

SYLLABUS

- I. COURSE TITLE**
ART 6514 *Painting: Oils & Acrylics - Figurative* 3 semester hours
- II. PREREQUISITES**
ART 211 or equivalent
- III. COURSE DESCRIPTION**
This course is an advanced oil and acrylic course designed to focus on the development of painting skills related to the human figure.
- IV. RATIONALE**
Figurative 6514 in oils and acrylics needs its own arena for focus and practice. This course provides the student with an emphasis in the exploration of oil techniques as a traditional media and the exploration of a contemporary media such as acrylics. This course provides the student with an opportunity to study the human figure within the disciplines of portrait work; standing and seated figures, action figures, two figures related in composition, figures in various contexts and settings. All this provides the student with an experience of practicing the painting of the human figure as it relates to the student's chosen discipline.
- V. LEARNING OBJECTIVES AND OUTCOMES**
The course objectives will be structured around the Getty Foundation proposal which includes Art History, Studio Art, Criticism and Aesthetics. These components help to insure content consistency. Upon completion of this course, the student will be able to:
- Art History:**
- A. The students will be subject to involvement with a research-based requirement in painting with emphasis on Art History and its relationship to the studio process.
 - B. The students will become aware of the relationship between their individual style or method of painting and how that relates to those styles and methods presented in the past.
 - C. The students may revisit an historical style or methodology to adopt as a revival of the style as a basis for their own work.
- Studio Art:**
- A. The students will be required to consult with the professor to determine and number pieces of work to be completed within the duration of the course.
 - B. The students will be required to seek a style or a particular mode of delivery and selected media, and/or seek a theme-framework to explore through a variety of media.
 - C. The students must render preliminary sketches for approval in the approach and preparation for a composition.
 - D. The student will maintain a sketchbook and/or notebook.

- E. The students will attend art exhibitions upon availability.
- F. The students will buy, maintain, and store their materials and supplies.
- G. The student will clean and maintain their work stations.
- H. The student will be responsible for taking notes when there is a visiting speaker/presenter and maintaining all notes and materials provided by the instructor.

Criticism:

- A. The students will have periodic critiques both on an individual basis and group sessions.
- B. The students, on occasion, will be required to write critiques on works in exhibitions and on the exhibition as a whole.
- C. The students will be required to defend their personal application of the elements and principles of design as they have been executed within their compositions.

Aesthetics:

- A. The students will be encouraged to search for meaning and philosophical content within their own compositions and within the works of historical and contemporary artists through time.
- B. The students will search for meaningful connections, in a holistic way, between their work and the world scheme of artistic productions with an eye on moral content, human diversity and God's directions.
- C. The student will explore the evaluation of art content with an emphasis on developing judgment criteria for rating art works either numerically or categorically.

VI. COURSE TOPICS

The major topics to be considered are:

- A. Figure Drawing
- B. Figure Painting- Acrylics
- C. Figure Painting- Oils
- D. Historical Aspects of Figure Painting
- E. Materials and Methods
- F. Consideration of Light

VII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Historical Considerations and Discussion
- B. Modeling
- C. Application of surfaces and materials
- D. Notebook

VIII. ASSIGNMENTS

- A. Assignments will be on arrangement by individuals in concert with the professor.
- B. Research assignments will be concurrent with the painting assignments.
- C. The number of assignments will depend on the nature and content of the subject being pursued.

IX. EVALUATION

- A. Reading of textbook assignments
- B. Exams on information and presentations
- C. Notebook presentations
- D. Handout information
- E. Studio Work
- F. Critique and Aesthetic Information

X. GRADING SCALE

- A = 93-100
- B+ = 89-92
- B = 85-88
- C+ = 80-84
- C = 76-79
- D = 65-75
- F = 0-64
- I = “Incomplete may be given to a student who has been providentially hindered from completing work required in a course – provided the student has made prior arrangements with the faculty member to complete work at a later date. A grade of I must be removed by the following semester or it becomes an F; it cannot be removed by repeating the course.” (2000-2001 Graduate Catalog, p. 32).

XI. LIST OF MATERIALS

- A. Selected surfaces such as canvas, canvas board, Masonite board or wood.
- B. A selection of Acrylic paints and appropriate brushes.
- C. A selection of Oil paints and appropriate brushes.
- D. Vine Charcoal, pencil, yardstick or ruler, eraser, scissors, stapler, tape and smock.
- E. Damar Varnish
- F. Turpentine and/or Turpenoid.
- G. Linseed Oil
- H. Mineral Spirits
- I. Palette knife and Palette.
- J. Metal Containers for liquids (NO glass containers).
- K. A carry-all to store and carry materials.
- L. A Sketchbook.

XII. REFERENCES

A. Textbook

Creevy, Bill. The Oil Painting Book: Materials and Techniques for Today's Artist. Watson-Guption Publications/New York, 1994.

Bibliography

- Blake, Wendon, Complete Guide to Acrylic Painting.
Farnsworth, Jerry, Portrait and Figure Painting.
Friend, David, Composition, A Painter's Guide to Basic Problems and Solutions.
Gasser, Henry M., Techniques of Painting.
Katchen, Carole, Painting Faces.
Mayer, Ralph, The Artist's Handbook of Materials and Techniques.
Parramon, Jose M., The Big Book of Oil Painting: The History, The Studio, The Materials, The Techniques, The Subjects.
Richmond, Leonard, Fundamentals of Oil Painting,.
Schmid, Richard, Alla Prima: Everything I Know About Painting.
Taubes, Francis, The Mastery of Oil Painting.
Waters, Wyatt Lee, The Study of Transparent Glaze Painting with Acrylic on a White Ground.

General Reference Works

- Durham, Carol, Acrylic Painting Techniques [videorecording]