detail.

Summative Assessment:

1. Completed oil painting of a simple still life showing at least 2 forms with complementary colors in a shallow space and establishing a sense of form through application of the 5 kinds of light and adjustment of color temperature:
 - Highlight
 - Halftones
 - Shadow on the object
 - Reflected light
 - Cast shadow

Unit 3 - Still Life with Glass and Metal

Focus Questions:

- What methods and devices are at the painter's disposal to assist in the accurate observation of objects that include transparent and reflective objects?
- How do artists arrange multiple objects to take advantage of color relationships, transparency and reflectivity to enhance their image?
- How do painters create the illusion of volume/form as well as surface texture on reflective and transparent surfaces?

Concepts/Skills:

- Hone observation skills to discern colors, shapes, and relationships.
- Utilize a viewfinder to isolate and make more objective observations of a specific area.
- Observe a reflective object to determine what colors, shapes, and edges are seen.
- Incorporate the drawing skills learned in prerequisite courses to sketch the still life in graphite.
- Explain and apply techniques for painting transparent and reflective still-life objects.
- Create a unique still life painting that has a sense of aliveness through subject matter, lighting, surface, and attention to details.

Summative Assessment:

1. Completed still life oil painting that includes transparent and reflective objects as well as objects of varying sizes in an asymmetrical composition, good use of positive and negative space, a sense of volumetric objects, overlapping of objects, and a sense of depth.

Unit 4 - Fauvism and Pop Art

Focus Questions:

- What is the definition of Fauvism? Pop Art? How do the two styles compare?
- Who are the artists that are best known for having developed these 2 styles?
- How does an artist prepare reference images to be used for the development of a Fauve or Pop Art style portrait?
- How is color approached and how should paint be applied in this kind of painting to serve as an expressive element, unlimited by naturalistic color?

Concepts/Skills:

- Analyze and critique specific works of art while practicing the language of art criticism.
- Use a self portrait photo and photo-editing app in order to prepare reference imagery for the Fauve self portrait.
- Grid the image and the canvas to scale to most closely replicate the edited photo for enlargement on the canvas
- Choose and apply a color palette for the image that includes warm colors in lighter areas and cool colors in dark areas to express the planes of the subject with the intention of expressing volumetric form. (Planes of the subject will be left flat and unblended rather than modulated as is done in the style of realism)
- Determine when to use thick paint and when to use paint thinned with a medium to glaze with layers of transparent paint to achieve desired results.

Formative Assessment:

1. Research paper that discusses the work of two Fauve and Pop Art artists and compares their styles, use of color, composition, and subject matter. Images must be included.
2. Photo of the student that employs clothing, accessories and “accouterments” that express something of the person’s identity and essence, gridded and posterized in a photo-editing app.

Summative Assessment:

1. Completed self portrait done in a hybrid style that begins with underpainting and gridding to scale on the canvas, using the gridded photo, and combines elements of both Fauvism and Pop Art with vivid unblended colors and a sense of volume and form.

Unit 5 - Impressionism

Focus Questions:

- What characterizes the style of painting known as Impressionism?
- What is optical mixing?
- What process did Impressionist painters typically follow when painting and in what environments did they typically work?
- What does it mean to paint “en plein air”?
- What insight can the student painter gain from viewing images of Impressionist paintings?
- How does an artist translate a continuous tone photo into an Impressionist style work?

Concepts/Skills:

- Discuss the explain the traits that characterize the style in terms of: color (define optical mixing), edge quality, atmospheric perspective, brush strokes, painting surface and texture.
- Analyze the work of the masters and practice the language of art criticism.
- Set up the paint colors on the palette using the principle of optical mixing of analogous colors.
- Hone the ability to analyze which color(s) are suitable for under-layers
- Sketch and paint an original impressionist painting.
- Apply paint in short, broken brush strokes which rely on optical mixing for the desired effects of light and atmosphere integral to Impressionism.
- Manipulate color and edges in the image to best create the illusion of deep space through atmospheric perspective.
- Use scumbling to enhance the effects of atmospheric perspective and surface textures.

