

Painting I

NMAT-S 230

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.

Fall 2019:

Since Painting I ran concurrently with Painting II, NMAT-S 330, I wanted to maintain a similar rhythm for both courses but needed to differentiate the objectives. Therefore, students in Painting I used acrylic paint, while students in Painting II used oil paint to complete the assignments.

Spring 2020:

Although many of the assignments did not change on paper, how they were implemented in the classroom was notably different. For example, the still-life arrangements for Painting I were simplified so that students could solely focus on fundamental concepts, such as observational drawing and/or color mixing. In addition, students in the class were restricted to painting representationally, and/or painting exclusively from life. These subtle changes further distinguished Painting I from Painting II.

The Master Copy assignment was also introduced this semester. Students were instructed to investigate the time-honored tradition of recreating a painting from a distinguished painter. However, to accommodate this new assignment into the schedule, I had to reduce both the complexity and the amount of time devoted to a project focused on creating illusionistic depth.

Covid-19:

Finally, 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 of the content, along with the assessment of the projects had to be modified 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:

The primary change for the course was to switch the material from acrylic paint to oil paint. This change was made so that students would not be required to invest in a new set of materials if they choose to enroll in the upper-level painting courses, specifically Painting II, Painting III, and

Advanced Painting. Furthermore, since the oil paint can be manipulated for a longer duration of time, it provides beginning students with greater flexibility and forgiveness.

In addition, many of the assignments were refined to include more defined grading criteria and visual examples. The assignments were also formatted directly for Canvas for student accessibility and convenience. I also replaced the color wheel assignment with a different project that investigated subtractive color theory and mixing. This change was made to reduce the redundancy between the color wheel assignment in the Painting I course, and the color wheel assignment students would often encounter in the foundation's courses.

Finally, due to the pandemic, the course had to be converted to a hyflex model, which caused the course to be divided into two groups, with each group only meeting once a week in person. Therefore, a greater emphasis was placed on weekly discussion posts and assignments to be completed at home. These discussion posts required students to post updates on the progress of their paintings, and technical studies.

Spring 2021:

Due to the lower enrollment for the course, the class did not require a hyflex model of instruction. Therefore, students were able to meet in person twice a week after the first three weeks of the semester. Although the assignments remained largely the same, the sequence and duration of the projects had to be adjusted.

Fall 2021:

The color wheel was reintroduced as part of the curriculum for the course. Although the 'Color Swatches' project that was introduced in the Fall of 2020 yielded strong results, it did not visually reinforce best practices while using a split complementary set of pigments. Students were also tasked with generating a self-portrait to deepen their comprehension of the planes and proportions of the head.

Finally, students were required to submit an in-progress update on Canvas of their 'Depth' assignment to ensure that they remained on track to complete their painting.

Spring 2022:

I reintroduced a color study swatch exercise at the beginning of the term. This assignment provided students with an opportunity to observe a single color and attempt to mix it with their pigments in class under guided supervision. This practice reinforced their ability to isolate colors they observe and accurately mix the color.

Second, the "Beyond the Film Still" assignment was slightly altered to include specific constraints to guide the students' creative deviation from their selected reference image. These added parameters enabled the students to meet the objectives of the assignment.

Fall 2022:

I altered the long-form still-life assignment so that students were able to stage their own arrangement in the classroom with objects from their homes. This allowed students to have a greater connection with the subject matter and yielded stronger results.

Spring 2023:

The main change to Painting I for Spring 2023, was stacking it with Painting II, NMAT-S 330. In order to accommodate this change, I removed one painting study at the beginning of the term and slightly shifted around some of the due dates so it wouldn't interfere with Painting II assignments and lectures.

Fall 2023:

The structure of the course and the assignments did not change.

Spring 2024:

I changed the structure of the course slightly so that students would have more time to work on their self-portraits. I realized that having the self-portrait, and the "Beyond the Film" assignment due at the same time, while students were expected to build a canvas for their final project, was a lot to ask in a short amount of time. Therefore, the self-portrait was pushed back to coincide with their final project.

Furthermore, Painting I was stacked with both Painting II and Advanced Painting. In the future, I would like to prevent the stacking of more than two different courses together. This would enable me to be a little more hands-on in my instruction and during workdays.