

# Painting III

NMAT-S 430

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In the following outline, I've summarized the changes that were to the made course each semester it was offered. The brief synopsis can be used to contextualize the supporting evidence for this class.

## Spring 2020:

In this course, students focused on creating paintings that explored the process, content, and context. The course had four main projects, along with supplemental research.

## Covid-19:

As the semester transitioned online due to Covid-19, the assignments and the core objectives for the course did not alter. However, with this said the delivery for the content, along with the assessment of the projects had to be considerably altered for remote teaching. Primarily, students were asked to upload photographs of their paintings in progress along with a brief description of any of the challenges they were attempting to resolve. I would take those photographs of their paintings, and bring the work into Adobe Photoshop and digitally paint on top of their paintings to best illustrate the direction they should take to resolve their work. This visualization would always be paired with a descriptive response to best explain the decisions I was taking.

## Fall 2020:

First, the assignments were formatted for student accessibility and convenience on Canvas. This update included clarified grading criteria as well as embedded visual examples.

I also stipulated that my students could no longer work solely from their imagination unless they had demonstrated significant proficiency in observational painting and were capable of producing the necessary preparatory work.

Due to the pandemic, the course had to be converted to a hyflex model, which resulted in students only being able to meet on campus once a week. Therefore, a greater emphasis was placed on weekly discussion posts. These discussion posts required students to post updates on the progress of their paintings, technical studies, as well as various research objectives pertaining to contemporary painting. Furthermore, I changed two out of the four main projects for the semester. This allowed one of the projects to be ported over to Painting II and another to address the issues that plagued 2020. Finally, the exploratory painting studies that had been previously embedded into the main painting projects, were redefined as separate assignments.

## Spring 2021:

For the Spring 2021 term, most of the assignments remained unaltered. However, due to the lower enrollment, the hyflex model was no longer needed to maintain social distancing within the classroom, therefore students were able to meet in person twice a week.

One minor change that I made was to the “Weekly Research – Final” assignment. Specifically, students were no longer dictated to research pre-defined artists for the second half of the semester. Instead, they were tasked with discussing an artist of their own choosing based on a series of prompts. My intent with this approach was to pose questions that would help students identify the aesthetic and conceptual traits that resonate with them.

### **Fall 2021:**

The primary change that I made to the course was that the point distribution/assignment weight needed to be adjusted. Specifically, a student nearly failed the course during the previous term because they did not complete many of the discussion topics and research assignments - even though they had consistently created the strongest paintings throughout the semester. In short, I realized that students could be disproportionately penalized within the class.

To achieve a better equilibrium for the course, I reduced the number of discussion posts and modified the point value for the research topics.

Finally, the first project of the term was updated to have a slightly more hopeful conceptual focus.

### **Spring 2022:**

I replaced one of the main assignments with a project that required students to investigate a new process for making a painting. The intent of this assignment was to stress the importance of experimentation as a requirement for growing creatively. However, due to the inherently exploratory nature of the project, a greater focus was placed on their process as opposed to the outcome of the work they produced.

Second, I decided to eliminate the weekly research prompt for Painting III since it was detracting from the act of painting and the other written assignments. Ultimately, I wanted students to focus their attention on writing more critically and thoughtfully for their Contemporary Analysis projects. In addition, one of these topics was altered to reinforce their understanding of mixed media paintings.

### **Fall 2022:**

For the Fall 2022 semester, I reordered the schedule of two of the assignments. Specifically, the project 'Into the Unknown,' which requires students to explore a new approach and/or technique in their painting practice, was moved to the start of the term so that it could set the tone for the class.

Aside from this change, I increased the expectations for the writing prompts by adding more questions that the students needed to expand upon.

**Fall 2023:**

The assignments and the structure of the course remained the same. In addition, due to the success of the student outcomes from the 2023 semester, I do not plan on modifying the main assignments for the upcoming Fall 2024 term.