Formative Assessment:

1. Research paper and visual research on Impressionism, responding to specific guideline questions.

Summative Assessment:

1. An Impressionist painting using photographic reference imagery, beginning with underpainting and building layers of short broken brush strokes and creating the illusion of depth through atmospheric perspective.

Unit 6 - Surrealism

Focus Questions:

- What typifies the genre of Surrealism?
- How can the artist combine and manipulate images from visual references into a cohesive surreal image that looks visually believable while representing what is impossible?
- How can artists use pictorial devices of scale and overlapping to create the illusion of foreground, middle-ground and background in a contrived image?

Concepts/Skills:

- Analyze works to determine how the artist synthesized images from a variety of visual sources into one cohesive scene that depicts an impossible scenario.
- Analyze/critique how the artist achieved a surrealist painting while adhering to principles of drawing, effective composition, color theory, atmospheric perspective and painting techniques. Practice the language of art criticism.
- Sketch and paint in the surrealist genre using the following devices:
 - 1) Exaggerated proportions
 - 2) Impossible situations
 - 3) Suspension Of the laws of physics
 - 4) Invention of new creatures
- Hone and demonstrate the ability to proceed from the general to detail in an image.
- Use pictorial devices of scale and overlapping to create the illusion of foreground, middle-ground and background in a contrived image.

Formative Assessments:

1. Reference photos and a colored sketch depicting a rough rendition of the final image
2. A brief written story that describes what is going on in the fantasy world the student plans to create on the canvas.

Summative Assessment:

1. Oil painting done in the surrealist style, depicting an imaginary world where the devices of surrealism are utilized.

Unit 7 - Figure Painting in the Realist or Impressionist Style

Focus Questions:

- How can the painter create an effective composition using photo references or studies from a live model for figure painting?
- How can the artist employ color in such a way to convey form, surface texture, light and the appearance of living flesh?
- What are the proportions of the human figure in reference images and how does the artist capture the pose of the figure in space

Concepts/Skills:

- Analyze/critique how artists use composition, color, lighting and brush technique to give figures a sense of dynamism. Practice the language of art criticism.
- Hone and demonstrate skills of accurate color matching based on references.
- Sketch and then paint the human figure to capture accurate proportions and pose as well as the space the model occupies.
- Demonstrate the ability to proceed from the general to detail in an image.
- Infuse the figure with a sense of life and dynamism through composition, color, lighting and brush technique.

Formative Assessment:

1. Reference photos and a colored sketch depicting a rough rendition of the final image in asymmetrical composition

Summative Assessment:

1. Painting of human figure in the realist or impressionist style showing balanced asymmetrical composition accurate proportions/anatomy, pose, color and lighting, and uniform surface of the painting

Unit 8 Free Choice of Style and Subject - Final Painting

Focus Questions:

- How do artists identify their preference of style and subject matter?
- How do painters develop and express their individual style and visual language?

Concepts/Skills:

- Synthesize all the skills, methods, techniques, and best studio practices previously acquired to create an original painting.
- Incorporate personal preferences and develop individual visual aesthetics
- Increase fluency in the language of art criticism to assess and discuss personal work and the work of peers based on set criteria.

Formative Assessments:

1. Reference photos and color sketches of the composition to be used for the final painting which is a painting of a subject and style of the students own choosing
2. Participation in a critique of the student's own work and the work of classmates.

