I. Course Description:

The purpose of this course is to introduce the student to the basic skills and concepts involved in the making of paintings. Building on the basic concepts of drawing and design, different approaches and techniques will be demonstrated to the student and will be employed by the student in the creation of their own paintings.

Students will work in class from still life setups and from mirror images. They will learn to construct stretched canvas supports. Working with oil paints, they will work with different palettes of colors and with different techniques of painting construction.

Students must expect to put in a minimum of six hours a week outside of class time in order to successfully complete the course requirements.

II. Intended Learning Outcomes/Goals/Objectives (Program/Student Learning Outcomes):

A. Program Learning Outcomes:

• Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.
• Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.
• Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.
• Undergraduate students will define and state knowledge of Art Historical precedents.

B. Student Learning Outcomes:

• Students will show their competence in painting by producing work of a high level of proficiency that shows their understanding of different painting approaches.
• Students will develop the understanding of integrating various approaches into their work by designing and executing work appropriate to the stated goals of the individual project.
• Students will explain their work to their classmates and other viewers, demonstrating their comprehension of artistic conceptual and formal issues.
• Students will demonstrate their ability to analyze and compare works of art verbally during critique sessions.
• Students' work will be judged and critiqued on the demonstrated execution of processes shown during in class demonstrations and on their own original executions of differing approaches.

III. Assignments

Assignment one - Monochrome still life (Two approaches)
Palette - Black and White
Support – Painting Panel; Toned Painting Panel
Size - 16”x20”
Subject - In class still life
Time Frame - One class session each.
Techniques - Blocking in of shapes without underdrawing; Design of composition
Demonstration - Toning surfaces for painting.

Assignment two - Earth primary color still life
Palette - Yellow ochre, Burnt Sienna., Black and White
Support - Stretched and Primed Canvas
Size - 18”x24”
Subject - In class still life
Time Frame - Two class sessions plus two days for canvas prep.
Techniques - Mixing of reduced colors; Use of brush to construct color shapes in a composition.
Demonstration - Preparation of stretched and primed canvases.
Assignment three - Full palette still life
Palette - All colors that you have
Support - Stretched canvas, made or store bought
Size - 24"x30"
Subject - In class still life
Time frame - Four class periods
Techniques - Building a painting from simple color shapes to a more complex and complete expression of the motif.
Demonstration - Direct painting.

Assignment four - Self Portrait
Palette - Full palette
Support - Stretched canvas
Size - 24"x30"
Subject - Yourself, from the mirror
Time frame - Four class periods
Techniques - Overpainting-underpainting
Demonstration - Indirect painting.

Assignment five - Style roulette
Palette - Full palette
Support - Stretched canvas
Size - No smaller than 24" or larger than 60" in any dimension
Subject - Either a self portrait or a still life of your construction
Time frame - Four class periods
Techniques - any appropriate. You will be making a painting using one of the following styles - cubist, expressionist (fauve, primitive), or surrealist.

Assignments six and seven - Open
Palette - Full palette
Support - Stretched canvas
Size - No smaller than 24" or larger than 60" in any dimension
Subject - Choice of student
Time frame - As long as necessary
Techniques - any appropriate.

IV. Evaluation and Assessments (Grading):
“The man who makes no mistakes does not usually make anything.”
-Edward John Phelps, American lawyer and diplomat (1822-1900).

It is not uncommon for students to be confused by how creativity or artistic performance is judged. To some it would appear that in assessing creativity, the instructor is using a personal or subjective standard. In reality, there are certain behavioral characteristics that over the years educators have accepted as being necessary for someone to be involved in creative work. These are the attributes of work and behavior that I am called upon to judge when assessing your participation in class.

• Flexibility
The student uses a variety of technical and conceptual strategies in solving a creative problem

• Courage and Tenacity
The student shows persistence in solving creative problems by repeated efforts, especially in the face of failure, in order to improve the solution to the problem.

• Awareness
The student produces creative solutions that demonstrate the importance of nuance to the solution.

• Openness to Discovery
The student allows the solution to a problem to evolve out of the working process, even to the point of dramatically altering a work in the process of creation.

• Independence of Judgment
The student produces works that are unique and personal, and the student shows a resistance to peer pressure in judging his or her efforts conceptually and technically.

• Confidence
The student shows a willingness to attempt difficult and complex solutions to a creative problem.

• Tolerance for Ambiguity
The student demonstrates persistence in working on problems where neither the problem nor the solution is clearly defined or evident.

