1. **COURSE TITLE\*:** Oil/Acrylic Painting II
2. **CATALOG –** **PREFIX/COURSE NUMBER/COURSE SECTION\*:** FNAR 1131
3. **PREREQUISITE(S)\*:** FNAR 1130 **COREQUISITE(S)\*:** None
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*:** 3 **LECTURE HOURS\*:** 1

**LABORATORY HOURS\*:** 2 **(2 contact hours) OBSERVATION HOURS\*:**

1. **FACULTY CONTACT INFORMATION:** ***(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

A continuation of Fine Arts 1130. An emphasis will be placed on composition, value management, and sketching as a preparatory step in painting process. The works of the Old Masters and contemporary artists will be studied to support the learning process.

1. **LEARNING OUTCOMES\*:**

Upon completion of this course the student will have:

* Refined skills relative to the use of the oil the painting medium.
* Refined basic understanding of color mixing and color theory.
* Refined the sequential steps of the painting process.
* Learned how to evaluate, compare, and contrast their works to that of fellow artists.
* Completed all required research projects using the learning resources center and the World Wide Web.
* Produced evidence of knowledge gathered from their research.
* Completed the required number of projects by the end of the term.
* Participated in group discussions and critiques.

1. **ADOPTED TEXT(S)\*:**

None

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS:** **(SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.) \*\***

* Students will be required to complete a research project from a list of topics attached to the syllabus. The format of the research project at the discretion of the instructor. (See instructor’s examples)
* Students will keep a weekly sketchbook and journal containing thumbnail sketches and research notes related to course requirements.
* Students will review periodicals, and web resources relative to the media used in this course. Written reviews will be included in the student’s journal or sketchbook.
* Materials needed for the completion of this course. (See attached supply list. Supply requirements at the discretion of the instructor. Most supplies will be available in the college bookstore.)
* Students should attend the first-class session before purchasing supplies.

1. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

B: 80 – 89

C: 70 – 79

D: 60 – 69

F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

|  |  |  |
| --- | --- | --- |
| *Category* | ***EXAMPLE ONLY***  *Total Points* | *% of Grade* |
| Chapter Assignments (10x30) | 300 | 30% |
| Quizzes (10x20) | 200 | 20% |
| Unit Exams (3x100) | 300 | 30% |
| Assignments (5x10) | 50 | 5% |
| Annual Report Project (100) | 100 | 10% |
| Attendance | 50 | 5% |
| Total | 1000 | 100% |

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

* Pre and post evaluation of skills relative to oil painting technique and color theory.
* Evaluation of skills building practice activities.
* Instructor demonstrations of painting techniques.
* Observation of audiovisuals demonstrating topics on painting styles and techniques.
* Evaluation of sketchbook and journal.
* Written test covering lecture material.
* Web site and periodical reviews of current topics on painting styles and techniques.
* Instructor and peer reviews of completed works of art.

**14. COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

***(Insert sample course outline with learning outcomes tied to assignments / topics.)***

**Week 1:**

* Course introduction and overview
* Project I “Painting Featuring the Alla-prima Technique”
* Demonstration and discussion of selected example of expected outcomes
* Research resource material
* Sketchbook
* Journal
* Review and discussion of painting techniques
* Lecture and discussion of selected examples of expected outcomes

**Week 2:**

* Project II “Painting Featuring the Glazing Technique”
* Lecture demonstration
* Demonstration and discussion of selected examples of expected outcomes
* Research resource material
* Sketchbook
* Journal
* Project II lab

**Week 3:**

* Project III “Painting the Still Life in the Glazing Technique”
* Demonstration and discussion of selected examples of expected outcomes
* Research resource material
* Sketchbook
* Journal

**Week 4:**

* Review, Presentation, Lecture Demonstration
* Lecture demonstration
* Painting styles
* Content
* Concepts and inventory
* Preparing painting for presentation
* Critique Project I & II
* Framing
* Sketchbook
* Research

**Week 5:**

* Project IV “Painting Employing the Dry Brush Technique”
* Lecture demonstration and discussion of selected examples
* Sketchbook
* Research
* Project III Lab

**Week 6:**

* Project III Lab
* Review
* Select mating for project III
* Lecture demonstration TBA based on student request for assistance related to project III & IV
* Lab Project III & IV
* Research resource material
* Sketchbook
* Journal

**Week 7:**

* Lab Project III & IV
* Lab Project III & IV
* Presentation

**Week 8:**

* Review for Mid-term Critique
* Presentation
* Mid-term critique
* Project I, II, III, & IV
* Research resource material
* Sketchbook
* Journal