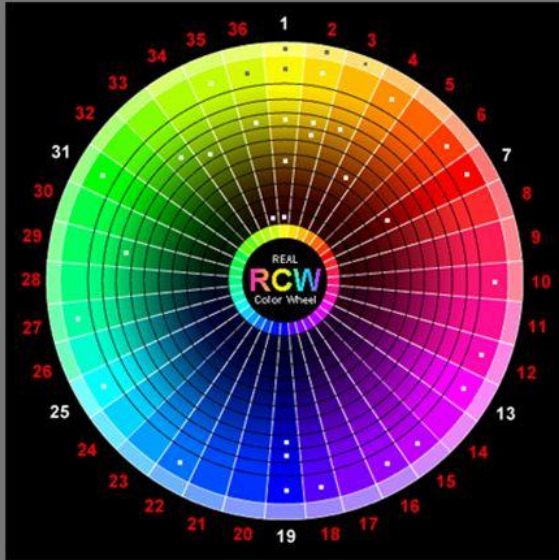
Summative Assessment:

1. Completed painting that demonstrates achievement of unity, an effective asymmetrical composition, uniform surface, and is effective in demonstrating the characteristics of the chosen style with its unique criteria..

Final Exam Equivalent:

1. Written exam assessing the students' knowledge of the elements and principles of art, color theory, painting methods and techniques, and best studio practices..

(Image bank follows)



Color has 3 properties:

1)**Value**-The lightness or darkness of a color.

2)**Hue** – The Name of a color as it appears on the color wheel. (red, blue, yellow)

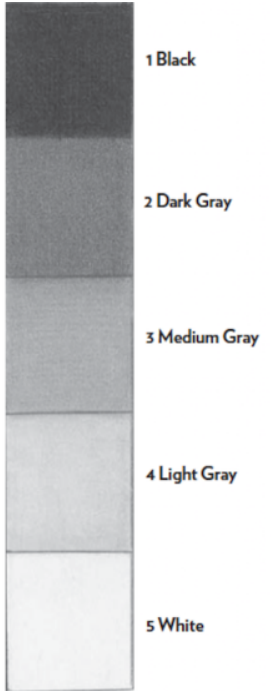
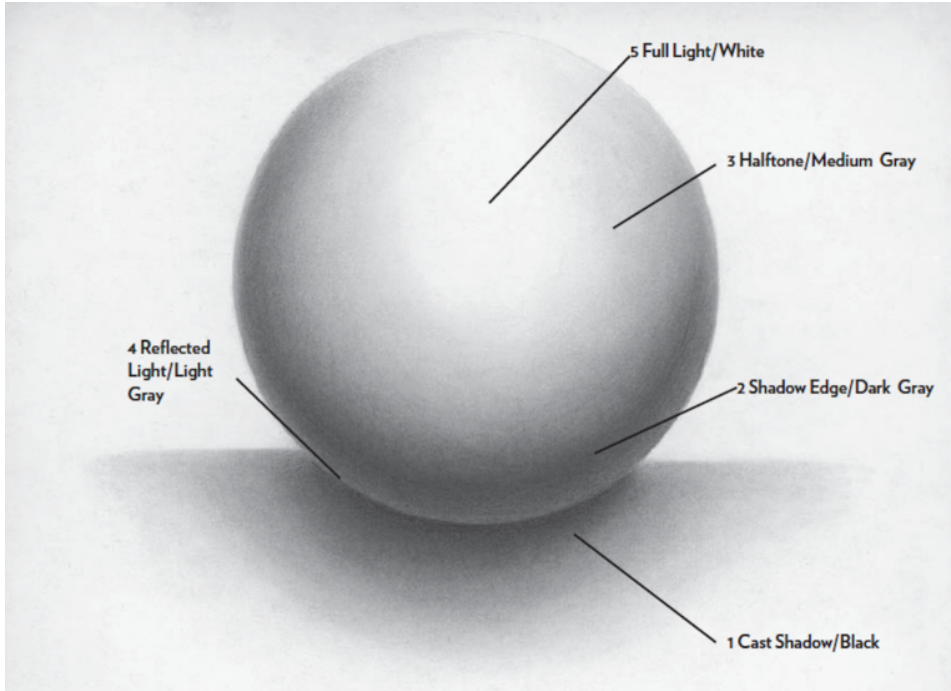
3)**Intensity**- The purity of a hue. A hue at its highest intensity has no other color mixed with it. A hue loses its intensity as another color is added to it.