• Motivation
The student demonstrates interest in the subject at hand by staying on task even when not required by the instructor, by seeking information from a variety of sources, by asking relevant questions without prompting, by attendance and punctuality, and by the respect he or she shows for the work by the craftsmanship brought to bear on the assignment.
Grading criteria

• A - Excellent. Original in its problem solving and exceptionally craftsmanship like in its execution. Student displays an intense interest in presenting the best possible solution to the project.
• B - Above Average. Well thought out in concept and execution. Student displays a high understanding of the goals of the project and executes the project well.
• C - Average. Achieves the requirements of the assignment in concept and execution. Student displays a basic understanding of the project and executes the project adequately.
• D - Below Average. Unsuccessful execution of the requirements of the assignment. Student displays confusion or lack of interest in the execution of the project.
• F - Failure. Student does not meet minimum requirements of the assignment.

Grades in this class are given on the 4 point scale. Letter grade equivalents are given below.

A = 4.0  B = 3.0  C = 2.0  D = 1.0  F = 0.0

After each critique each student will receive a grade sheet with point grades given in different areas to help the student understand their strengths and weaknesses. The grade sheet will also contain one final assessment grade, which is the recorded grade for that critique.

Your critique grades will count 80% of your final grade and my assessment of your day to day work habits and participation in the class will count 20% of your final grade.

Why Critiques?

A critique is an opportunity to talk about one’s work and other’s work and to note and remark on the good points of the work and give good advice on problem areas. It is also time to talk about problems encountered with using the media, understanding the project and working with compositional elements. This is a time to ask for suggestions from the rest of the class. The artist can also use this time to learn and acknowledge praise and accept criticism gracefully. Discussion is directed to the work, not the individual and the decision to follow the advice or not belongs to the artist. Often conflicting advice will be given.

A critique should initiate conversation between artist and audience – other fellow artists.

A critique can be done after the project is completed or after some preliminary stages of the work. It can be used as an evaluation of the work or a diagnosis of a work’s progress.

Critiques are held with your fellow classmates who will be supportive of your work and are trying to help you further your projects. Give lots of comments and suggestions, and ask lots of questions, but be prepared to support your ideas. Try to use the formal vocabulary presented in class during demonstrations and presentation.

Start by talking about what you were trying to do and where you thought you succeeded as well as areas that were problems to you. Ask people what they think and try to get coherent answers out of them.

A critique is an analysis of how something works or doesn’t work with references to elements and principles of design and with suggestions for improvement.

Other points as to why we hold critiques:

• To transform the class into an audience.
• To create a desire for creating and learning.
• To develop critical thinking skills and to develop the necessary skills to critically evaluate a work of art.
• To learn to trouble shoot a work of art.
• To learn from each other.

V. Calendar:

First Critique Thursday, Sept. 20
Second Critique Thursday, Oct. 18
Third Critique Tuesday, Nov. 20
Final Critique Thursday, December 13, 1-3 PM.

VI. Course Evaluations:

Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical!

In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.
VII. Student Ethics and Other Policy Information:

Attendance and Class Etiquette
Students of this class are expected to follow certain basic rules of conduct. The instructor's expectations of the student are that the student will:

• attend the class, on time, without early departures.
• have the necessary materials on hand for the class.
• do whatever work is necessary for class preparation outside of class time.
• actively attempt to follow the methods demonstrated in class.
• Be responsive and flexible in trying out suggestions given in critiques and by the instructor.
• Stay focused and on-task throughout the class period.
• Be respectful and cautious in use of the University's resources.
• Take an active part in your own growth and learning within this course.

Absences and lateness will count against the student's grade. Nine missed contact hours (three classes) without an approved excuse will reduce the student's semester grade by one half of a letter grade, twelve missed hours (four classes) by a full letter grade, fifteen missed hours (five classes) by two letter grades. A student will receive and automatic “F” for this course if he or she misses eighteen contact hours (six class periods), regardless of reason. Excused absences from class are defined only as those for documented reasons of health, family emergencies and participation in University sponsored events. For an absence to be excused the student must provide satisfactory documentation, such as forms from the Student Health Service or a private physician or an official University listing of excused absences. If you find that you need to miss a class without prior approval, you must notify the instructor by e-mail or by leaving a message on the instructor’s office answering machine at the time of the absence.

Acceptable Student Behavior
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Academic Integrity
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as by abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
VIII. Materials:

Materials for painting are expensive. While the school provides canvas and primer for students, all of the other materials will cost a minimum of $250. Your best source for paints, brushes and other artist materials is online. Websites utrecht.com and jerrysartarama.com usually have the best prices. To get started, I strongly recommend ordering either of these two painting outfits from Utrecht:

http://www.utrechtart.com/Utrecht-Artists--Oil-Paint--Wood-Box-Kit--14-Colors---more-MP15007-i1000364.utrecht

You will need these materials from the very beginning of the term, so get online as soon as you can to get these basics.

The list below is for oil painting. There will be similar colors and basic tools for acrylic painting.

