

AI 366 **EXPRESSING YOURSELF THROUGH**

PAINT

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Class Meets: **Monday, March 30th – June 8th**
Naperville Campus, 6:30-9:30 p.m.

Competencies **A1A, A2A, AL3, A1D and AL5**

Faculty Biography: Dr. Kozlowski has been an adjunct member of the School for New Learning faculty since 1995. In addition to Expressing Yourself Through Paint, she also teaches Chicago: The Emergence of a Metropolis and Discovering the City Through Drawing. For the Distance Education Program, she also teaches Exploring the Art Museum and Introduction to American Art and Architecture. Formerly Chair of the Fine Arts and Humanities Department at Moraine Valley Community College, she has been trained as both an art historian and studio artist.

An exhibiting artist, working in watercolor, Dr. Kozlowski holds a Ph.D. from The Ohio State University, an M.S. in Art Education from Northern Illinois University and a BFA from Mundelein College. She has received numerous awards for teaching including the Excellence in Teaching Award from De Paul University. In 2007 she was installed as a member of the Oxford Roundtable at Oxford University. Her love of painting is only overshadowed by her love of teaching. Dr. Kozlowski believes that every individual, regardless of age, should experience the joy of making art.

Course Description One of the major differences between man and animal is associated with man's ability to express himself creatively. Creative expression can manifest itself in a number of ways. Each person must find their own form of expression. Unfortunately many individuals are not given a broad enough exposure to sort through their options and experi-

ment with all the possibilities available to them. This is often due to career demands or busy schedules and putting on the "back burner" those things which we would like to do, to address those that we must do. Likewise, it is often due to a mindset which has us believing that only those with talent can think or act creatively.

This course is about creating an opportunity for you to pursue one aspect of your creative side, that of capturing the excitement of color, subject matter, paint and the appreciation of painting as an art form. You will have the opportunity to explore and manipulate the media, while learning about some of the great masters who have worked with it. The goal of this course is not to produce artists, but an audience that has a deeper appreciation for the arts and whose interests may develop into lifelong learning.

Expected Outcomes

Upon successful completion of this course , the student will be able to

- Identify a number of significant artists and paintings from the period beginning with the Renaissance and through the Twentieth Century.
- Explain different works of art in light of their historical , aesthetic and critical values.
- Create a portfolio of paintings using the media of watercolor and acrylic.
- Become familiar with museums and galleries for viewing significant works of art in Chicago.

Learning Strategies

Lectures
Demonstrations
Hands-on Exploration
Critiques
Research
Field Trips

Textbook

Krause, Anna C. The Story of Painting: From the Renaissance to the Present. Konemann, 2008.

COMPETENCY (A1A) Can interpret works of art and relate them to one's own experience.

Students will be presented with an overview of the history of painting, focusing on the periods from the Renaissance through and including the end of the Twentieth Century. A selected list of works to know will be provided. The student will also receive a list of criteria for assessing works of art and the opportunity to use those criteria when discussing works presented to the class.

The instructor will create a lottery system, whereby students will randomly select two paintings from the collection of the Art Institute of Chicago.

Learning Activity

After researching the artists, the works and the period they have selected in the lottery, students are asked to prepare a 3-4 page research paper on each work. A list of at least five resources must be included in the paper with no more than two resources being generated by electronic media. **Wikipedia and the Encyclopedia Britannica are not considered scholarly sources acceptable for this assignment.** Also included should be a 5 x 7" bulleted index card, highlighting some of the major information regarding the painting, the artist and the period. These will act as reference cards for the student guides.

When the class meets for its required field trip to the Art Institute of Chicago, students enrolled in A1A will deliver the guided tour to their classmates. They will present a synopsis of the artist and the work while standing in front of the work at the museum and answer any questions their classmates may have about the piece, if possible. The instructor will organize the tour to maximize time spent at the museum.

COMPETENCY (A2A) Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.

