ART 180B
Painting I -- Fall 05
Tuesday and Thursday, 12:45 to 3:15 PM
Instructor Doug Zucco zucco3@covad.net
Office hours by appointment.

**Attendance policy:**
Attendance is MANDATORY. Excessive absence WILL lower your grade. Excessive absence = 3 or more unexcused absences = ½ grade deduction.

**Safety:**
Students must become familiar with all safety procedures and safe-handling instructions for studio classes.

**Academic Honesty policy:**
Refer to the Student Handbook policy, Academic Standards Committee.

Students are required to attend 6 hours of in-class instruction and 6 additional hours of out of class assignments per week.

This syllabus is subject to change.

**Students with disabilities and in need of special accommodations should contact the Learning Center Office.**

**Introduction:**
This foundation course is designed to introduce students to their inherent technical and artistic potential. Studies concentrate on the use of tools, materials and procedures of basic painting.

**Goals of this course:**
1. Students will gain a basic understanding of the techniques of painting.
2. Students will gain insight as to how painters have utilized techniques historically and how the technology of painting has developed to the present
3. Through observation and proper utilization of the medium students will produce a number of well-crafted paintings.
4. The development of ideas and critical thinking will be encouraged in the formulation of these paintings.
5. Current issues concerning painting and its impact on culture, society, and the larger scope of art will be discussed.

**Visiting painters:** Marie DePhillips; Paul Harryn

**Suggested Readings:**
James Elkins, *What Painting Is*
Ralph Mayer, *The Artists Handbook*
**Oral Report:**
Students will give a brief talk on one living artist and one deceased artist that has influenced their work.

**Expectations:**

**One monochromatic or black and white painting.**
This first is due September 17. The subject of this painting is your decision. You may use a photograph, still life set-up, or a figurative image. The composition you choose should be simple. This painting will explore your medium, its application, blending, and texture. You will create tonal scale through tinting and shading. Creating volume and defining shape with a monochromatic or black and white scale will be stressed.

**One shadow study using direct light source.**
The second painting due October 8. This painting will focus on the effects of a strong light source and the atmosphere and shadow created. Students will observe possibilities of color compliments found in shadow. Students will demonstrate the importance of light, color and shape in defining shadow. Wayne Thiebould and Jan Vermeer’s works will be presented as examples of the use of color in shadow.

**One landscape.**
This painting will be due October 22. Atmosphere, perspective and architectural aspects should be combined in this painting. Students will choose a composition from the environment or a photograph depicting an environmental scene. Buildings, houses, cityscapes may be included in these compositions. The effects of changing natural light color intensity and atmosphere will be explored.

**One narrative: inspired by the printed word, poem, newspaper article, novel, etc.**
This painting will be due November 7. The power of the printed word to evoke visual imagery will be explored. This painting will draw its inspiration from a passage from literature or a lyric from a song. Students will compose a painting that tells a story. Religious references that have influenced Renaissance Art to contemporary poems as the basis for narration will be discussed.

**One still life with heightened sense of color:**
This painting will be due November 21. In this assignment color will be heightened, abstracted, and used symbolically to portray emotion. Turning from local color we will use color and shape to express deeper alternative meaning. Kandinsky’s painting Der Blaue Reiter and his association with Franz Marc will be part of our discussion as well as the Munich exhibition. We will also consider color as expressive language and review Andre Derain’s London Bridge and the use of emotional qualities of color.

**Final painting: Your choice**
This painting is due December 5. This is a chance for the student to use their own skill and direction. One of the methods that can be explored is working through an idea using a series of paintings. Artists often work in series, works that carry variations of a common theme. Any style or technique is acceptable providing it is a sincere, well executed, and well crafted painting. Influences should be documented and discussed. References to other works both historic and contemporary must be acknowledged.

**We paint in class everyday, save these studies….mid-term Oct.22, Final Dec. 10,12**

**Things to Bring:**
All your supplies, rag, paper towels, apron, hair dryer, ruler, wear old clothes.
Grades:
These are the requirements that will be evaluated in determining your grades.

1. Class attendance is mandatory. If you do miss a class you must notify the Art Office 861-1680 and complete the work on your own, not during regular class time.

2. Participation in class discussion and critiques is expected, as well as compiling a vocabulary list of terms used in our discussion of painting i.e. (What is scumbling and how is it used as a painting technique?) Healthy exchange of ideas concerning painting techniques and historical uses is why we meet as a group and your input counts so expect to participate regularly.

3. Completion of oral presentation is mandatory. A brief oral presentation along with visual aids will be required. This will strengthen your communication skills and painting vocabulary. The presentation will include one living artist and one deceased artist that have influenced your work. Books, magazines, and slides may be used as reference. A slide projector and screen is available for your use.

4. All in class color studies and painting exercises must be kept for evaluation. They will be evaluated on your understanding of the concepts of the exercise and their completion. These inclass exercises will be presented to the class formally at the mid-term review and the final review. They will be evaluated as a body of paintings and a sincere effort must be made to develop both technical and personal growth.

5. Completing all required painting and attending the mid-term and final reviews and critiques are mandatory. All students must bring completed paintings due-to-date for mid-term review and group critique. October 22 is our mid-term review. All students must present all inclass studies for group critique and discussion. Students must present any other out-of-class paintings assigned as well as those paintings due for mid-term review. All students must engage in-group discussion during critique. Students may ask for individual consultations to discuss their mid-term grades.

6. Completing Final group critiques and review. The final group critique is December 10 and the final review (consultations) will be held on December 12. Attendance is mandatory. Students must bring all completed paintings, inclass exercises, homework assignments to final review. Students must also have completed their oral report. Again students must participate in discussions. All six required paintings will be evaluated with a letter grade. All inclass exercises will be considered as a whole and given an overall grade. Students will also be given an overall plus or minus for class participation. Upon completion of final review on December 12 students will receive their grade for the class.
Grade Compilation and Breakdown

Mid-term critique 30%
Discussion and Presentation 5%
Oral Report 5%
Class Participation 10%
Final Critique 30%
Discussion and Presentation 5%
Growth and Development 15%

Each finished grade is given a letter, i.e. A to F. Assignments are evaluated in terms of comprehension of the assignment, uniqueness, and development of ideas generated. Technical and structural qualities are also measured as well as the assignments time requirement.

Willingness to question and carry discussions further through individual contributions. Including historic information and diverse cultural references is encouraged. Understanding the visual world by adding new vocabulary and listening to the perspectives of peers.

After three unexcused absences a half letter grade is deducted from a student’s overall grade. All make-up classroom and homework assignments must be completed on the student’s own time.

All work from the mid-term to the last day of class must be completed and graded. This process is similar to the mid-term critique.

Growth must be demonstrated and used as a benchmark in a student’s assessment. What skills did the student enter the class with and how much advancement was made. How many problem-solving skills were learned and how much new technical information was absorbed. Also development of content and originality of idea also can also be factored. This portion of the grading scale is inherently subjective. And allows me some flexibility in rewarding positive growth and development. I can use the motivating effects of positive reinforcement in grading if I can determine that the student’s understanding of the subject matter, technical skills and personal growth have increased significantly. Trusting in my judgement, and using this subjective factor judiciously I believe it can make a difference in how a liberal arts student may appreciate the Fine Arts.