

SYLLABUS**ART 22, BEGINNING PAINTING** (Section 2, 81206)
Tuesday and Thursday, 12–2:50 a.m., ASL 108**Fall 2009****IAN HARVEY****CSU, SACRAMENTO**

Office: Kadema 198

Office hours: Tuesday and Thursday, 3-4:30 (by e-mail appointment)E-mail: iharvey@csus.edu**COURSE DESCRIPTION**

An introduction to the methods and problems of painting in oil; Art 22 is an Area C4 course (Further Studies in the Arts and Humanities) in the General Education Program.

Prerequisite: Art 20A or its equivalent.

Work in the studio, complemented by homework assignments, investigates painting techniques and the process of working from observation. The course examines methods by which paint may be used to suggest form, space, and light on a two-dimensional surface. These methods will be addressed through the study of objects, landscape, interior space, and human form. Students will be expected to pursue assigned projects with personal inventiveness and attention to the painting techniques presented. An independent project will provide the focus for work done outside of class. The independent project contains historical research and written components. These research projects, and the attendant class discussions, will introduce students to painting from diverse traditions. All course work will focus on the development of technical skills and conceptual strategies that will allow students to initiate and realize personal investigations of subject matter. Emphasis will be placed on an expressive approach to subject matter and the development of a personal vision. Students will be expected to develop a critical vocabulary with which to discuss paintings and their making.

OBJECTIVES/OUTCOMES

- Develop technical skills in conjunction with a conceptual understanding of the medium
- Develop visual discernment to create form, space, and light with oil paint
- Structure a painting in terms of color
- Understand painting as a visual language with a unique formal structure and content.
- Understand the process of developing and transforming ideas by means of this language.
- Develop verbal critical and analytic skills with which to evaluate pictorial structure and content
- Examine paintings from diverse cultural contexts and to understand their contributions to the language of painting.
- Improve fluency, independence, and confidence in visual decision-making in preparation for intermediate-level painting classes

WORKING IN THE STUDIO

The studio is a community in which it is necessary to be an active participant. Each individual has an important contribution to make to this community. Any student who is willing to commit their intellectual focus and to establish a working dialogue with their peers can develop an articulate approach to the language of painting. The result of such a commitment will be a deeply satisfying sense of achievement, and perhaps most importantly, a new self-confidence.

TEXT

There is no required text for the course. suggested reference works include:

Goldstein, Nathan (1979). *Painting, Visual and Technical Fundamentals*, Prentice Hall
Itten, Johannes (1970). *The Elements of Color*. Van Nostrand Reinhold.

ATTENDANCE

Attendance is mandatory. Studio courses require consistent participation. Your learning experience will be the direct result of your participation in class. Unlike lecture and reading based courses, it is not possible to make up for class instruction and practice that you miss.

Perfect attendance	3 points added to overall score
1 - 2 missed classes:	no effect on grade.
3 missed classes:	3 points deducted from overall score
4 missed classes:	6 points deducted from overall score
5 missed classes:	9 points deducted from overall score
6 missed classes:	18 points deducted from overall score
7 or more unexcused absences	will result in failing the course.

An absence becomes an excused absence with a signed letter from a doctor, court, or the University. Generally, family crises are unexcused absences, however, please communicate with me as soon as possible (email) stating the situation.

3 late arrivals/early departures will count as 1 absence.

EVALUATION

A large selection of class work (chosen by the student for the final portfolio) and all homework assignments will be graded. Paintings will be graded on a 100 point scale and averaged to determine the grade in each area listed below. The final course grade will be determined by weighting each area according to the listed percentages. Active participation in class projects and discussions is essential for success in the course. Work is due on time. Late work is accepted but will be marked down.

- Class work 40% (evaluated in the final portfolio)
- Discussion/Participation 20% (evaluated on a daily basis)
- Assignments 40% (evaluated on a bi-weekly basis)

All class paintings must be signed and dated and kept in good condition for submission in the Final Portfolio. Make up assignments and grades of incomplete are available to those with documented health problems.

EXTRA CREDIT OPPORTUNITIES

- Review of relevant museum exhibition
- Review of artist talk or lecture

Discuss extra credit projects with the instructor in advance.

ADD/DROP POLICY AND DEADLINES:

Refer to page 6 - 8 of the Fall 2009-Spring 2010 Student's Registration & Advising Handbook. You may also access this information online at:

<http://www.csus.edu/schedule/fall2009spring2010/change.stm#adds>

DISABILITY SERVICES:

If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester

CELL PHONES, I-PODS, AND ELECTRONIC DEVICES IN GENERAL

Turn them off during class time.

