

## Department of Art Syllabus

- I. ART 211 *Painting I*, 3 Credit Hours
- II. PREREQUISITES  
ART 203
- III. TEXTBOOK  
None
- IV. COURSE DESCRIPTION  
Application of design principles as they relate to various approaches to painting, with an emphasis on color theory. A synthesis of technique, skill development and creative expression.
- V. RATIONALE  
This course presents a step-by-step approach to the planning and execution of paintings using acrylic media. Emphasis is placed on design and color in the development and attainment of a unified work of art.
- VI. LEARNING OBJECTIVES AND OUTCOMES
  - A. To become familiar with tools and techniques associated with acrylic painting medium.
  - B. Successful composition-to creatively select from sketches (still-life, landscape, and architectural subjects), and arrange the elements into a pleasing composition for painting.
  - C. Through the study of light and shadow, help the student to increase their mastery of rendering the illusion of 3-dimensional reality on a 2-dim. surface.
  - D. To apply the use of color perspective to aerial, linear and modeling perspective in order to produce the illusion of depth in painting compositions.
  - E. To participate in classroom critiques and oral reports.
  - F. To grasp an understanding of the power of color and its ability to entertain.
  - G. To increase the student's knowledge of how to safely handle hazardous art materials.
  - H. To help the student gain knowledge in the area of preservation and presentation of their art work.
  - I. To help the student find and develop their own artistic voice.
- VII. COURSE TOPICS
  - A. The importance of good, basic forms and how to render them effectively.

- B. The understanding of laying an appropriate palette for achieving a successful color composition.
- C. Strong emphasis on the use of *The Elements of Art and Principles of Organization* in building a dynamic composition.

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture and Demonstration
- B. Class critique and discussion
- C. Oral and/or written reports on painting information related to current objectives.
- D. Audiovisuals, slides, etc.
- E. Written tests

IX. ASSIGNMENTS

- A. Painting of basic forms: cone, sphere, and cube.
- B. Tonal painting of still-life subject
- C. Color painting of still-life subject
- D. Painting of pure landscape (color)
- E. Painting of landscape with architecture (color)
- F. Painting of still-life, interior, and landscape composite

X. EVALUATION

The student will be responsible for the following:

- A. Notebook (3-ring binder) containing class lectures and handouts.
- B. Painting projects will each be accompanied by a written critique by the instructor.
- C. Working habits: on time, has needed materials, etc.
- D. Use of medium
- E. Understanding of the principles put forth by the instructor.
- F. Presentation of art work.

XI. GRADING SCALE

*See Department of Art Syllabus Addendum for Grading Scale and Evaluation.*

XII. LIST OF MATERIALS (The instructor will give more specifics on materials during 1<sup>st</sup> class meeting)

- A. A basic set of artistic acrylic paints including the primaries: red, yellow, blue, and neutrals: white and black.
- B. Assorted set of paint brushes for acrylic painting
- C. Canvas pad (at least 16X20 inches) and 4 to 6 canvas boards or stretched canvas.
- D. Suitable Palette (large 12X16 inches) storage container for wet paint.
- E. Rags (cotton/soft/lint free)

- F. #2B pencil
  - G. Kneaded eraser
  - H. Ruler: at least 24"
  - I. Water bucket at least 1.5 gallon
  - J. Painting knife (trowel type, approx.  $\frac{3}{4}$  by 2  $\frac{3}{4}$  inches)
  - K. Vine charcoal
  - L. Masking tape
- Other items may be necessary as the course progresses.

### XIII. REFERENCES

- Blake, W. (1978). *The acrylic painting book*. New York: Watson-Guption.
- Blake, W. (1971). *Complete guide to acrylic painting*. New York: Watson-Guption.
- Browning, T. (1994). *Timeless techniques for better oil paintings*. Cincinnati, OH: North Light Books.
- Davies, K. (1975). *Painting sharp focus still lifes: Trompe l'oeil techniques*. New York: Watson-Guption.
- Dawley, J. (1973). *The painter's problem book: 20 problem subjects and how to paint them*. New York: Watson-Guption.
- Itten, J. (1970). *Itten: The elements of color*. New York: John Wiley & Sons Inc.
- Jacobs, T. S. (1988). *Light for the artist*. New York: Watson-Guption.
- Palmer, F. (1984). *Encyclopedia of oil painting: Materials and techniques*. Cincinnati, OH: North Light Books.
- Sheppard, J. (1979). *How to paint like the old masters*. New York: Watson-Guption.
- Smith, R. (1993). *An introduction to acrylic*. New York: Dorling Kindersely in Association with the Royal Academy.
- Sovek, C. (1991). *Oil painting: Develop your natural ability*. Cincinnati, OH: North Light Books.
- Stern, A. (1984). *How to see color and paint it*. New York: Watson-Guption.

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