

SYLLABUS

I. COURSE TITLE

ART 212 Painting II 3-Semester Hours

II. PREREQUISITES

Art 203

III. TEXTBOOK (none required)

IV. COURSE DESCRIPTION

Advanced 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 oil 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 oil painting medium.
- B. Successful composition-to creatively select from sketches, (still-life, landscape, an 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.
- C. To participate in classroom critiques and oral reports.
- E. To grasp an understanding of the power of color and its ability to entertain.

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- F. To increase the student's knowledge of how to safely handle hazardous art materials.
- G. To help the student gain knowledge in the area of preservation and presentation of their art work.
- H. To help the student find and develop their own *artistic voice*.

VII. COURSE TOPICS

The major topics to be considered are:

- 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. Lectures and Demonstrations
- B. Class critique and discussion
- C. Oral and or written reports on painting information related to current objectives.
- D. Audiovisuals, slides, etc.
- C. 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 (3ring binder) containing class lectures and handouts.
- B. Painting projects will each be accompanied by a written critique by the instructor.

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- C. Student's working habits; on time, has needed materials etc.
- D. Use of the medium.
- E. Understanding of the principles put forth by the instructor.
- F. Presentation of art work.

XI. GRADING SCALE

- A. = 93-100
- B. = 85-92
- C. = 76-84
- D. = 65-75
- F. = 0-64
- I. = A incomplete may be given to a student who has been providentially hindered from completing work required in a course, provided that:
 - 1. Semester attendance requirements have been met;
 - 2. Most of the required work has been done;
 - 3. The student is doing passing work and the student has made prior arrangements with the faculty member to complete the remaining work at a later date. The grade of I must be removed promptly or it becomes an F; it cannot be removed by repeating the course.” (2008-09 Undergraduate Catalog, p. 53).

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

- A. A basic set of artist oil 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. 2 containers (one to hold painting medium another for cleaning brushes)
 - J. Painting knife, trowel type approx. ¾ by 2 and ¾ inches.
 - K. Vine charcoal
 - L. Masking tape
 - M. Odorless Mineral Spirits
- Other items may be necessary as the course progresses.**

XIII. REFERENCES

- Blake, W. (1978). *The acrylic painting book / by Wendon Blake ; paintings by Rudy de Reyna*. NY: Watson-Guption.
- Blake, W. (1971). *Complete guide to acrylic painting*. NY: Watson-Guption Publi.
- Browning, T. (1994). *Timeless techniques for better oil paintings / Tom Browning*. Cincinnati, Ohio : North Light Books.
- Davies, K. (1975). *Painting sharp focus still lifes : trompe l'oeil oil techniques / Ken Davies and Ellye Bloom*. NY: Watson-Guption Publications.
- Dawley, J. (1973). *The painter's problem book : 20 problem subjects and how to paint them / by Joseph Dawley as told to Gloria Dawley*. NY: Watson Guption Publications.
- Itten, J. (1970). *Itten the elements of color*. NY: John Wiley & Sons, Inc.
- Jacobs, T. S. (1988). *Light for the artist / Ted Seth Jacobs*. NY: Watson-Guption.
- Palmer, F. (1984). *Encyclopedia of oil painting: materials and techniques / Frederick Palmer*. Cincinnati, Ohio : North light.
- Sheppard, J. (1979). *How to paint like the old masters / by Joseph Sheppard*. NY: Watson-Guption Publications.
- Smith, R. (1993). *An introduction to acrylic / Ray Smith*. NY: Dorling Kindersely in Association with the Royal Academy.
- Sovek, C. (1991). *Oil painting develop your natural ability*. Cincinnati, Ohio: North Light Books.
- Stern, Arthur (1984). *How to see color and paint it / by Arthur Stern*. New York, NY: Watson-Guption.

INSTRUCTOR SPECIFIC CONTACT INFORMATION
Name _____
Office Room _____
Office # _____ E-mail _____
Office Hours _____ Other _____

