

Academic Year/course: 2022/23

25103 - Painting Techniques, Materials and Processes

Syllabus Information

Academic Year: 2022/23

Subject: 25103 - Painting Techniques, Materials and Processes

Faculty / School: 301 - Facultad de Ciencias Sociales y Humanas

Degree: 278 - Degree in Fine Arts

ECTS: 6.0

Year: 1

Semester: First Four-month period

Subject Type: Compulsory

Module:

1. General information

2. Learning goals

3. Assessment (1st and 2nd call)

3.1. Assessment tasks (description of tasks, marking system and assessment criteria)

The student must demonstrate that he/she has achieved the intended learning outcomes by means of the following assessment activities:

ASSESSMENT AND GRADING

The course can be passed by means of the Continuous Assessment - which constitutes a provisional grade for the student who still has to take the Final Comprehensive Examination, as will be seen below - by submitting and passing the exercises corresponding to each block of contents on the dates indicated by the teacher; the grade will be the arithmetic mean of each of the exercises carried out during the course. Those who do not pass this evaluation, as well as those who, having passed it, wish to improve their grade, will have the right to take a final global test (final exam), whose characteristics will be announced and defined by the teacher well in advance (in class and on paper: the notice to be posted on the board attached to his office), a test in which practical and theoretical knowledge of the contents of the course will be demonstrated (see Arts. 2 and 9 of the UZ Evaluation Regulations).

The Continuous Assessment is carried out throughout the class sessions and the Final Comprehensive Examination is held on a specific day and time established by the centre each academic year (students are entitled to two sittings). The student summoned to the final global test must bring the necessary materials to take the test, required in the call announced by the teacher, and must also be punctual at the time of presentation of the test; at that time the roll will be called to the students summoned, at that precise moment, the non-appearance of the student will be considered that he/she renounces the exam, and in the case of the student summoned expressly, his/her final grade will appear as Not presented.

The continuous assessment grade will be based on the arithmetic mean of the grades of each of the content blocks of this subject. Given the fundamentally practical nature of the subject, in order to pass the Continuous Assessment it is essential to attend class, given that it is compulsory, and not to exceed without duly justified reasons a non-attendance of more than 20% of the hours of the subject. At the beginning of the session, the teacher will verify the student's presence in the class sessions in the workshop classroom.

The grades of the final global test will be the result of the examination of the final test: practical test (80 %) and written test (20 %), both to be determined on the day of the exam, obviously related to the work done and the theoretical contents taught during the course. Regarding the possibility of achieving the grade of Honours, see Art. 14 of the Evaluation Regulations of the UZ. Apart from these numerical considerations, the final grade of the course will be determined mainly by the achievement, or not, of the didactic objectives.

In short, students must be familiar with the Learning Assessment Regulations approved by agreement of 22 December 2010 by the Governing Council of the University:

<http://cud.unizar.es/docs/ReglamentodeNormasdeEvaluaciondelAprendizaje.pdf>

Students must also be familiar with the Intellectual Property regulations of the University of Zaragoza, specifically on the issue of plagiarism:

Grades will be based on the following evaluation criteria:

General assessment criteria:

- Achievement of the learning objectives of the subject.
- Degree of complexity in the resolution of the exercises.
- Personal contribution, conceptual maturity, originality and creativity.
- Coherence in the processes and phases of development of the works, knowledge of the materials, technical mastery and formal aspects of the presentation.
- Correct application of the pictorial technique developed as well as the specific procedure followed in the execution of the work.
- Incorporation and use of the technical and plastic resources inherent to the pictorial procedure in the work carried out.
- Implementation of the theoretical contents taught in the practical execution.
- Plastic and technical execution.
- Evolution of the learning process.
- Volume of work, level of self-improvement and personal effort.
- Involvement in the subject.
- Strict attendance at class sessions, within the timetable of the course, regardless of the hours of autonomous work carried out by the student.
- Punctual handing in of assignments, both face-to-face and non-face-to-face.
- Order and cleanliness in preparation, handling and execution.
- Plastic results obtained.

Specific evaluation criteria:

- The correct handling and preparation of the support and primer.
- The correct handling and application of the materials in the different techniques of each procedure.
- The lack of technical errors and the methods used to resolve them.
- The good structuring of the painting on the basis of the following requirements: composition, drawing, chiaroscuro, application and cleanliness of the colour, good finish of the work, and the adequacy between the procedure and the personal plastic proposal.

In addition to all the above criteria, given the characteristics of the subject, it will be absolutely necessary and obligatory:

- Not to move from one technical block to another, in the classroom and non-classroom work, without having received the teacher's approval.
- The complete completion, within the classroom-workshop, of all the practical classroom work.
- Under no circumstances may practical classroom work be taken out of the classroom-workshop without the express authorisation of the lecturer.

4. Methodology, learning tasks, syllabus and resources

4.1. Methodological overview

The methodology followed in this course is oriented towards achievement of the learning objectives. It has a practical nature that combines theoretical explanations and conceptual frameworks with classroom-workshops and exercises. Sometimes the theory is absolutely necessary to carry out the exercises progress. However, in others it is given during or after practical experimentation, thus guiding the conclusions on the results.