The above scale demonstrates a value range from value 1 to value 9



The above image pictures a painting palette made of 2 equal sized glass frames, one onto which you place the paints and mediums, and one that covers your wet paints at the end of the day.



This color wheel demonstrates saturation and complementary colors



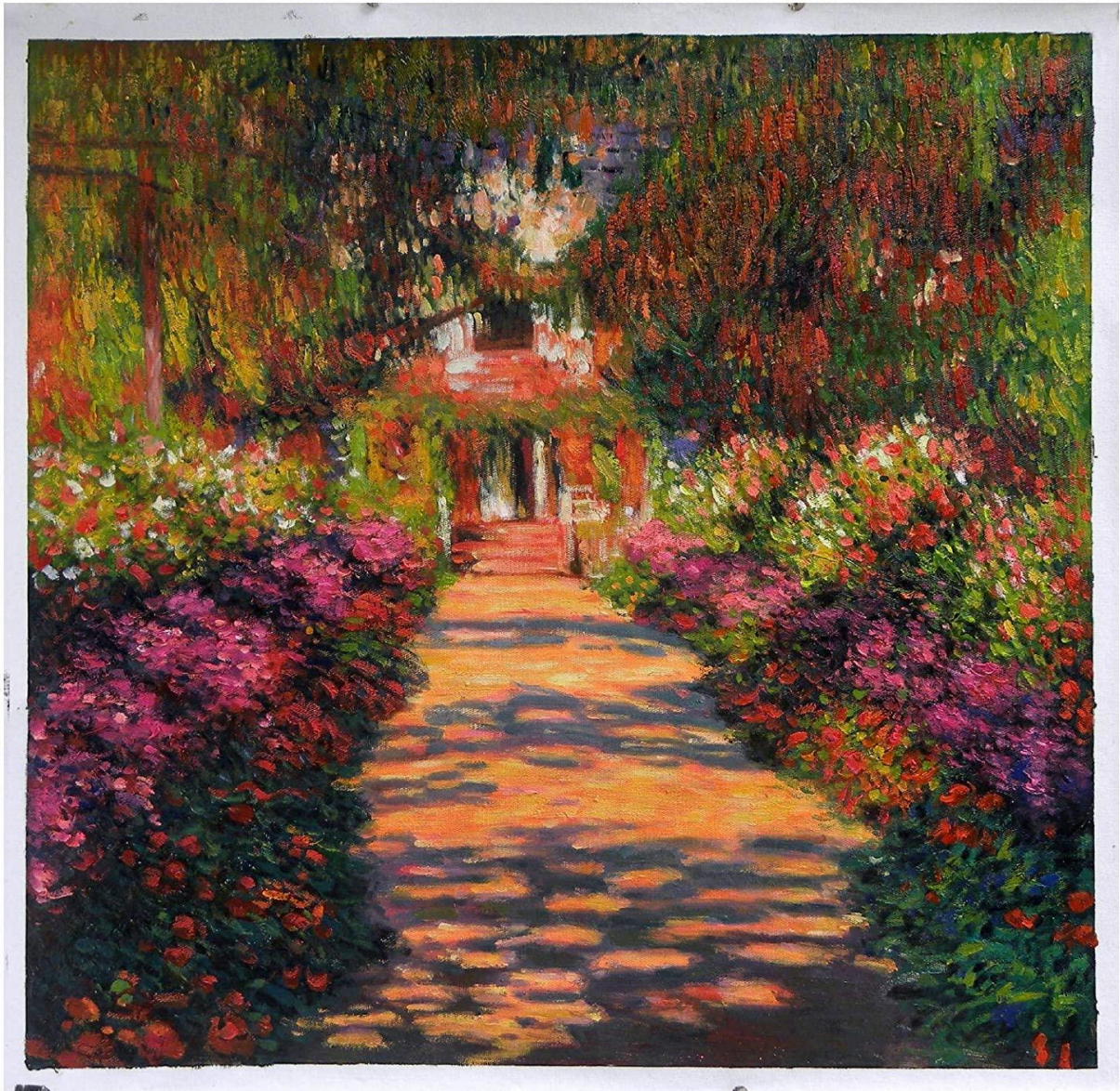
Complementary study



Painting of reflective and