COURSE FEE \$25

When you register for a class requiring a course fee, the charge will appear on your My Sac State student account. If you drop the class by Census Date (September 28th for Fall 2009), the fee will be reversed. Lab fees can be paid online, in person or by mail. You will not be dropped from a class due to non-payment of course lab fees; however, financial services will put holds on records after Census Date for any unpaid course lab fees. The hold will prevent you from registering for future semesters and getting transcripts and diplomas. When an overdue course lab fee is paid, the hold will automatically be removed from your record. *(For questions regarding holds on your record, please visit Admissions and Records Counter; first floor, Lassen Hall)*

MATERIALS (REQUIRED)

Palettes, all paper, and some black and white paint will be provided by the course fee. Additional covered supplies will be announced. Students are responsible for bringing necessary materials for each class, and for replacing materials as needed.

Oil Paint (large 150-200 ml tubes are recommended - such as Utrecht \$14-18/tube, or Winsor Newton Winton \$12/tube)

- yellow (cadmium yellow medium hue or the equivalent)
- red (cadmium red dark hue or the equivalent)
- orange (cadmium red light hue or vermilion hue or the equivalent)
- blue (ultramarine or cobalt hue or the equivalent)
- permanent green (or viridian hue or the equivalent)
- dioxazine purple, or cobalt violet hue or the equivalent)
- white (titanium white)

Brushes: natural bristle brushes for oil (Minimum selection listed below - more is better.)

- “flats”: #6, #8, #10, and #12
- “rounds”: #6 and #8,

Painting knife: metal trowel style, 3“

Cleaning solvent for brushes and palette

- 1 quart “odorless paint thinner” or “mineral spirits”. (Buy this at a hardware store.)
- pint size plastic or tin container with a tight lid for thinner and cleaning brushes

Painting medium for thinning paint in the painting process.

- 1 quart Turpenoid (turpentine substitute) (NOT “TURPENOID NATURAL”!)
- Artist Linseed oil (16 oz.)
- 8 or 12 oz. squeeze bottle for painting medium (also with tight lid – shampoo bottle is good)

Painting supports and materials necessary for their preparation

- “Tempered Hardboard” panels, ¼”(or 3/16”) x 2’ x 4’ cut to 2 x 2’ (available at Home Depot, \$3.50/2.50) quantity to be announced
- Stretcher bars, factory made or hand cut, sizes to be announced
- Unprimed cotton duck canvas (#12 (preferable) or #10 (Hancock Fabrics) 60” by 2 yards)
- Acrylic Polymer Gesso, 16 oz.
- Inexpensive 2” house painter’s flat bristle brush for applying gesso (Hardware store.)

Miscellaneous:

- Masking tape, beige or white, 1-inch width – NOT BLUE OR BLACK!
- Recommended: Paint clothes, waterless hand cleaner, hand lotion, latex or rubber gloves, staple gun and 5/16” staples

Portfolio:

- Homemade cardboard portfolio is fine - large enough to hold a 24 x 36” sheet of paper.

SUPPLY SOURCES

Art Ellis, 2508 J Street, 448-1875 (excellent prices, 20% student discounts, knowledgeable staff)
Utrecht, 1612 Howe Avenue @ Arden, 641-6400 (good prices, student discounts, good staff)
University Art, 2601 J Street, and 2610 Marconi Avenue, 443-5721
Daniel Smith (mail order) 800-426-6740, www.danielsmith.com
Dick Blick (mail order)
Pearl Art Supplies, San Francisco, and mail order (excellent prices and good staff)

CLASS SCHEDULE This schedule is flexible and will be adjusted to serve the needs of the class.

