



湖北工業大學  
HUBEI UNIVERSITY OF TECHNOLOGY

<b>Course Title</b>	Introduction to Painting
<b>Course Code</b>	ARTS 1401
<b>Semester</b>	Summer 2025
<b>Course Length</b>	5 Weeks, 60 Contact Hours
<b>Credits</b>	4
<b>Instructor</b>	TBA
<b>Office</b>	TBA
<b>Email</b>	TBA
<b>Prerequisite</b>	N/A

### Course Description:

This course introduces students to the fundamental principles and techniques of painting while exploring its diverse cultural and historical contexts. Students will engage with various painting methods, materials, and compositional strategies, developing technical proficiency and an understanding of how different traditions have shaped artistic expression. The course examines key formal elements such as line, shape, brushwork, color, light, texture, transparency/impasto and composition while incorporating perspectives from a range of global artistic practices. Through hands-on projects, critical discussions, and analysis of historical and contemporary works, students will develop a strong foundation in both the practice and interpretation of painting.

### Course Goals:

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral, and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.

### Student Learning Outcomes:

Upon completion of this course, students will be able to:

- Develop foundational skills in painting techniques using different materials and tools;
- Understand key concepts in composition, color theory, and visual storytelling;
- Explore historical and contemporary painting practices from diverse cultural perspectives;
- Analyze and critique paintings using appropriate terminology and concepts;
- Create a portfolio of original works demonstrating technical and conceptual growth.

### Textbooks/Supplies/Materials Requirements:

#### Text:

Gurney, James. *Color and Light: A Guide for the Realist Painter*. Andrews McMeel Publishing, 2010.

#### Toolkit:

##### 1. Paints

This class will be taught with acrylic paints. Students are welcome to use traditional oil paint and/or water mixable oil paint as well.

Kit Color	Acceptable Substitutes
Titanium White	White; Zinc white
Crimson	Alizarin crimson; Cadmium red deep (hue), Quinacridone red
Cadmium red light (hue)	Cadmium red (hue), Cadmium red medium (hue)
Burnt sienna	English red
Cadmium yellow (hue) deep	Cadmium yellow (hue) medium
Cadmium yellow (hue) light	Cadmium yellow (lightness not specified); Cadmium lemon; Hansa yellow
Yellow ochre	Raw sienna
Sap green	Brilliant green; Phthalo green
Process cyan blue	Cobalt blue (hue); Cerulean blue (hue); Phthalo blue
Ultramarine blue	none
Mars black	Black; Ivory black
Burnt umber	Raw umber; raw sienna
Purple	Manganese violet; dioxazine violet

- Acrylic Paints (Recommended: Heavy Body or Student-Grade Acrylics)
- Optional: Oil Paints; Water Mixable Oil paints (Recommended: Grumbacher Max) (if students wish to experiment)
- Linseed oil and odorless mineral spirits for oil painting

##### 2. Brushes

- Round Brushes (Sizes 2, 6, 10)
- Flat Brushes (Sizes 4, 8, 12)
- Fan Brush (Size 4 or 6)
- Palette Knife (for mixing and texture application)

##### 3. Surfaces

- Canvas Panels or Stretched Canvas (at least 4, 12"x16" or larger)
- Heavyweight Acrylic or Watercolor Paper (9"x12" pad, 140lb or thicker)
- Wood Panels or Masonite Board (for mixed media projects, optional)

##### 4. Palette & Mixing Tools

- Wood or Plastic Palette (or disposable palette paper)
  - Spray Bottle (for keeping acrylics moist)
  - Palette Cups or Jars (for water or medium storage)
- 5. Other Painting Tools**
- Masking Tape
  - Rags or Paper Towels
  - Gesso Primer (for preparing surfaces)
  - Acrylic Matte/Gloss Medium (for altering paint texture and finish)
  - Fixative Spray (for mixed media and charcoal underpaintings)
- 6. Drawing and Sketching Materials**
- Graphite Pencils (HB, 2B, 4B, 6B)
  - Charcoal Sticks or Pencils
  - Kneaded Eraser
  - Sketchbook (9"x12") (for preliminary drawings and notes)
- 7. Cleaning & Safety Supplies**
- Apron or Old Clothes (to protect from paint stains)
  - Soap or Brush Cleaner (for acrylics and oils)
  - Gloves (for working with oil paints and solvents)
  - Ventilation Mask (if using oil paints with solvents)
- 8. Optional Experimental Materials**
- Sponges (for texture effects)
  - Stencils
  - Mirror (for self-portrait project), if needed

### **Course Requirements:**

#### **Participation and Critiques (10%)**

Active engagement in discussions, peer critiques, and in-class activities is essential to the learning process. Students are expected to contribute thoughtful feedback during critiques and reflections.