Colors

Yellows
- Lemon Yellow (Hansa or Cadmium)
- Yellow Ochre or Mars Yellow
  Optional: Yellow Medium and Deep (Hansa or Cadmium)

Reds
- Alizarin Crimson
- Red Medium (Cadmium, Cadmium Hue or Napthol)

Blues
- Pthalo Blue
- Ultramarine Blue

Greens
- Pthalo Blue or Viridian

Violets
- Permanent Violet, Dioxazine Purple

Oranges
- Cadmium or Cadmium Hue

Other
- Titanium or Titanium-Zinc Mixed White (Large Tube.)

Mediums
- Liquin (A Winsor-Newton product) or Galkyd (A Gamblin product). Alkyd based mediums
- No odor paint thinner (Turpenoid)

Brushes
- #2,#4, #6 Bristol Round (or #1, #3, #5)
- #2,#4, #6 Bristle Flat or Filbert (or #1, #3, #5)
- 3” brush for priming

Other Material and Tools
- Palette Knife
- Wood for canvas stretches and panel braces (1”x2”)
- Palette
- Cleaning jar (with lid, if working with solvents)
- Rags and paper towels

Tools and equipment in the Painting studio are only for use in Room 204 and may not be removed from the room. Any equipment used must be returned cleaned and in good condition. Students equipment and paintings must be stored in the lockers and the painting racks. Do not leave sponges, buckets, etc. in the sinks, and any materials left in the sinks or out in the room will be thrown away immediately.

Your course fee for Painting 210, 410 or 510 pays for 10 yards of 60” inch canvas per semester and sufficient primer (gesso) to prepare the canvas. If you feel you will need more you will need to budget so as to purchase the necessary materials on your own. The gesso should be used only as a primer, and not as a texturing agent or as a paint. If you are taking independent study credits in painting, you are not paying a course fee and thus do not have access to either canvas or primer.
IX. Health and Safety Notes

While painting is not an overly dangerous activity, some caution should be exercised in its practice.

The most important thing to realize is that the basic materials of paint - pigment, binders and solvents - should be regarded as all being potentially poisonous. Pigment, the coloring agent in paint, may come from heavy metal sources, which can build up in the body over time. Other pigments are suspected carcinogens. Binders, the "glue" that holds the pigment onto the surface, can also be dangerous if ingested, whether it is the acrylic polymer used in acrylic paints or the oils and resins used in oil paints. Finally, the solvents used both in the manufacture of oil paint and in its clean up can cause breathing difficulties and allergic reactions, and are also suspected carcinogens.

The easiest way to avoid exposure to these hazards are:

• Never sand a painted surface without wearing a filtering mask of some type, and never use powdered pigment in any form.
• If painting in oil paints, only use no odor mineral spirits for clean up, and do not have containers of solvent open in your studio. (No odor spirits are the only solvent allowed for use in this painting room.)
• Never “experiment” with household or industrial paints or chemicals in your painting: use only student or artist grade art materials.
• Never manipulate paints or medium directly with your hands.
• Never ear or drink around your material or in your studio.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the Professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your Professor.

Knowing that painting materials may be hazardous, use your own common sense when you are dealing with any artist’s materials or processes.

X. Studio Use

This is a common use room. Show some concern for others that are working in here

• NO PAINT SHOULD BE WASHED INTO THE SINK!
• Wipe off brushes and palettes onto paper towels or rags and throw away in appropriate containers (Red lidded container for oil and solvent based materials, trash bins for acrylic materials.
• Rinse brushes in appropriate solvent or water.
• Then wash out brushes in sink. Do not run water continuously.
• Pour used solvent into the large, corked barrel. Flush rinse water neatly down the toilets.
• DO NOT LEAVE OPEN CONTAINERS OF PAINT, WATER, OR SOLVENT IN THE ROOM. DO NOT LEAVE PAINTING CUPS BY THE SINK.
• PUT ALL OF YOUR MATERIALS AWAY WHEN YOU LEAVE THE ROOM (INCLUDING YOUR PAINTING)
• IF YOU SPILL, WIPE IT UP. IF ANY MATERIAL FALLS ONTO THE FLOOR, SWEEP IT UP.
• STORE YOUR PERSONAL MATERIAL IN YOUR LOCKERS AND BINS. DO NOT STORE PERSONAL MATERIALS OUT IN THE ROOM, LEANING AGAINST WALLS, ETC.
Attendance Policy, Art 210

Nine missed contact hours (three classes) without an approved excuse will reduce the student’s semester grade by one half of a letter grade, twelve missed hours (four classes) by a full letter grade, fifteen missed hours (five classes) by two letter grades. A student will receive an automatic “F” for this course if he or she misses eighteen contact hours (six class periods), regardless of reason. Excused absences from class are defined only as those for reasons of health, family emergencies and participation in University sponsored events. For an absence to be excused the student must provide satisfactory documentation, such as forms from the Student Health Service or a private physician or an official University listing of excused absences.

I understand my responsibilities as a student of the Art 210 Painting class and acknowledge the attendance policy of this course.

Name

Signature

Date