1. T. Sept. 1 Introduction to the course
Assignment: Purchase supplies.
2. Th. Sept. 3 Basic paint handling, medium, cleaning brushes, studio procedures
Assignment 1: Studies in gray
Slide discussion
3. T. Sept. 8 Studies in grays – creating form with invented and local light
4. Th. Sept. 10 Studies in cool and warm grays – planar interpretation of form
Discussion of Assignment 1 and slide discussion
Assignment 2: Planar Interpretation / Cool and Warm Grays (Part I).
5. T. Sept. 15 Studies in cool and warm grays continued – light and shadow
6. Th. Sept. 17 Articulation of light and shadow in interior space (cool and warm grays, 1/3)
Discussion of Assignment 2 and slide discussion
Assignment 3: Planar Interpretation / Cool and Warm Grays (Part II).
7. T. Sept. 22 Articulation of light and shadow in interior space (2/3)
8. Th. Sept. 24 Articulation of light and shadow in interior space (3/3)
Discussion of Assignment 3 and slide discussion
Assignment 4: Independent Project, Part I
9. T. Sept. 29 Introduction to Color Theory – Complementary Pair: red/green
Color shape and the interpretation of form (fruit and vegetable)
10. Th. Oct. 1 Presentations and class discussion of Assignment 4: Independent Project, Part I (proposals and studies)
Assignment 5: Independent Project, Part II – Cool/Warm gray studies (2)
11. T. Oct. 6 Introduction to Color Theory – Complementary Pair: yellow/violet
Color shape and the interpretation of form continued (skeleton, 1/3)
Slide discussion
12. Th. Oct. 8 Color shape and the interpretation of form continued (skeleton, 2/3)
Discussion of Assignment 5
Assignment 6: Independent Project, Part III – Complementary Pair
13. T. Oct. 13 Color shape and the interpretation of form continued (skeleton, 3/3)
Discussion of Assignment 5 continued

14. Th. Oct. 15 Preparing a canvas
15. T. Oct. 20 Articulation of light and shadow in the landscape (ASL Storage Yard, 1/3)
Discussion of Assignment 6 and slide discussion
Assignment 7: Independent Project, Part IV – 2 Complementary Pairs
16. Th. Oct. 22 Articulation of light and shadow in the landscape (ASL Storage Yard 2/3)
Color as light (Contrast of Hue and Contrast of Saturation)
Slide discussion
17. T. Oct. 27 The Movement of Light and Shadow: Still Life (1/3)
Slide discussion
18. Th. Oct. 29 The Movement of Light and Shadow: Still Life (2/3)
Discussion of Assignment 7: Independent Project, Part IV
Assignment 8: Independent Project, Part V – Research
19. T. Nov. 3 Articulation of light and shadow in the landscape (ASL Storage Yard 3/3)
Color and light (Contrast of Hue and Contrast of Saturation)
20. Th. Nov. 5 Presentation/Discussion of Assignment 8
Assignment 9: Independent Project, Part VI – Double Trouble
21. T. Nov. 10 Articulation of light and shadow in the landscape (ASL Storage Yard 4/3)
22. Th. Nov. 12 The Movement of Light and Shadow: Still Life (3/3)
Discussion of Assignment 9: Independent Project, Part VI – Double Trouble
Assignment 10: Independent Project, Part VII, Final Painting
23. T. Nov. 17 Color as Light: Reflected Light and Transparency (1/3)
24. Th. Nov. 19 Color as Light: Reflected Light and Transparency (2/3)
25. T. Nov. 24 Color as Light: Reflected Light and Transparency (3/3)
Discussion of Assignment 10: Final Painting in progress
- Thanksgiving**
26. T. Dec. 1 Open studio / Portfolio preparation
Continued work on paintings of student's choice
Individual discussions of Final Painting in progress
27. Th. Dec. 3 Open studio / Portfolio preparation
Continued work on paintings of student's choice
Individual discussions of Final Painting in progress
28. T. Dec. 8 FINAL CRITIQUE: Review of Final Independent Project Painting and
student's choice of a class painting
29. Th. Dec. 10 FINAL CRITIQUE continued
Portfolios and Critical Assessment due.
- Dec. 17 and 18 Pick up portfolios

STANDARD GRADING RUBRIC FOR STUDIO ART COURSES

GRADING RUBRIC:

Excellent Work (A)

(90 - 100%)

Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

Better Than Average Work (B)

(80 - 89%)

Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents research and is reasonably well written and suitably presented.

Average Work (C)

(70 - 79%)

Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evident by a satisfactory presentation/ document. Research may be incomplete, or lacking in organization.

Below Average (D)**(60 – 69%)**

Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Failing (F)**(40 – 59%)**

Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.

Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned home work (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Incomplete (I)

Incomplete. Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an 'I' grade is to be awarded.

A grade of incomplete is to be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing their work. The period allowed for completion is to be described in the petition for incomplete and must be assigned by the faculty member granting the grade. In effect, the petition is a contract between student and faculty.

Unauthorized Withdrawal (UW)

Unauthorized withdrawal. Grade assigned if student withdraws from the class without notification, or fails to attend after University assigned deadlines.

Authorized Withdrawal (W)

Authorized withdrawal is assigned if student formally withdraws from a course after the census date. but within University assigned deadlines.