transparent subjects in a realist style



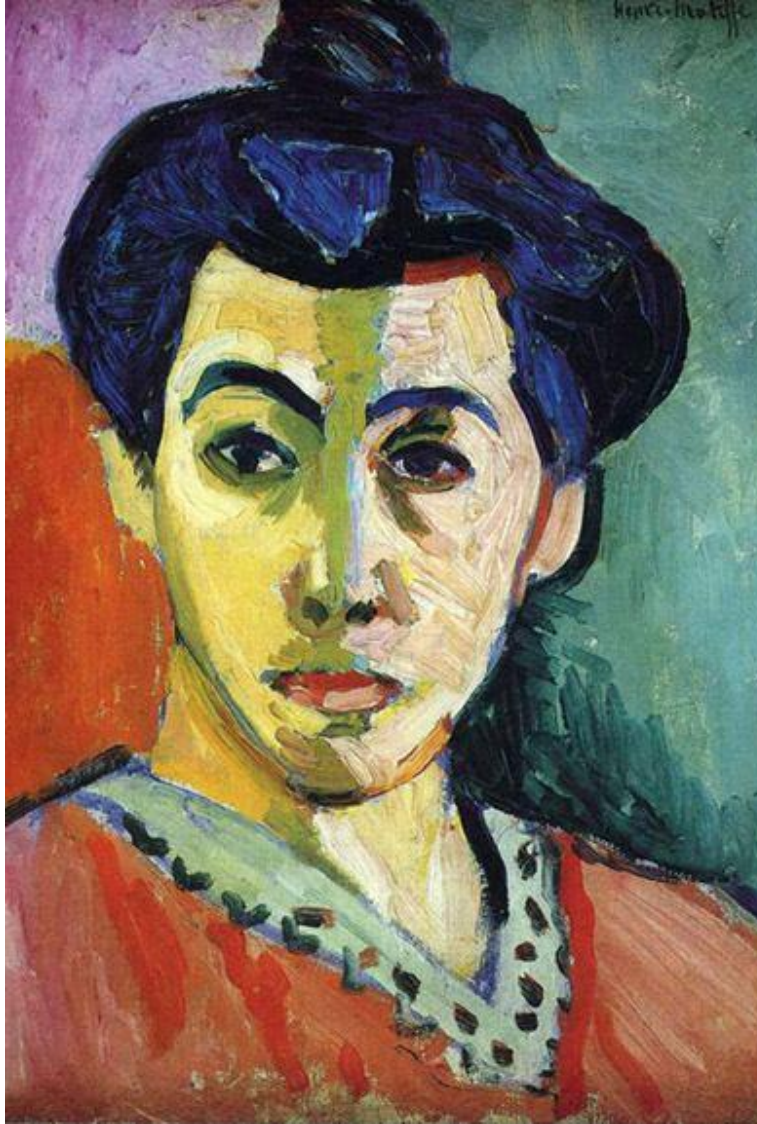
Impressionist Landscape by Claude Monet



Monet's Impressionist work of his garden



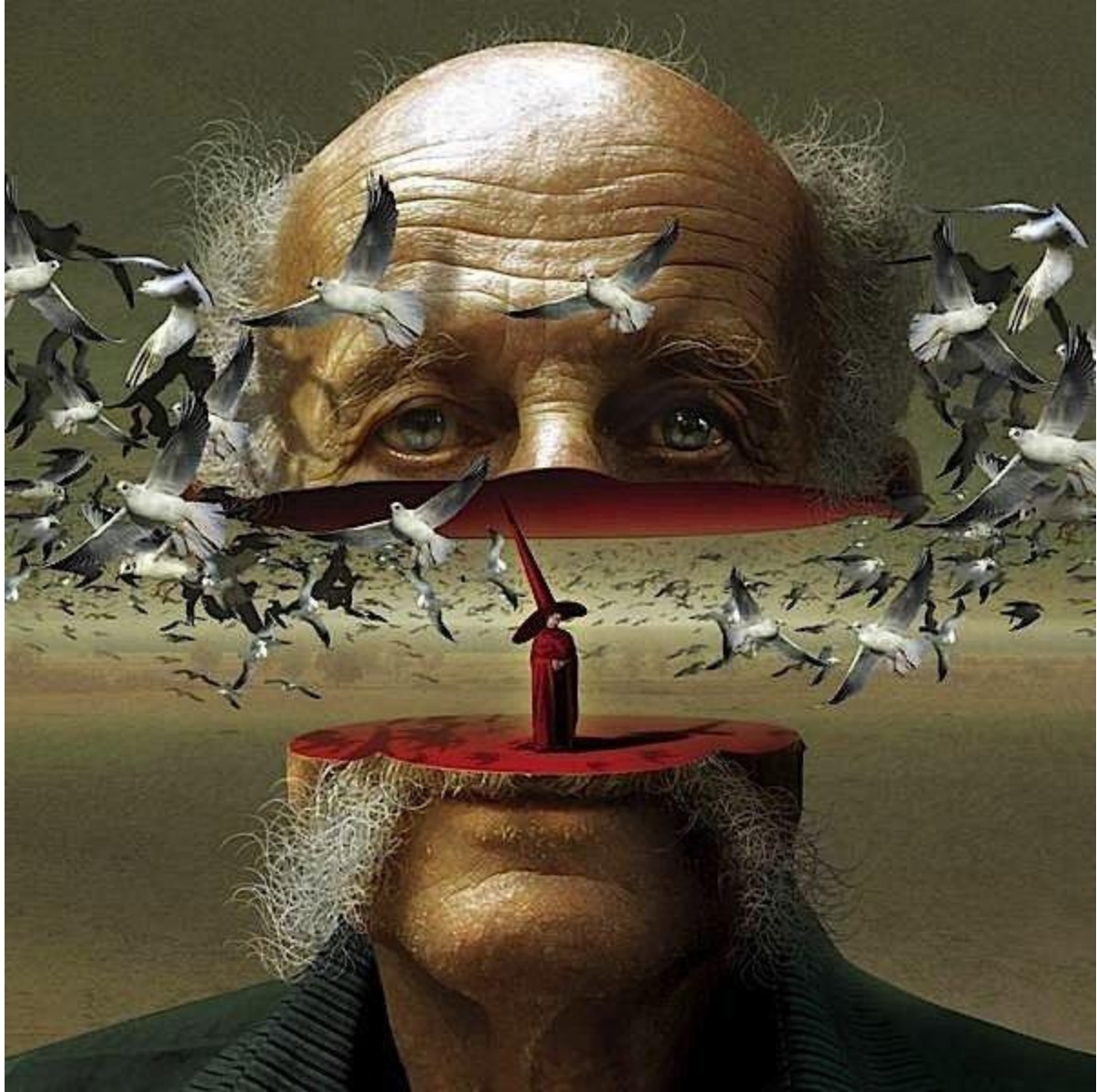
