

Department of Art Syllabus

I. Course Prefix, number, name

ART 6613 Painting: Directed Problems I

II. PRE-REQUISITES for the course

Graduate standing in Art; ART 5612 or equivalent.

III. TEXTBOOK. None.

IV. COURSE DESCRIPTION

This course is for the purpose of further directed experience in painting at an advanced graduate level. Goals, objectives, media and approaches will be specified based on the accomplishments and goals of the individual student with consideration of student's possible career goals.

V. RATIONALE.

This course provides graduate students with instruction, critique research opportunities, and studio practice and critique on an advanced level appropriate to graduate-level maturation and accomplishment in painting. This course provides for more independent expression, examination and research for graduate students to build their own body of work in painting. This class allows for that independence in subject matter and technique while still providing the guidance and critical insight of a professor in the field. The goals and objectives of this course will be determined collaboratively between the professor and student with a mutual focus on the student's graduate-level mastery and long term career goals.

VI. LEARNING OBJECTIVES AND OUTCOMES

The graduate student will present a proposal to the professor of record which will specify what objectives they would like to accomplish within the framework of the course, with the professor clarifying these goals and insuring that they indicate graduate-level mastery. These objectives and outcomes will vary based on the student and their aesthetic goals for individual expression, maturation and creative accomplishment. It is expected that the number, challenges, conceptual depth and technical skill of works produced during these classes will be at an appropriate graduate level of mastery.

VII. COURSE TOPICS.

The student will:

- execute works which show appropriate graduate-level maturation and fluency in painting.
- create paintings on a high professional level.
- explore various painting media in classical and modern approaches as specified.
- further explore the literature of painting history and practice.

- develop a personal statement of the communicative powers of painting.

The topics of the course will, as with the objectives and outcomes, be determined by the student's aesthetic goals for their individual work and the requirements specified by the professor. It is understood that the topics covered will be chosen at a graduate level of mastery.

VIII. EVALUATION.

Students will be evaluated through demonstrated graduate standards of performance as given by the professor for studio and written assignments and examinations or critiques.

General principle of the operation of the course are in the Departmental Syllabus Addendum on academic integrity, descriptions of the behavior that the college and the department consider to be academically dishonest, the student's responsibility, and consequences for academic dishonesty. The Catalog refers to Policy 2.19 which has been adopted by the Board of Trustees.

IX. REFERENCES.

Books: PAINTING RESOURCES IN SPEED LIBRARY - SELECTION

Blake, W. (1978), *The acrylic painting book*. New York: Watson-Guption.

Blake, W. (1980), *Portraits in oil*. New York: Watson-Guption.

Blake, W. (1981). *Complete guide to landscape painting in oil*. New York: Watson-Guption.

Bouleau, C. (1980). *The painter's secret geometry: a study of composition in art*. New York: Hacker Art Books.

Carr, D. (1992). *Looking at paintings : a guide to technical terms*. Malibu, Calif.: J. Paul Getty Museum in association with British Museum Press.

Clark, K. (1976). *Landscape into art*. New York: Harper & Row.

Drury, J. (1999) *Painting the word: Christian pictures and their meanings*. New Haven, Conn: Yale University Press ; London : National Gallery Publications.

Dunstan, B. (1983). *Painting methods of the Impressionists*. New York : Watson-Guption Publications.

Ferber, L. and Gallati, B. (1998). *Masters of color and light : Homer, Sargent, and the American watercolor movement*. Washington : Brooklyn Museum of Art in Association with Smithsonian Institution Press.

Flattmann, A. (1987). *The art of pastel painting*. New York: Watson-Guption Publications.

Heim, D. (1997). *Step by step guide to painting realistic watercolors*. Cincinnati, Ohio: North Light Books,

Hilder, R. (1982). *Expressing land, sea, and sky in watercolor*. New York: Watson-Guption.

Katchen, C. (1990). *Creative painting with pastel: 20 outstanding artists show you how to master the colorful versatility of pastel*. Cincinnati, Ohio : North Light Books.

Katchen, C. (1997). *Creative painting with pastel*. Cincinnati, OH: North Light Books.

Kinstler, E. (1971). *Painting portraits*. New York : Watson-Guption Publications.

Kinstler, E. (1981). *Painting faces, figures, and landscapes*. New York: Watson-Guption Publications.

Le Clair, C. (1994). *The art of watercolor*. New York: Watson-Guption Publications.

- Mitchell, W. (1994). *Picture theory: essays on verbal and visual representation*. Chicago: University of Chicago Press.
- Parramón, J. (1984). *The big book of oil painting: the history, the studio, the materials, the techniques, the subjects, the theory and the practice of oil painting*. New York: Watson-Guptill Publications.
- Parramon, J. (1985). *The big book of watercolor: the history, the studio, the materials, the techniques, the subjects, the theory and the practice of watercolor painting*. New York : Watson-Guptill Publications.
- Pellew, J. (1970). *Painting in watercolor*. New York: Watson-Guptill Publications.
- Pellew, J. (1979). *John Pellew paints watercolors*. New York: Watson-Guptill.
- Pike, J. (1978), *John Pike paints watercolors*. New York: Watson-Guptill.
- Reid, C. (1973). *Portrait painting in watercolor*. New York: Watson-Guptill Publications.
- Riley, C. (1995). *Color codes : modern theories of color in philosophy, painting and architecture, literature, music, and psychology*. Hanover : University Press of New England.
- Rodwell, J.(1997). *Watercolorist's guide to mixing colors: how to get the most from your palette*. Cincinnati, Ohio: North Light Books.
- Roukes, N. (1986). *Acrylics bold and new*. New York: Watson-Guptill Publications.
- Savage, E. (1971). *Painting landscapes in pastel*. New York: Watson-Guptill Publications.
- Schmid, R. (1998). *Alla prima: everything I know about painting*. Longmont, CO: Stove Prairie Press.
- Silverman, B. (1977). *Painting people*. New York: Watson-Guptill Publications.
- Simandle, M. (1997). *Capturing light in watercolor*. Cincinnati, Ohio : North Light Books.
- Smith, R. (1993). *Watercolor landscape*. New York: Dorling Kindersley in association with the Royal Academy of Arts.
- Smith, R. (1993). *An introduction to acrylics*. New York : Dorling Kindersley in association with the Royal Academy of Arts.
- Smith, R. (1994). *Oil painting portraits*. New York: Dorling Kindersley.
- Stine, A. (1997) *Painting watercolor portraits*. Cincinnati, Ohio: North Light Books.
- Szabo, Z. (1992). *Zoltan Szabo paints landscapes: a watercolor techniques workbook*. Cincinnati, Ohio: North Light Books,
- Szabo, Z. (1998). *Zoltan Szabo's color-by-color guide to watercolor*. Cincinnati, Ohio: North Light Books.
- Van Wyk, H. (1970). *Acrylic portrait painting*. New York: Watson-Guptill.
- Waugh, C. (1974). *Landscape painting with a knife*. New York : Watson-Guptill Publications.
- Wehlte, K. (1975). *The materials and techniques of painting*. New York : Van Nostrand Reinhold.
- Wolf, R. (1994). *Basic portrait techniques*. Cincinnati, Ohio: North Light Books, c1994.
- Zaferatos, O, (1985). *Painting the still life*. New York: Watson-Guptill.

Magazines (bound volumes and current numbers):

American Artist.
 Art in America.
 Art News.

Studio International.

General reference works:

Encyclopedia of World Art.