

Painting I

CRN: 20827 - Art 124-3 Units

Mon. & Wed. 4:45-7:55 p.m., Room 1306

Jan. 14-May 6

Instructor: Ms. Carol Hegarty

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Office: Juanita Salazar Lowe Art Gallery

Office hours:

Monday 3:30-4:30 p.m.

Wednesday 3:30-4:30 p.m.

Tuesday 4:40-5:40 p.m.

Thursday 5:45-6:45 p.m.

PAINTING I: SPRING 2013

Students are responsible for knowing about and adhering to the information in this syllabus as is the instructor. Deadlines may be changed at the discretion of the instructor with class notification.

Course description: Basic techniques of painting will be addressed including an introduction to color theory and basic elements of composition as applied to this medium. Subject matter includes still life and landscape, plus some imaginative subjects created through idea generation. Additional materials fee applies. (CSU,UC)

Course content:

- Develop aesthetic perception by perceiving the physical world in terms of visual images and symbols.
- Recognize equipment and materials required for painting: easels, supports, canvases, varnishes, brushes, pigments and mediums.
- Execute several preliminary drawings emphasizing value contrasts, linear stability, and balanced compositional elements.
- Apply a limited palette of burnt sienna, yellow ochre, ultramarine blue, and titanium white to create a painting from an observed still life.
- Create a transparency painting developed from a precise drawing and superimposing several glaze layers over the preliminary work from an observed still life in naturalistic colors.
- Create a landscape from observation out-of-doors.
- Develop idea generation through creation of paintings that address content and are created through the combination of several types of reference materials resulting in works which are planned and presented for critique.
- Recognize and interpret contemporary art issues and terminology through the completion of writing assignments and verbal critiques.
- Apply compositional elements effectively.
- Develop the ability to mix color, and apply color theory.

Student Learning Outcomes:

At the conclusion of this course, the student will be able to develop, create, and present portfolio of original still life and landscape paintings from observation and imaginative paintings that address content using multiple references. The student will critique works of art and visit a museum or gallery to view and write about a painting.

These Student Learning Outcomes were designed to implement the following institutional learning outcomes.

Institutional Student Learning Outcomes:

Students who complete a degree or certificate at Imperial Valley College will demonstrate competency in these five areas: communication skills, critical thinking skills, personal responsibility, information literacy, and global awareness.

Methods of instruction:

There will be lecture, demonstration and audio-visual materials as well as class participation in exercises, painting and critiques both verbal and written.

Assessment:

Grades will be assessed on the following criteria:

Participation in the class (critiques and quizzes) 30%
Written assignment 10%

Portfolio of paintings completed 60%

Portfolio: There will be a minimum number of paintings required at Midterm and for Final at the end of the semester. (See attached class projects.) One from each topic covered will be required. Some will be from directed assignments during class, and others will be a product of the students' choice.

Required Midterm and Final Portfolio review: At the middle and end of the semester, the instructor will view and grade all the work completed during the semester by each student. Students will make an appointment with the instructor for this purpose. **Note: the only way for you to get credit for the paintings you do, is to attend a Midterm and Final Portfolio Review. I need to see your work, and grade it, for you to get credit for it. You must sign up for an appointment to have your work reviewed on the above dates.**

Portfolio Grading Rubric - Portfolio Grades are based on three major factors:

1. Is the work conceptually inventive? How many ideas did you develop? Were these ideas resonant, gripping, inventive, or memorable? (33% of grade)
2. Is the work visually compelling? Are your paintings energetic? Convincing? Have materials been used effectively? Is the craft appropriate to the concept? (33% of grade)
3. How substantial is your learning process? Do you bring intensity, commitment, and energy to class? Do you arrive on time, prepared to work? This includes coming to class with your materials. Is your work finished and complete? Are your contributions to critiques substantial? (34% of grade)

Attendance: Students are expected to attend every class session. Any student who misses the first class will be dropped. Students may be dropped at instructor discretion if they miss more than two weeks of class hours continuously. Please make arrangements with the instructor or a fellow student to keep up with all assignments in case you cannot attend a class session for any reason. No make ups of exams for any reason. I encourage "the buddy system" – please connect with another student and help each other. Contact me if you have questions or need help.

Voicemail: Be sure to speak slowly and clearly when giving me your phone number in a voicemail as the recording quality is not that great and I want to be sure to understand all the numbers so I can call you back. You may also make an appointment to see me.