Pop Art, Judy Garland by Andy Warhol



Fauve portrait "Madame Matisse" by Henri Matisse



Surreal painting "the Two Fridas" by Frida Kahlo



Surrealism

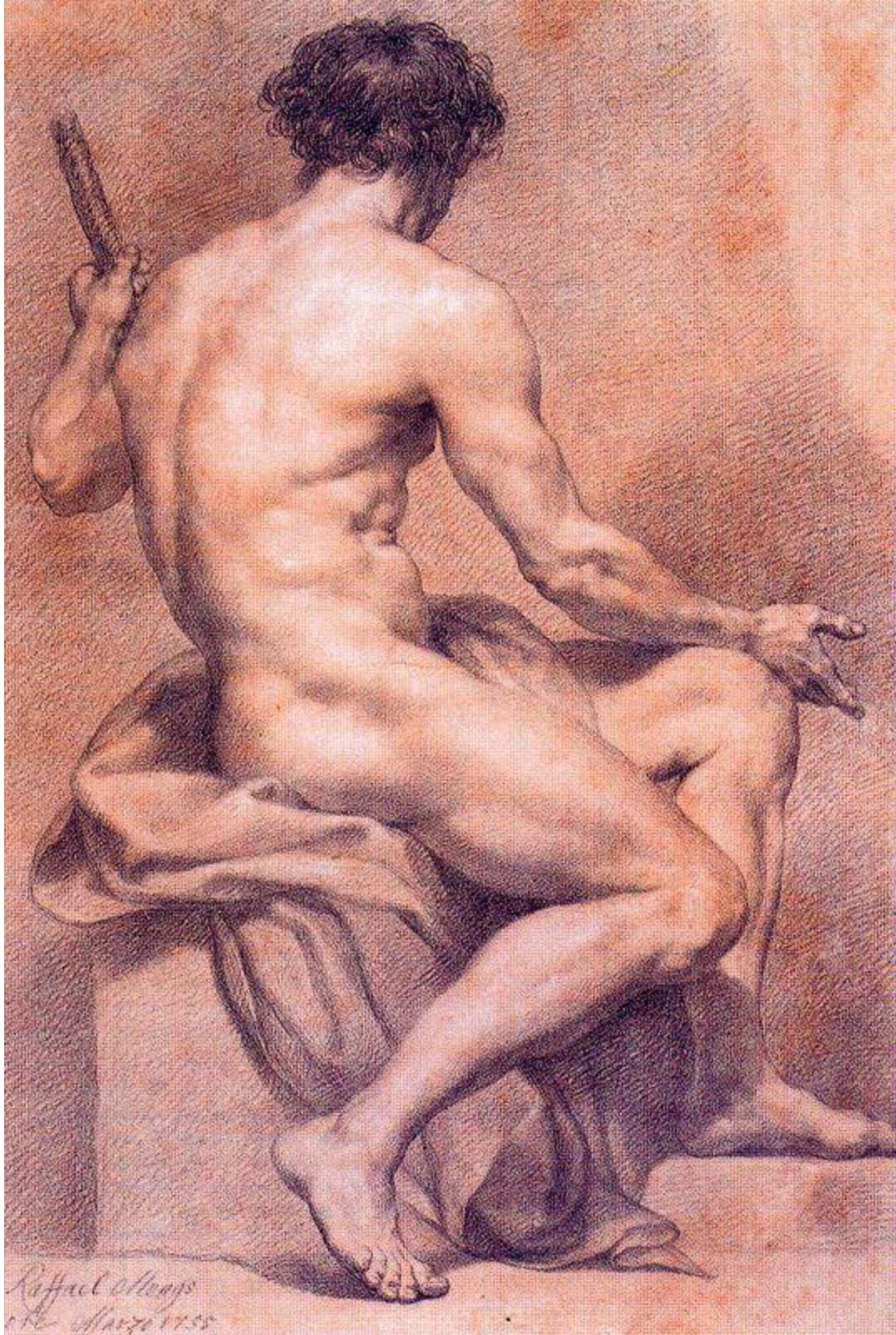


Figure Painting study