Students will be introduced to the media of watercolor and acrylic painting. An introduction to basic color theory and basic techniques for working in each of the media will be included. The choice of media is driven by safety concerns including ventilation which eliminates the possibility of working in oils and/or other toxic media.

Learning Activity

Following a series of demonstrations and lectures by the instructor, the student will produce four works of art (two in watercolor and two in acrylic). The student will include a landscape painting in watercolor, a still life in watercolor, a self portrait and one additional work to be determined in consultation with the instructor. The portfolio of four works will be presented as evidence for completion of the requirements for the A2A competency and having created original works of art.

COMPETENCY (A1C) Can analyze artistic or textual works in terms of form, content, and style.

Students will select a masterwork for its content and style. They will attempt to reproduce the work to the best of their ability using the media of watercolor or acrylic. One of the oldest methods of understanding how a work of art is constructed and analyzing the form content and style is to attempt to reproduce a master work.

Learning Activity

After consultation with the instructor, the student will select a masterwork from the periods Renaissance through and including the Twentieth Century. They will attempt to reproduce the work as carefully and skillfully as possible with the assistance of the instructor in watercolor, acrylic paints and/or gouache.

Accompanying the copy of the masterwork, the student will write a documentation including a critical analysis of the work that is no longer than 2-3 pages in length . Also included is a personal journal documenting the experiences of the student while producing the work of art. The journal, masterwork and paper will be presented as evidence of satisfying the A1C competency.

COMPETENCY (A1D) Can analyze writers' or artists' representations of human experience.

Students will explore two aspects of the art world in this competency. They will view original works of art and review the critical reviews written about those works. In preparation, students will be provided with sources for familiarizing themselves with written critiques of artists and exhibitions. Among the sources are reviews in Art News Magazine, Art in America, Art Journal, Gallery News and the newspaper of the Chicago Artists' Coalition. The instructor will explain the role of the critic and the critique and key elements to watch for when reading reviews.

Learning Activity

Students will be asked to visit the Museum of Contemporary Art, the Art Institute of Chicago, the West Loop and North Loop Gallery Districts. Detailed maps will be provided. Students may also opt to visit out of town museums and galleries provided they meet the requirements for the course. They should visit no less than two galleries/museums and select two exhibitions, one from each preferably showing an emerging artist.

Based on research they have done previous to visiting the sites, they should document the work of the artist they are viewing (photographs may not be allowed, but oftentimes there is a colored announcement that is at the front desk). Generally galleries have a biography of the artist and students may request a copy. If the opportunity is there, discuss the artist and their works with the gallery representative. Take notes and ask lots of questions.

Upon returning from the museums/galleries, put yourself in the position of an art critic writing a 2-3 page review of the artist' works. A total of two artists critiques in writing

with visuals if possible should be presented to fulfill the requirements of the A1D competency.

COMPETENCY (A5) Can define and analyze a creative process.

As part of a class lecture, students will be introduced to the characteristics which are associated with creative behavior. Students will research the nature of creativity, the tests that are administered for creativity and research material that has been written about creativity as well as look at the creative behavior found in such well known artists as Jackson Pollock and Pablo Picasso.

Learning Activity

To satisfy this competency, students will develop a creative journal using the computer, collage, painting, etc. to document their findings. The first part of the journal will identify the behavior associated with a creative person. The second part will seek to identify well known artists and discuss their creative behavior. The third part will be to analyze the creative process on a personal level recording and referencing their experiences participating in the creation of a landscape painting and self-portrait. Many students have made the journal a creative work of art in its own, assembling the information in a unique way. Samples will be provided the first night of class. The journal will be turned in as evidence of completing the A5 competency.

PLEASE NOTE:

There are numerous activities associated with class that are ongoing. They may include studio time, lectures and individual instruction. One of the strengths of this class is that each of the activities is designed to expand the knowledge of not only the students addressing a particular competency, but all of the students who are present. As a result, some classes may have multiple activities planned for a specific session.