Sometimes I have trouble getting through to cell phones, and email addresses bounce back. If you don't hear from me quickly, I may have had some problem contacting you, please contact me again!

Homework: Everyone works at different speed. If you are an especially slow worker, or have an absence during the work period for an assignment, expect to take your painting home to work on it. There will also be some other outside assignments.

About the essay:

Students are required to complete an opinion paper, meeting specific requirements which will be outlined when the assignment is given approximately at Midterm. It will be submitted to a plagiarism service. To see how the essay will be grade, read Essay Grading Scoring Guide on page 4.

Cheating and Plagiarism. IVC expects honesty and integrity from all students. A student found to have cheated on any assignment or plagiarized will receive a zero for the assignment and sent to Disciplinary Officer Sergio Lopez. A second occurrence of cheating or plagiarism may result in dismissal from class and expulsion from IVC as outlined in the General Catalog.

According to wordnetweb.princeton.edu/perl/webwn plagiarism is: "A piece of writing that has been copied from someone else and is presented as being your own work. The act of plagiarizing; taking someone's words or ideas as if they were your own." Anyone who has as much as one full sentence come up in the plagiarism report or a high percentage of plagiarism shall fail the essay assignment. No extra credit will be available. There will be no other opportunity to submit an essay.

Friends/Family/Children Attending Class Policy: Only students registered for this course may attend class. This is a campus wide policy due to safety and liability issues. Please don't make me ask your friends or family to leave. Please don't invite them. Children are not allowed in the art studio for safety reasons.

Note: Any student with a documented disability who may need educational accommodations should notify the instructor or the Disabled Student Programs and Services (DSP & S) office as soon as possible. DSP & S, Room 22117, Health Sciences Building, 355-6312.

Lab Fee:

Student lab fees go towards IVC provided paint, paint thinner (citrus only), painting medium and some other classroom supplies which total way more than the \$15 lab fee per student. Be prepared to buy some materials. Not all materials will be supplied.

THIS IS WHAT YOU NEED TO BRING:

One Jar with a secure Lid.

Painting Medium - linseed oil, Liquin, or other.

Brushes: You need at least a couple round or filbert (rounded off flats) natural bristle brushes for oils ranging from small to large. You might want to get one size 8 sable round. Be sure these brushes are for oil paint, not watercolor or acrylic.

Brush cleaner - available in a small tub from Michael's or by mail order, see below.

A sketch book, no smaller than 8 1/2 by 11 inches, but can be larger.

A pencil and eraser to draw with.

A Large palette which is what holds the paint so you can mix colors. It may be something recycled.

Plenty of cotton rags.

You might want an old shirt or apron to wear to protect your clothing.

A palette knife.

Pre-stretched canvasses or canvas boards 16" by 20" or larger. Total of 6 for the class.

A bag or tackle box to keep everything in.

IVC WILL SUPPLY OIL PAINT & PAINT THINNER. There are many colors available. Here are a few suggested colors for your reference. As you work, you may want to get some additional colors as well:

Cadmium yellow light and medium	Cobalt blue
Alizarine crimson	Cerulean blue
Cadmium red medium	Yellow ochre
Ultramarine blue	Indian Red
Burnt sienna	Viridian
Burnt umber	Ultramarine blue

Reliable mail order: This is the most economical to purchase art supplies, even with shipping. Call for catalogs.

1. The Jerry's Catalog, 1-800-827-8478 www.jerrysartarama.com I have saved "Teacher's Cart's" listing the supplies we purchase for class. See Jerry's homepage under Teacher's Carts, listed alphabetically under "I" for Imperial Valley College.

2. Dick Blick, 1-800-828-4548 www.dickblick.com

Blick and Jerry's often have free shipping with a minimum purchase. You do not pay tax if you purchase from Jerry's because they don't have a store in California; however, there is a Blick store in San Diego, so they do collect tax from mail order.

3. Daniel Smith, 1-800-426-6740 www.danielsmith.com

4. Utrecht, 1-800-223-9132 www.utrecht.com

Suggested reading: These are not required for the course, but you may want to look these up.

Pentak, Stephen, and Roth, Richard. *Color Basics*. 1st Edition. Belmont, CA: Wadsworth Publishing Co., 2004.

Robertson, Jean, and McDaniel, Craig. *Painting as a Language Material, Technique, Form, Content*. 1st Edition. Belmont, CA: Wadsworth Publishing Co., 2000

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th Edition. New York, New York: Viking Penguin, 1991.

