

**Raritan Valley Community College  
Academic Course Outline**

**ARTS 236 ACRYLIC & OIL PAINTING IV**

**I. Basic Course Information**

- A. Course Number and Title: ARTS-236 ACRYLIC & OIL PAINTING IV
- B. New or Modified Course: Modified
- C. Date of Proposal: Semester: Fall      Year: 2023
- D. Effective Term: **FALL 2024**
- E. Sponsoring Department: Arts & Design
- F. Semester Credit Hours: 3
- G. Weekly Contact Hours: 4      Lecture: 2  
Laboratory: 2  
Out of class student work per week: 5
- H. Prerequisites: ARTS-235 ACRYLIC & OIL PAINTING III
- I. Additional Fees: none
- J. Name and Telephone Number or E-Mail Address of Department Chair:  
Virginia Smith   Virginia.Smith@raritanval.edu  
Darren McManus   Darren.McManus@raritanval.edu  
Divisional Dean at time of approval:  
Patrice Marks   Patrice.marks@raritanval.edu

**II. Catalog Description**

*Prerequisite: ARTS-235 Acrylic & Oil Painting III*

This course is a continuation of Acrylic and Oil Painting III using advanced concepts and techniques in painting with emphasis on the development of a strong individual style and originality of expression, independent projects, portfolio preparation, museum/gallery visits, and contemporary movements in painting. The figure model will be a painting subject for several sessions. Students may choose

to paint with oil or acrylic as their dominant medium. Students will purchase most of their own art supplies.

### **III. Statement of Course Need**

A. This course fulfills an Advanced Studio Elective requirement in the A.F.A. Visual Arts Degree. It brings to four semesters the offerings in painting, and encourages growth of individual creativity and the formation of productive artistic work habits. This course parallels fourth semester painting courses at four-year schools such as Rutgers University and School of Visual Arts. It is especially designed for the student preparing a portfolio for transfer to a four-year institution with an expected major in Art and related fields. It is also a course of interest to life long learning students.

B. This course has a lab component that utilizes a large painting studio with painting easels, glass palettes, flammable cabinets, sinks, and other specialized equipment. In the provided studio, students also have access to drying rack for works in progress.

C. This course generally transfers as a visual art program elective dependent on the institution.

### **IV. Place of Course in College Curriculum**

- A. Free elective
- B. This course does not serve as a General Education course.
- C. The course meets a requirement in the following program: A.F.A. Visual Arts – Advanced Studio Art Elective
- D. To see course transferability: a) for New Jersey schools, go to the NJ Transfer website, [www.njtransfer.org](http://www.njtransfer.org); b) for all other colleges and universities, go to the individual websites.

### **V. Outline of Course Content**

- A. Assignments are discussed with students on an individual basis, dependent upon his/her level of expertise and goals. The initiating of ideas with a strong sense of self-direction by the student is an encouraged goal. Some assignments are given to every student allowing for various interpretations, while others are more straight forward instructional exercises that allow for development of advanced techniques in painting. The instructor aids the student in the development of a strong individual style and self-expression. The development of a series of paintings with a similar theme is encouraged. A cohesive body of work forming a “portfolio of paintings” should be developed.

*Examples of concepts and subjects that may be developed into assignments*

1. Non-academic/non-studio pose of the model: using the model as an active means towards a visual metaphor or a narrative in a painting.
  2. Working from personal iconography.
  3. Non-easel painting; such as extremely large or small paintings, painting installation or site specific painting, or the merger of painting with the third dimension.
  4. Performance art and painting.
  5. Discovery through intentional reaction or mimicry of an idea seen in a gallery or museum.
  6. Non-traditional materials merged with painting.
  7. Development of a painting based on Post-Modern theory.
  8. Personal beliefs in painting.
  9. The landscape or still life.
  10. Development of realism, abstraction and the non-objective in painting.
- B. Painting techniques developed through class assignments and in their more self-directed work may include:
1. Cold wax with oil paint
  2. Three tone technique
  3. Underpainting
  4. Alla prima painting
  5. Development of glazing skills with oil and acrylic.
  6. Sophisticated use of various paint applications such as scumbling
  7. Working on alternative surfaces (other than canvas)
  8. Acrylic impasto/ oil impasto – building up a surface
- C. Color theory: The study of color is woven throughout the framework of the course; each student must understand how to develop a personal palette of color.
- D. Various instructor demonstrations as needed.
- E. Critiques conducted throughout the semester, as a group and with individual students.
- F. One written critical analysis paper of a painting/s viewed on exhibit at a museum or gallery.
- G. Advice on where to find places to view art of quality, such as in NYC.
- H. Various slide lectures and book as “image source” lectures/discussions.

- I. Discussions on assigned readings.
- J. Students will be encouraged to research various historical and contemporary artists and to assimilate their approaches and techniques when advantageous.
- K. Develop a color painting sketchbook.
- L. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, line, etc.
- M. The development of a visual language through symbolism and visual metaphor.
- N. Understanding Postmodernism vs. Modernism as it relates to painting.

## **VI. A. Course Learning Outcomes:**

At the completion of the course, students will be able to:

- 1. Develop and demonstrate critical analysis skills both verbally and in written format. (GE 1, 6)
- 2. Demonstrate through written means the ability to make a critical analysis of a painting through utilizing their knowledge of various contemporary and historical artists. (GE 1, 6 \*)
- 3. Demonstrate an ability to use paint on an advanced level to convey a creative visual idea.
- 4. Demonstrate an advanced ability to paint from a realist to an abstract and non-objective point of view

*(\*Embedded critical thinking)*

## **B. Assessment Instruments**

- 1. portfolio of art work
- 2. museum/gallery paper
- 3. participation in group critiques and general class participation
- 4. color painting sketchbook

## **VII. Grade Determinants**

- 1. attendance

2. general class participation including group critiques
3. paintings completed during class time
4. completion of assigned painting homework
5. color painting sketchbook
6. written paper

Primary formats, modes and methods for teaching and learning:

1. lecture/discussion/slide lecture presentation/discussion utilizing books
2. instructor demonstrations
3. in-class and homework assignments
4. group critiques
5. assigned museum/gallery visit and critical analysis paper of painting
6. RVCC Gallery discussions
7. large painting concepts

## **VIII. Texts and Materials**

A. Suggested textbooks such as:

1. A Manual of Painting Materials and Techniques by Mark D. Gottsegen  
Employment of a nude model for a minimum of sessions.
2. Slides, digital slides, DVD's, videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.
3. RVCC Gallery
4. Instructional supplies

## **IX. Resources**

- A. Painting studio with sink, slide screen, adequate ventilation, track lighting, access to natural north light, easels, working tables, storage cabinets for solvent and palettes that is properly vented, painting racks, model stand, stools and chairs.
- B. Employment of a nude model for a minimum of four sessions.

**X. ☐ Honors Course ☐ Honors Options ☒ N/A**