SUMMARY OF COURSE REQUIREMENTS

- **Attendance at all class sessions is required. In the event of an absence, it is imperative that you (1) let me know ahead of time, and (2) contact a classmate ahead of time to be your “tutor” for a missed session. Students missing more than two classes should not expect to earn an “A” in the class, unless their absence is based on a valid reason such as death or illness.**
- **Students must complete all reading assignments. Since this is not an art history class, evidence of completion of reading will be based on a final activity known as “Painting Jeopardy.”**
- **Students are encouraged to take notes during lectures as many of the questions in the final “Painting Jeopardy” will be based on material**

presented during the lectures.

- **Completion of a landscape painting in watercolor and a self-portrait in Acrylic paints is required of all students.**
- **Completion of all learning activities associated with the competency(ies) for which the student has registered.**
- **Attendance at a field trip to The Art Institute of Chicago. Required of all students.**

CRITERIA FOR ASSESSMENT*

*** Students are reminded that since they are not art majors, all paintings produced in this class will be evaluated taking that into consideration.**

- A=** Student has successfully completed all of the course requirements. Work indicates attention to detail and maximum effort as well as high quality work. All assignments have been submitted on time and reflect college level work.
- B=** Student has completed all of the course requirements and produced work that reflects significant effort. All assignments have been on time and reflect college level work.
- C=** Student has met minimal requirements for class. Work indicates some effort. Most assignments were submitted on time. Some assignments did not reflect college level work.
- D=** Student work in most cases did not meet minimal requirements. Little effort is indicated. Assignments submitted late and in some instances assignments not submitted at all. Definitely does not indicate college level work.

Landscape and Self-Portrait	30% of Grade	
Attendance at Field Trip	10% of Grade	
Art History Jeopardy Participation	10% of Grade	
Final Projects for Competency(ies)	50% of Grade	Total: 100%

Unfinished work or work requiring revision will be given an Incomplete (IN) grade. In order to qualify for the IN, students must have regularly attended class, and must have completed three-fourths of assignments.

In order for a student to have an incomplete (IN) grade granted in this course, there must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues), The student will need to initiate and file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade. Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

Students should note that only those taking the A2A competency are required to produce a portfolio of original artwork. However, to expand the knowledge of the class and allow all of the students to participate in the creative process, all students will be asked to join in a portion of the hands-on component of this class. Works produced in the hands-on component will be required activities for all students. . Students enrolled in the A2A competency will have an expanded portfolio required.

ADDENDA

DePaul University Academic Integrity Policy

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

Plagiarism

The DePaul Student Handbook defines plagiarism as follows: "Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another's work or ideas without proper acknowledgment." Plagiarism will result in a failure of the assignment or possibly of the course. If you are unsure of how to cite a source, ask!

Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer0 following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F"

grades. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four-week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

For Students Who Need Accommodations Based on the Impact of a Disability

Students who feel they may need an accommodation based on the impact of disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter, preferably within the first week of class, and make sure you have contacted:

PLuS Program (for LD, AD/HD) at 773-325-4239 in the Schmidt Academic Center, Room 220 or;

The Office for Students with Disabilities (for all other disabilities) at 773-325-7290, DePaul University Student Center, Room 307.

Chronic Illness Initiative

The Chronic Illness Initiative (CII) provides access to higher education for students disabled by chronic illnesses that unpredictably increase and decrease in severity such as chronic fatigue syndrome, rheumatoid arthritis, lupus or illnesses requiring frequent hospitalizations. At SNL, staff and faculty are compassionate and committed to helping CII students achieve their educational goals. Contact CII at CII@depaul.edu.

Writing Help

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the Writing Guide for SNL Students at <http://snl.depaul.edu/writing/index.html>. For on-campus and online tutoring, see the DePaul University Writing Centers at <http://condor.depaul.edu/~writing/>.

