JEFFERSON COLLEGE

COURSE SYLLABUS

ART243

PAINTING III

3 Credit hours

Prepared by:
Blake Carroll

Revised Date: January 2008
by
Blake Carroll

Arts & Science Education
Dr. Mindy Selsor, Dean
ART243 Painting III

I. COURSE DESCRIPTION

A. Prerequisite: ART142 Painting II

B. 3 Hours Credit

C. Painting III emphasizes individual expression. Painting III students will be assigned problems to increase awareness of the aesthetics of painting. (F,S)

II. EXPECTED LEARNING OUTCOMES/ASSESSMENT MEASURES

<table>
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<tr>
<th>Expand knowledge of color theory</th>
<th>Daily feedback on color observations based on painting projects</th>
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<tr>
<td>Master basic painting terms and techniques</td>
<td>Daily feedback on mastery of advanced painting techniques and correct use of painting terminology as demonstrated in group and individual critiques</td>
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<tr>
<td>Expand knowledge of design and drawing theories</td>
<td>Daily feedback on understanding these components of painting</td>
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<td>Explore basic philosophies, styles and techniques of different art periods</td>
<td>Group critique of master copies done in various styles by recognized masters of painting</td>
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<tr>
<td>Develop personal language and imagery.</td>
<td>Group and individual critiques, along with daily feedback on progress toward continuing to develop personal imagery</td>
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<tr>
<td>Demonstrate unique solutions to painting problems</td>
<td>Group and individual critiques, along with daily feedback on paintings</td>
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<tr>
<td>Prepare a portfolio</td>
<td>Individual critique on body of work created with consistent personal goal by student</td>
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<td>Exhibit paintings.</td>
<td>Group critique of exhibition mounted by advanced painting students</td>
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III. COURSE OUTLINE WITH UNIT OBJECTIVES

A. Color Domination
   1. Study of Matisse’s Red Studio
   2. Difference between Monochromatic and color Domination
   3. Single color domination painting

B. Non-Objective Painting
   1. Kandinsky
   2. Mondrian
   3. Spiritual Responses
C. Underpainting
   1. Deliberate use of Underpainting
   2. Constable’s Snow
   3. Painting

D. Complementary Color Scheme Painting
   1. Van Gogh
   2. Les Fauves
   3. Stuart Davis
   4. Complementary Color Scheme Painting

E. Color Key Painting
   1. Morandi’s Still Life Paintings
   2. Color Key Painting

F. Study from the Model
   1. Studies
   2. Completed Painting

G. Large Scale
   1. Studies
   2. Special Materials
   3. Large Scale Painting

H. Personal Imagery
   1. Sketchbook
   2. Painting

I. Museum Copy
   1. Drawing Studies
   2. Selection of Image
   3. Format

J. Portfolio Preparation
   1. Selection of Work
   2. Presentation of Work

K. Exhibition
   1. Selection of work
   2. Framing and Preparation of Work
   3. Mounting of Exhibition
IV. METHODS OF INSTRUCTION

A. Instructor Lectures
B. Demonstrations
C. Slides
D. Individual Critiques
E. Class Critiques
F. Museum/Exhibit Visits

V. REQUIRED TEXTBOOK (with publication information)

None

VI. REQUIRED MATERIALS

Paint, brushes, paper, canvas, mat boards and portfolio as required by the instructor

VII. SUPPLEMENTAL REFERENCES

Current Library Resources

VIII. METHODS OF EVALUATION

A. Studio Work 65%
B. Sketchbook 10%
C. Museum Work 15%
D. Attendance/Class Participation 5%
E. Exhibit Attendance 5%

IX. ADA STATEMENT

Any statement requiring special accommodations should inform the instructor and the Coordinator of Disability Support Services (Library; phone 636-797-3000, ext. 169).

X. ACADEMIC HONESTY STATEMENT
All students are responsible for complying with campus policies as stated in the Student Handbook (see College Website).