**Week 9:**

* Project V “Painting Featuring the Palette Knife or Impasto Application Techniques”
* Lecture demonstration and discussion of selected examples
* Analyses of works of the old masters and contemporary artists
* Lab Project V
* Research resource material
* Sketchbook
* Journal

**Week 10:**

* Lab Project V
* Review and Presentation

**Week 11:**

* Critique Project VI
* Project VI “Student Choice”
* Lecture Demonstration and discussion of selected examples
* Content and Style
* Subjective Verses Objective
* Conceptual Painting
* Abstraction Verses Realism
* Research resource material
* Sketchbook
* Journal

**Week 12:**

* Project VI Lab
* Project VI Lab

**Week 13:**

* Review and Presentation
* Evaluation
* Research resource material
* Sketchbook
* Journal

**Week 14:**

* Project VII “Independent Study “
* Demonstration based on student request
* Discussion of selected examples
* Critique Project V & VI
* Final critique of all
* Research resource material
* Sketchbook
* Journal

**Week 15:**

* Lab Project VII
* Lab Project VII
* Presentation
* Review

**Week 16:**

* Final Critique
* Compressive evaluation and critique
* ll finished projects

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

* Students are expected to clean up their work area and work surface after each class session.
* CAUTION some of the materials used in this course are hazardous. Read and follow material warning label and safety instructions.
* Students should wash their hands before eating to avoid ingestion of hazardous materials.
* Lab cleanup will take place ten minutes before the end of each session.
* The instructor will provide instruction for proper disposal of paint and solvents.
* Class size should be limited to 18 students.

**16. FERPA: \***

Students need to understand that their work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

**17.** **ACCOMMODATIONS: \***

Students requesting accommodations may contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431, X 2604.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first. For more information about Religious Accommodations, contact Ryan Hall, Accessibility Coordinator at [rhall21@sscc.edu](mailto:rhall21@sscc.edu) or 937-393-3431 X 2604.

**18. OTHER INFORMATION\*\*\*:**

RESEARCH LIST

FOR

PAINTING

1. William Turner

2. John Constable

3. John Sell Cotman

4. Paul Cezanne

5. John James Audubon

6. Fredrick Remington

7. Charles Russell

8. Thomas Moran

9. Albert Thompson Bricher

10. Thomas Eakins

11. Winslow Homer

12. Maurice Prendergast

13. William Merritt Chase

14. James Whistler

15. Childe Hassam

16. Robert F. Blum

17. John Singer Sargent

18. John Marin

19. Charles Demuth

20. Georgia O'Keeffe

21. Joseph Stella

22. Stuart Davis

23. Charles Burchfield

24. Edward Hopper

25. Thomas Hart Benton

26. Norman Rockwell

27. Jim Dine

28. Hans Hofmann

29. Jackson Pollock

30. Mark Rothko

1. Robert Rauschenber
2. Andrew Wyeth

33. David Levine

1. Carolyn Brady
2. Leon Battista Alberti
3. Fra Angelico
4. Hieronymus Bosch
5. George Braque
6. Eugene Deacroix
7. Edgar Degas
8. Jacques-Louis David
9. Salvador Dali
10. Jean-Desire-Gustave Courbet
11. Jean-Baptiste-Camile Corot
12. Jean Clouet
13. Jean-Baptiste-Simeon Chardin
14. Marc Chagall
15. Mary Cassatt
16. Caravaggio
17. Marcel Duchamp
18. Thomas Eakins
19. El Greco
20. Max Ernst
21. Jan Van Eyck
22. Helen Frankenthaler
23. Casper David Fredrich
24. Thomas Gainsborough
25. Paul Gauguin
26. Vincent van Gogh
27. Francisco jose de Goya
28. Frans Hals
29. Hans Holben, the Younger
30. Jean-August-Dominique Inger
31. Wassily Kandinsky
32. Paul Klee
33. Franz Kline
34. Oscar Kokoschka
35. Kathe Kollwitz
36. George de La Tour
37. Benjamin Latrobe
38. Leonardo da Vinci
39. Roy Lichtenstein
40. Filippino Lippi
41. Fra Filippo Lippi
42. Edouard Manet
43. Henri Matisse
44. Michelangelo Buonarroti
45. Jean-Francois Millet
46. Joan Miro
47. Amedeo Modigliani
48. Piet Mondrian
49. Claud Monet
50. Edvard Munch
51. Eadweard Muybridge
52. Geovanni Pannini
53. Pablo Picasso
54. Camille Pissarro
55. Jackson Pollock
56. Nicolas Poussin
57. Raphael
58. Robert Rauschenberg
59. Rembrant van Rijn
60. Auguste Renoir
61. George Rouault
62. George Sewart
63. Henri de Tolouse-Lautrec
64. Anthony Van Dyck
65. Andy Warhol
66. Other (see instructor for permission)