#### **Assignments (25%)**

Along with the paintings, you are often expected to generate sketches or smaller studies in relation to the finished works. A variety of painting genres will be explored, including still-life, landscape, and figure painting through more open prompts that allow for a wide stylistic range from multiple modes of representation to multiple modes of abstraction for later projects. For this semester, students are expected to create a minimum of five paintings plus initial exercises.

Sketchbook (5%): A sketchbook is required and you should have it with you during class. You may use your sketchbook for different purposes— experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, make drawings from life, have a place to brainstorm ideas, record your research and conceptual development for the paintings, make compositional sketches, keep clippings and photos of your sources of visual inspiration, show announcements, articles, etc. You may also use your sketchbook like a journal.

Studio Exercises and Technical Studies (20%): Students will complete a series of structured exercises focusing on fundamental painting techniques, including color mixing, composition, and brushwork. These exercises will build technical confidence and prepare students for more advanced projects.

### **Comparative Analysis Essay (15%)**

Students will select two paintings—one from a Western tradition and one from a non-Western tradition—and analyze their visual elements, techniques, and cultural significance. The essay (1,500 words) should demonstrate an understanding of historical influences and formal qualities.

### **Creative Project: Cultural Style Exploration (20%)**

Students will create a painting inspired by a specific cultural tradition studied in class. A written reflection (750–1,000 words) will accompany the piece, discussing influences, materials, and artistic decisions.

The score for this project is evenly divided between the painting and the written reflection.

### **Final Painting Project (30%)**

For the final project, students will develop an original painting that demonstrates their technical growth and conceptual exploration. This project will be presented in a class exhibition, with an artist statement explaining the work's inspiration and process.

Written Artist Statement (10%): For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

<b>Assessments: Activity</b>	<b>Percent Contribution</b>
Participation and Critiques	10%
Assignments	25%
Comparative Analysis Essay	15%
Creative Project	20%
Final Painting Project	30%

### **Grading:**

Final grades will be based on the sum of all possible course points as noted above.

<b>Percentage of available points</b>	<b>Grade</b>
90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
<60	F

### **Course Schedule:**

*The schedule of activities is subject to change at the reasonable discretion of the instructor. Minor changes will be announced in class, and major ones provided in writing.*

ARTS 1401 Schedule		
Lecture	Topic	Readings
L1	Course Introduction Foundations of Painting Introduction to Painting: History, Materials, and Approaches	Ch. 1
L2	The Formal Elements: Line, Shape, Color, Texture, and Light	Ch. 2-3
L3	Introduction to Color Theory and Mixing Techniques	Ch. 4
L4	Understanding Composition: Balance, Rhythm, and Emphasis	Ch. 5
L5	Working with Different Paint Mediums: Acrylics, Oils, and Watercolors	Ch. 7
	<b>Exercise 1</b>	
L6	Techniques and Methods Layering and Blending: Achieving Depth and Dimension	handouts
L7	Brushwork and Mark-Making: Expressive vs. Controlled Techniques	handouts
L8	Light and Shadow: Chiaroscuro and Tonal Value Studies	Ch. 11
	<b>Exercise 2</b>	
L9	Perspective in Painting: Space, Depth, and Point of View	Ch. 8
L10	Capturing Texture and Surface Quality in Painting	Ch. 8
L11	Cultural Perspectives and Artistic Expression European Classical Traditions: Renaissance and Baroque Approaches	handouts
L12	Beyond Europe: Alternative Frameworks for Understanding Painting Introduction to Non-European Painting Traditions	handouts
L13	Chinese Ink Painting: Calligraphy and Landscape Techniques	handouts
	<b>Exercise 3</b>	
L14	Japanese Ukiyo-e and Beyond Contemporary Painting in Asia	handouts
L15	Impressionism and Expressionism: Light, Color, and Emotion	handouts
L16	Abstraction and Non-Representational Painting	handouts
L17	Contemporary Applications and Personal Style The Role of Photography and Digital Tools in Painting	handouts
	<b>Exercise 4</b>	
L18	Exploring Narrative in Painting: Visual Storytelling Techniques	Ch. 10
L19	Personal Style and Experimentation: Mixed Media and Alternative Surfaces	Ch. 10
	<b>Comparative Analysis Essay Due</b>	
L20	Large-Scale and Mural Painting: Working with Space and Scale	Ch. 11
	<b>Exercise 5</b>	handouts
L21	Final Projects and Critiques Planning a Final Painting: Concept Development and Sketching	/
	<b>Creative Project Submission</b>	
L22	Independent Studio Work and Instructor Feedback	/
L23	Peer Critique and Discussion of Works-in-Progress	/
L24	Finishing Techniques and Presentation Methods	/
L25	<b>Final Exhibition</b> and Course Review	/

### Accommodation Statement

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire.

Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

### **Academic Integrity Statement**

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

### **Other Items:**

#### **Attendance and Expectations**

All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

#### **Assignment Due Dates**

All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

#### **Make-Up Work**

The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

#### **Access, Special Needs and Disabilities**

Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.