**ART 410.001** Advanced Painting

Fall 2017

Monday, Wednesday 2:00-4:40 pm

Neal Cox

Room: Art 204

Office Phone # 468-4563

**Course Syllabus for Fall Semester, 2017**

August 28 through December 15, 2017

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Office Hours: Mondays through Thursdays 10:00-10:45, Fridays by appointment

**Course Description:** Three semester hours, six hours studio, six hours independent study per week. Advanced concepts and methods in painting. Levels A-F.

Prerequisite: nine semester hours of art including ART 210. Fall, spring.

Welcome to Advanced Painting. Our primary focus this semester will be on the practices and concepts of Landscape Painting. Students will be given instruction and time sufficient to successfully complete eight paintings, including the final project (see calendar at the end of this syllabus).

**Program Learning Outcomes (PLO’s):**

Program – STUDIO ART BFA PLOs

1. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.

2. Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.

3. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.

4. Undergraduate students will define and state knowledge of Art Historical precedents.

Program – STUDIO ART BA PLOs
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Student Learning Outcomes (SLO’s): Students enrolled in ART 410 should be able to demonstrate through the successful completion of projects and other coursework (including possible exams, quizzes, readings, and writing samples) the acquisition of the following:

- Proficiency in the technical skills related to painting
- The ability to articulate key concepts and terminology related to painting
- The ability to develop and execute a cohesive body of work

Course Outline: A typical class day will consist of discussion, demonstration, and studio time, in that order. As noted below, there will be a series of reviews held throughout the semester, wherein students will be required to display their work for the purpose of gaining valuable group feedback. It is expected that students will need to spend at least six hours each week outside of class working on their projects. This is not the right class for someone who isn’t willing to put in some dedicated time and effort.

Grading and Attendance: Formal evaluation of coursework will proceed as follows: Students will be required to document their work on D2L. Grades will be assigned on D2L using a scale of 0-4, 0 being low and 4 being high. Each project will be compared to the grading rubric (see below). In addition, there will be a number of formal critiques held throughout the semester. Participation in critiques will be noted and weighed against grades. I reserve the right to assign occasional readings, including written responses, and administer quizzes and/or exams as I see fit and will include the grades of such along-side project grades. Since this class is based largely on studio experience, attendance is mandatory. I expect students to arrive to class on time, every time, just as I expect for myself. Students who miss class will fall behind and the ultimate result will show in poorly executed projects. Students who miss six classes or more will receive a failing grade. I reserve the right to decide whether or not I will repeat lectures and or demonstrations for students who missed them by not coming to class. At the end of the semester, all project/exam-written assignment grades will be averaged to determine the final grade. Below is the grading scale:
3.5 - 4  A
3 – 3.4  B
2 – 2.9  C
1 – 1.9  D
0 - .9  F

As the instructor, I will keep a record of attendance, noting the arrival and departure times of each student. In order to avoid factual error and to be able to verify my own record, students will also be required to sign in and out on a designated sign-in sheet each day. Students who neglect to sign in and out, for whatever reason, may be counted absent, tardy, or as having left early.

**Grading Rubric:**

An assignment receiving a grade of “A” (a numerical grade of 4) represents the best possible example of that assignment. The work is excellent. There are no technical problems. The parameters of the assignment, such as they are, have been met with exactness. Content is both creative and ambitious and goes well beyond simple imitation of the demonstration. The work exhibits a sound understanding on the part of the student.

An assignment receiving a grade of “B” (a numerical grade of 3) represents work that is good, but could be better. The work has some technical errors, but overall is satisfactory and above average. Possibly not all of the parameters of the assignment have been fulfilled, but most have. The content is thought out to a certain point, but it is slightly evident that further inquiry could have been used on the part of the student.

An assignment receiving a grade of “C” (a numerical grade of 2) represents work that is average. The work has several errors, both technical and conceptual. The work betrays a general lack of understanding on the part of the student. Not all parameters have been met. The assignment lacks creativity beyond the demonstration of the assignment.

An assignment receiving a grade of “D” (a numerical grade of 1) represents work that is below average and that is in need of reconsideration. There are many glaring errors in both technique and conceptual rigor. The work doesn’t satisfy the parameters of the assignment, but should be given some credit based on a low level of effort. The work displays that the student does not grasp the assigned content very well at all.

An assignment receiving a grade of “F” (a numerical grade of 0) represents the type of work that can in no way be accepted for credit. The parameters of the assignment are not met. The technical errors are gratuitous. The portrayed attitude is one of “blowing off.” The work should be redone.

**Late Work:** As the instructor, I reserve the right to accept or reject late work (work that is turned in past the published due date) at my own discretion without
explanation to the student turning in late work. Late work may be given full, partial or no credit. This includes work that has been revised and re-submitted. It is in the students’ best interest to turn in quality work on time.