**MATERIALS LIST**

**OIL PAINTING**

**FNAR-1130,11131, and 1230 (Werline)**

1. **Winsor & Newton Artist Oil Colors: (Four required colors for mixing)**
2. Cadmium Yellow Medium
3. Winsor Blue (Red Shade)
4. Permanent Rose
5. Titanium White (large tube)
6. **Winsor & Newton Artist Oil Colors: (Recommended additional colors)**
7. Burnt Umber
8. Burnt Sienna
9. French Ultramarine Blue
10. Permanent Alizarin Crimson

1. **Winsor & Newton Artist Oil Colors: (Additional colors color available)**
2. Winsor Yellow Deep
3. Transparent Yellow
4. Cadmium Yellow Light
5. Winsor Lemon
6. Naples Yellow
7. Winsor Red
8. Bright Red
9. Winsor Orange
10. Cadmium Red Light
11. Permanent Magenta
12. Permanent Green
13. Permanent Sap Green
14. Winsor Green
15. Winsor Blue (Green Shade)
16. Cobalt Blue
17. Cobalt Blue Deep
18. Cerulean Blue
19. Raw Umber
20. Yellow Ochre
21. Payne’s Gray
22. **Oil Painting Brushes & Palette Knives (See instructor for brush selections, requirements vary for each course.)**

A. White Hog Hair Bristle:

1. Bright Flat:
2. 2, 4 and 6 (small)
3. 8, 10 and 12 (large)
4. Round:
5. 2, 4 and 6 (small)
6. 8, 10 and 12 (large)
7. Filbert:
8. 4 and 6, (small)
9. 10 or 12 (large)

B. Monarch Synthetic Mongoose Brushes for Oil:

1. Filberts:

1. 2, 4 or 6

2. Fan

a. 2, 4 or 6

C. Galeria Brushes for Oil:

1. Bright Flat:
2. 2 or 4 (small)
3. 6 or 8 (medium)
4. Round Detail:
5. 2 or 4 (small)
6. Fan:

a. 6 or 8

1. Scepter Gold II Script: (artificial sable)

1. Long Liner:

a. 0, 2, or 4

2. Short Liner:

b. 0, 2, or 4

1. Palette and Painting Knives:
2. Straight Mixing Knife
3. Assorted Painting Knives (optional)
4. **Oil Painting Mediums & Brush Cleaner:**

1. Painting Medium:
2. Liquin (W&N)
3. English Distilled Turpentine
4. Refined Linseed Oil (cold pressed)
5. Retouch Varnish
6. Medium Cup for Palette
7. Sansodor Odorless Solvent

Brush Cleaner and Barrier Cream:

1. Art Gel

2. Brush Cleaner and Restorer

3. Brush Washer

4. Brush Soap

5. Art Guard Barrier Cream

1. **Painting Grounds and Related Tools:**
2. Canvas: (9”X12”, 12”X16” and 16”X20”)
3. Panels
4. Canvasette Pads (16”X20”)
5. Pre Stretched Canvas
6. Stretched Canvas:
7. stretcher bars and wedges
8. primed canvas or unprimed canvas
9. stapler
10. stretching pliers
11. sand paper (300 grit)
12. Panel: (wood or Masonite)
13. Masonite Board or Wood Panel (cut to size)
14. Gesso 237ml. Pot
15. Wet Dry Sandpaper or Sanding Block (400 grit)
16. Sanding Block
17. House Painting Brush (3” wide)
18. Sand Paper (400 wet dry)

1. **Drawing & Sketching Tools:**
2. Paper:
3. Raritan Drawing Book (Acid Free 70lb. 11” X14”)
4. CL Tracing Paper (Lightweight 14”X17”)
5. Drawing Tools:
6. Drawing Pencils (HB, 2B and 6B)
7. Artists’ Charcoal X-Soft Soft Med
8. Kneaded Eraser
9. White Vinyl Eraser

1. **Other Tools & Materials:**
2. ArtBin Tote Express
3. Masterson Palette (Blue Lid)
4. Disposable Palette to fit in Masterson Palette
5. Easel (Eden table easel)
6. Painters Apron
7. Paper Towel
8. Viewfinder
9. Cheese Cloth
10. Brush Case

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.