LIST OF CRITIQUE & APPOINTMENT DATES:

Wednesday, Feb. 13 - Still Life

Wednesday, March 6 - Three Landscape Paintings, ten sketches.

MIDTERM Appointments: Monday, March 11 and Wednesday, March 13.

Wednesday, April 17 - Figurative Painting

Wednesday, May 1 - Final Capstone Painting

Final appointments will be Monday, May 6 and Wednesday, May 8.

PAINTING ASSIGNMENTS:

All must be at least 16" by 20" on canvas board or stretched canvas. You cannot get an "A" if all the perimeters of the assignment are not met or if the work is late or incomplete for the critique. The critique date is the due date. If you are absent for the critique, for any reason, the painting is late and you will not get credit for attending the critique.

Subject matter: No cartoon or game characters. No copying of photographs especially other people's photographs, due to copyright. Photos may be used as a 'reference,' meaning combine more than one into a composition, make additions and changes.

The following may be changed at the instructor's discretion:

1. The first class will be an introduction. The next one or two classes will be preparatory ones. On Wednesday, Jan. 16, you will be given a tour of the art room. We'll talk about safe handling of paint and solvents, the nature of paint and colors, and a general overview of how to 'build' an oil painting.

On Wed. Jan 23, Be prepared to paint! You will set up your still lifes and make "gesture" drawings of them in preparation for beginning a still life painting. We're going to start painting rather general items like fruits and vegetables.

Full color still life from set up. The goal of this painting is for you to begin to learn to mix color to realistically portray a still life. **Due for critique on Wednesday, Feb. 13.**

2, 3 & 4. Landscape painting series using expressive, rather than naturalistic, color. Consider the lighting effects of evening and morning or what you might see during a storm. Find a 'motif' for a painting from observation out-of-doors - draw it in your sketchbook. Consider different compositions. Do three different color oil sketches of this motif using color theory. These sketches may be on stretched canvas, canvas boards, or gessoed loose canvas or paper.

Process: Draw ten 5" by 5" or so "thumbnail sketches" arriving at a composition that has perspective as a major component. These are Homework. **Three paintings with preparatory sketches, due Wednesday, March 6.**

MIDTERM Portfolio shall include 1.) the still life, 2.) the 3 landscape paintings and 10 thumbnail sketches.

Appointments will take place for Midterm: Monday, March 11 and Wednesday, March 13.

5. Figurative composition which may be a human or animal figure. Consider copyright laws. No artwork that copies other people's work will be allowed. Go out and get your own sources - draw or photograph yourself, your friends and family or people you see around. Idea generation: It's your choice how important the figure is in the painting, it does not necessarily have to be a portrait. You may use several references which could be photos or sketches. **Due for critique on Wednesday, April 17.**

SPRING BREAK IS APRIL 1-6

6. Final Capstone project of your choice, incorporating the skills you have learned. **Final critique is Wednesday, May 1.**

FINAL Portfolio shall include 1.) A figurative painting. 2.) Your Final Capstone project. Final appointments will be Monday, May 6 and Wednesday, May 8.

ART 124 ESSAY: SCORING GUIDE

250 Points Possible

	Excellent	Good	Average	Poor
<u>Identification</u> 20 Points Possible Points:	Fully identifies the work of art (20 points)	Identifies the work of art adequately. (15 points)	Somewhat identifies the work. (10 points)	Little or no identification. (0-5 points)
<u>Description</u> 70 Points Possible Points:	Describes the visual appearance of work of art in detail (subject-matter and arrangement). (70 points)	Describes the work of art with an adequate amount of detail. (60 points)	Describes the work, but without much detail. (40 points)	Little or no description of the work. (0-5 points)
<u>Analysis</u> 90 Points Possible Points:	Analyzes the Style and the use of all of the Visual Elements and demonstrates a close engagement with the work of art. (90 points)	Analyzes the Style and most of the Visual Elements. (70 points)	Some analysis of the Style and/or Visual Elements. (50 points)	Little or no analysis of Style or Visual Elements. (0-7 points)
<u>Interpretation</u> 70 Points Possible Points:	Interprets the mood and meaning of the work of art based on the Style, Subject-matter, and use of the Visual Elements. Fully explains the interpretation. Demonstrates an ability to evaluate and develop informed opinions about art. (70 points)	Interprets the mood and meaning of the work based on the Style, Subject-matter and Visual Elements. (60 points)	Interprets the work without explaining the basis of the interpretation. (40 points)	Little or no interpretation or explanation (0-5 points)