A wide range of teaching and learning tasks are implemented, such as:

- **Theory and practice sessions.** Slides, computer presentations, videos, samples of materials and tests, and specific bibliography of each course topic to facilitate its assimilation by the student. Support materials will be used.
- **Assessment tasks.** Submission of practical and theoretical exercises derived from the contents of the course contents and a final exam (see *Evaluation activities*).
- **Practical exercises.** Students will develop pictorial procedures and its various applications: preparation of materials and development of complementary procedures necessary for the development of painting techniques that the student must carry out during the semester. In relation to each topic, the student will prepare a series of exercises sets, guided and reviewed by the teacher, during class-time and in an autonomous way. Given the peculiarities of the course, constant monitoring of each exercise it is necessary, so class attendance will be compulsory.
- **Theoretical and practical assignments.** The student must dedicate a given time for the elaboration of a

theoretical and practical assignment in due time whose characteristics are presented in class by the teacher.

- **Autonomous work and study.** Consulting specific bibliography for each course topic for the expansion of content. It is also contemplated as necessary for visits to exhibitions and museums. This time also be used in studying and assessment tasks.
- **Tutorials.** The students, individually and with an appointment, can treat any issues related to their training in the course deems appropriate, within the set time for this purpose. This does not exclude the possibility that the teacher can promptly propose a specific tutoring based on student needs.

4.2. Learning tasks

All the course topics, with their work during the course are divided into a **theoretical** and **practical** parts, taught in class (**classroom activities, face activities**) and outside (**autonomous activities**), however both activities are structured in a complementary manner. *Classroom activities* or *face activities* are considered all of those, both practical and theoretical, in which student participation in the classroom might be directed by the teacher. *Autonomous activities*, both practical and theoretical, are developed outside the classroom-workshop with or without the direct intervention of the teacher, either on the students own initiative, or suggested by the teacher.

The learning activities are based, as already indicated, on two pillars: First, both practical technical knowledge and theoretical materials, tools, methods and painting techniques that have been used throughout the history of painting; and, second, of those currently used or that have been incorporated. Therefore, to achieve the expected objectives, it is necessary to establish an effective learning strategy to acquire skills and achieve the highest number of goals through practical and theoretical exercises. A part of these exercises will be performed in the actual classes (*classroom activity* or *face activity*), and others outside the classroom (*autonomous activity*).

The course includes the following learning tasks:

- **Theory sessions.**
- **Practical exercises.** Students will practice in the classroom workshop when applicable, under the supervision of the teacher who taught the theory sessions. They basically consist on the development, production and material management useful for the practice of painting, and its application, by performing samples of technical solutions on different media, and the solving of basic exercises defined thematic or free interpretation.
- **Autonomous work and study.** Practical, theoretical and literature works.

4.3. Syllabus

The course will address the following topics:

- Course presentation.
- Section 1. Introduction to the techniques, materials and painting procedures.
- Section 2. Pigments and binders.
- Section 3. Tools, instrumental.
- Section 2. Supports and primers.
- Section 3. Water-thinned techniques.
- Section 4. Oil-thinned techniques.

4.4. Course planning and calendar

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course, will be provided on the first day of class or please refer to the Faculty website.

Provisional course planning

One session per week (4 hours per session, 15 weeks).

WEEK	CONTENTS	ACTIVITIES
1	- Presentation of the course, space and resources. - General introduction of the course. - Introduction to painting techniques, materials and procedures.	- Acquisition of material. - Start of development of a notebook.
2	- Supports, sizes and grounds (1). Supports: assembly stretcher bars and stretching canvas.	- Assembly and stretching of the canvas. - Painting practice. Free assignment (1st session).
3	- Supports, sizes and grounds (2). Synthetic sizes and grounds (polymers).	- Preparation and applying on cardboard / paper, board and canvas (1st session). - Painting practice. Free assignment (2nd session).
4	- Supports, sizes and grounds (3). Organic sizes and grounds (animal glue).	- Preparation and applying on cardboard / paper, board and canvas (2nd session).

	- Pigments, dyes and binders (1). - Water-thinned techniques: acrylic and vinyl (polymers) synthetic paints (1).	- Submission of assignment weeks 1, 2 and 3. - Preparation and applying on cardboard / paper, board and canvas (3rd session). - Preparation of painting samples (1st session).
5	- Pigments, dyes and binders (2). - Water-thinned techniques: acrylic and vinyl (polymers) synthetic paints (2).	- Preparation of painting samples (2nd session). - Practice painting determined or free interpretation (1st session).
6	- Pigments, dyes and binders (3). - Water-thinned techniques: Acrylic and vinyl (polymers) synthetic paints (3).	- Practice painting determined or free interpretation (2nd session).
7	- Water-thinned techniques: Acrylic and vinyl (polymers) synthetic paints (4).	- Practice painting determined or free interpretation (3rd session). - Submission of assignment weeks 4,5, 6 and 7. - Submission of no presential assignment. - Acquisition of material for tempera painting .
8	- Water-thinned techniques: emulsion paints (egg tempera).	- Preparation of painting samples. - Practice painting determined or free interpretation.
9	- Water-thinned techniques: emulsion paints (casein tempera).	- Preparation of painting samples. - Practice painting determined or free interpretation.
10	- Oil-thinned techniques: oil painting; binders, thinners and varnishes (1).	- Preparation of painting samples.
11	- Oil-thinned techniques: oil painting; binders, thinners and varnishes (2).	- Practice painting determined or free interpretation. - Submission of assignment weeks 8, 9, 10, and 11.
12	- Oil-thinned techniques: wax painting; binders and thinners (1).	- Preparation of painting samples.
13	- Oil-thinned techniques: wax painting; binders and thinners (2).	- Practice painting determined or free interpretation. - Submission of assignment weeks 12, 13 and 14. - Submission of the rest no presential assignments.
14	- Review of assignments. - sharing session.	- Sharing session of assignment.
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