COURSE OUTLINE

- March 30** Introduction to the course.
Completion of all pertinent course paperwork.
Review of basic competency requirements.
Review of materials list.
Selection of works for research from the AIC.
Introduction to watercolor painting techniques
- April 6** Lecture on major works representing periods
from the Renaissance through NeoClassicism.
Painting the Landscape in watercolor (Studio Session)
Development of the A5 competency, i.e., the creative process
explored through biographical study and journaling.
Text: pgs. 6-55
- April 13** Landscape Painting Workshop.
Introduction to painting the still life.
- April 20** Still Life Painting.
Students will supply still life objects
Lecture: Romanticism through Fauvism
Landscape Painting Due
Text: pgs. 56-85
- April 27** Introduction to Drawing the Portrait .
Video: Painting the Portrait
Group critique
Drawing Your Portrait (Studio Session)
Still Life Painting Due (A2A Students)
- May 4** Painting the portrait (Demonstration)
Lecture Expressionism through Surrealism
Portrait Painting (Studio Session)
Text: pgs. 86-105
- May 11** Portrait Painting (Studio Session) Continued.
- May 18
Sunday** **Field Trip to the Art Institute of Chicago**
Student Self-Guided Tours (A1A)
Guests are invited.
Attendance Required for all students.
11:00-2:00 p.m. approximately
- May 19** Lecture: Abstraction through Late 20th Century
Portrait Painting Due

Lecture: Contemporary Painting
Instructor Demonstration: Advanced Techniques
Sky, Water, etc.
Read: pgs. 177-194

May 25 **MEMORIAL DAY. No Class.**

June 1 Course Evaluations
Art History Jeopardy
Studio Work Session

June 8 Individual Portfolio Review.
Deadline for Submission of All Course Related Work
Papers and Journals may be submitted up to this date.

(Note: Students wishing to have papers returned are asked to bring a stamped, self-addressed envelope with adequate postage.) Art work will be graded in class and returned this day.

ART SUPPLY LIST

Note: Students should not purchase materials until after the first class meeting.

- ✓ Reeves or Liguitem Basic Sets of Acrylic Paints
- ✓ 11 tube of Parchment YOO616-7384 (Soft Body Acrylic Paint) 3.99 (Blick)
- ✓ Cotman 10 Tube Set 29.99 Produce #YOO325-1009 (Blick Art Materials)
- ✓ Van Gogh 12 Tube Set 29.99 Product #YOO327-0019 (Blick Art Materials)
Colors if purchased separately (Cadmium Yellow, Cadmium Red
Medium, Yellow Ochre, Burnt Siena, Hooker's Greed Dark, Ultra-marine
Blue, Burnt Umber, Ivory Black and Chinese White)
- ✓ Winsor & Newton Sceptre Gold Brushes (Series 101) #4 or #5, #8
- ✓ 1" Flat Wash Brush
- ✓ Liner Brush #1 or #2
- ✓ Watercolor Palette (Any professional brand) or ice cube tray or plastic box
- ✓ 15 x 20' Watercolor Block (Brand: Cansons or Strathmore)
- ✓ 12 x 16" canvas board

Other Items

- ✓ Box of Kleenex
- ✓ Roll of paper towel
- ✓ Carrying case or bag
- ✓ Single edge razor blade or old credit card
- ✓ #2 pencil
- ✓ Plastic eraser
- ✓ Large plastic container for water
- ✓ Dish or plastic tray for mixing colors (not necessary if professional palette purchased)
- ✓ Mirror (freestanding to be used for self-portrait)
- ✓ Hairdryer
- ✓ Natural Sponge

SOURCES FOR SUPPLIES

On Line	Cheap Joe's, Boone, North Carolina Dick Blick, Galesburg, Illinois (1 800 828 4548)
Others	Dick Blick, Danada Square, Wheaton (1-630-653-0569) Dick Blick, (Corner of State and Monroe) (312-920 0300) Pearl Art Supplies, Grand Ave., Downtown Chicago Located at Chicago Avenue and Wells St. Michaels (Various Locations) Carlsons Paint (Downers Grove) Utrechts Art Supplies, Michigan and Van Buren, Chicago