**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 i-Care Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Music Policy:** I allow students the privilege of listening to music on a personal listening device such as an iPod provided that the volume isn’t high enough for anyone else in the room to hear. However, I strongly recommend that everyone studying printmaking in a community setting such as this learn how to do so without the obstruction provided by ear buds playing music. Much of the learning during class happens as a result of social exchange of ideas during the work period. I may make no special effort to communicate to students who cannot hear me due to the use of ear buds.

**Optional Recommended Texts:**
There are myriad books about landscape and I encourage each student to find one at the library and read it. I have included two books below that I am currently reading:

*Why Draw a Landscape?* Kathan Brown

*Landscape and Power* W.J.T. Mitchell

**Lab Policies:** This lab is a shared lab. It is every student’s responsibility to clean up after each work session and to use the equipment with care. Additionally, the main floor of the painting studio is not a storage area. Every student should reserve a locker in the studio by bringing a padlock and placing on a locker. Students will also be given access to the painting storage racks for use during the semester. Those who are enrolling in a subsequent semester will be able to retain the rack for continued storage. Those who will not be enrolling in a subsequent semester will need to clean out their rack at the end of the semester. Failure to do so will result in the confiscation, and potential discarding of the
contents of the rack without notice to the student. Students who do not clean out their locker at semester’s end will yield their possessions to the School of Art.

Since we use materials that have the potential for causing physical harm, we have instituted a strict policy prohibiting consumption of food and beverages in the classroom.

Be advised that the use of harmful solvents such as turpentine will be prohibited. Students can use odorless mineral spirits to thin their paints, but must remember not to dispose of solvents of any kind in the sink.

**Academic Policies:**

**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 when, in fact, it is at least partly the work of another; (2) submitting a 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. For more information visit [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Students with disabilities:** No qualified student with a disability shall, on the basis of disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any postsecondary education program or activity ... [Federal Rehabilitation Act of 1973, Section 504, 84.43]

An institution shall make such modifications to its academic requirements as are necessary to ensure that such requirements do not discriminate or have the effect of discrimination on the basis of handicap, against a qualified handicapped applicant or student ...

for more information visit [http://www.sfasu.edu/policies/academic_accom_stu_disab.asp](http://www.sfasu.edu/policies/academic_accom_stu_disab.asp)

**Pregnancy Clause:** 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 materials 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.

**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.

**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.

**Materials List:** The painting budget covers canvas and gesso for all class members. Students wishing to paint larger than is possible with the stock canvas will have to provide their own canvas.

Students will be required to provide the following for themselves:

- Paint brushes
- Pallette knives
- Lumber for building cradle structures for canvas
- Tubes of paint
- Painting mediums
- Brush cleaner
- Mineral spirits
- Pallette
Optional supplies include:

Clothing appropriate for plein air painting such as broad rimmed hat, boots, etc.
Mosquito repellent
Sunscreen
Water bottle

Eight Projects in Sequence:

1 Master's Study
1 Constructed Landscape
4 Plein air paintings to include at least one Cityscape and one “pure” landscape.
2 Final Project paintings

Calendar (subject to change with or without notice):

M 8-28: Introduction, syllabus review, content introduction, library visit.

W 8-30: Introduction to Project 1: master's study. Students need to visit the hardware store to get lumber to build “stretcher bars.”

M 9-04: Work Day. *Note in past semesters, Labor Day has been a university holiday. This year, in order to give a full week for Thanksgiving holiday, Labor Day will not be observed. Thus, we will meet in class as usual.

W 9-06: Work Day.

M 9-11: **Introduction to Project 2 Constructed Landscape.**


W 9-20: **Projects 1 and 2 due at the beginning of class.** Critique of both projects 1 and 2.

M 9-25: **Plein Air workshop** with Turner Vinson


M 10-02: Work Day on site #1

W 10-04: Work Day on site #1
M 10-09: Work Day on site #2
W 10-11: Work Day on site #2
M 10-16: Work Day on site #3
W 10-18: Work Day on site #3
M 10-23: Work Day on site #4
W 10-25: Work Day on site #4

The class is invited, but not required, to go camping with the School of Art sponsored camping trip to Petit Jean State Park in Arkansas. We will be leaving on Thursday afternoon and returning on Saturday evening. This is a great opportunity to get some different landscape than what is available in East TX.

M 10-30: Four plein air paintings due at the beginning of class. Critique of plein air paintings.

W 11-01: Introduction to final paintings.
M 11-06: Work Day
W 11-08: Work Day
M 11-13: Work Day
M 11-20: Thanksgiving Holiday. No Class.
W 11-22: Thanksgiving Holiday. No Class.
M 11-27: Work Day
W 11-29: Work Day
M 12-04: Work Day
W 12-06: Work Day. Last Day of regularly scheduled class.
F 12-15: Final Exam Scheduled for 8:00-10:00. Final Critique