

Beginning Painting (Credit/No Credit)

ART 309 CRN: 54419

Online: Canvas

Reedley College

Instructor: Patrick Brien

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COURSE SYLLABUS

Fall 2023

Welcome to Art 309: Beginning Painting (For credit/no-credit)! Our class will be held **asynchronously online via Canvas**. I'm glad to have you in the class. I look forward to helping you achieve new painting skills and achieve your academic goals this semester.

Final Exam Week: December 4 - 8, 2023.

COURSE DESCRIPTION

This course is an exploration of the creative act of painting using representational, abstract and non-objective forms. Emphasis is placed on the fundamentals of composition and the ability to handle materials. Students will learn basic color theory, value, line, shape, texture and techniques including direct paint application, glazing, brush strokes and impasto. Issues concerning canvas stretching, brush cleaning, mixing glazes and toxicity are addressed. Through lecture and studio practice, students gain introductory skills in painting within the context of an historical perspective.

COURSE OBJECTIVES

This course will present strategies and methods for both observation-based and non-objective painting. Students will develop basic, fundamental painting techniques while also learning to analyze and discuss works of art. The class will explore historical and contemporary examples in painting as a way to interpret form and expression in contemporary practice.

- identify, discuss, and accurately use historical references when addressing the form and content of paintings.
- be able to identify, discuss, and integrate the elements and principles of design into the painting process.

- demonstrate skills in the use of oil and acrylic materials. They will understand basic chemical components including proper application and toxicity of pigment, binders, glazes, solvents, drying agents, extenders and alkalydes.
- gain a basic understanding of color theory and use color systems effectively in a painting composition.
- recognize major historical periods and trends in the history of painting.
- learn the proper use and preparation of substrates including canvas stretching techniques, non-traditional surfaces, paper, and panel.
- critique formal and subjective aspects of painting individually and in groups.
- paint in representational, abstract, non-objective, and conceptual ways.

STUDENT LEARNING OUTCOMES

- Create a portfolio of artwork demonstrating a beginning level proficiency in course medium addressing the topics of form and content.
- Critique works of art.
- Demonstrate a comprehension of the visual vocabulary through the painting process in the creation of artwork.

NATURE OF THE COURSE

Working primarily from direct observation, students will broaden their visual vocabulary by developing a more sophisticated utility of formal painting elements and techniques. Students will utilize painting devices such as lost and found edges, color as form and space, value hierarchies and shapes, and the control of painterly surface in order to obtain desired space, subject characterization, mood, and design. Venues will include at home still-life set-ups, interior spaces, and landscape. Students will also receive an introduction into abstract painting techniques.

METHODS OF EVALUATION

- **Critiques/Oral/Written presentations**
- **Written discussion posts**
- **Painting assignments**
- **Sketchbook exercises**

ATTENDANCE & PREPAREDNESS

This semester, our class will be conducted asynchronously on Canvas. Course material will be presented in our Canvas modules covering topics we are working on in class. Assignments and projects you complete at home will be required to be posted to the assignment page in the Canvas modules for grading.

Canvas, if you don't know by now, is the college's online learning system. Log in to Canvas from the My Portal link on the Reedley College homepage. I will be a present and active participant on our class's Canvas page and on the discussion forum. I will also inform and remind you of my availability via Zoom during my weekly office hour.

Your participation and "attendance" in the course will be evaluated by your engagement with the course material presented in the modules. These will include your participation in class discussions and critiques on the discussion board as well as the completion of unit modules and projects on our Canvas page. I will assign due dates for each project as a way for you to keep pace with the coursework. You will not be penalized for submitting finished work beyond the due date and you have until the last week of regular classes to submit any work that may be missing. I will send out weekly announcements and emails and will be available to schedule individual or small group Zoom sessions to answer your questions or to demonstrate a technique.

Lack of engagement with course tasks and coursework, failure to complete graded posts of the discussion forum, or lack of communication with me as to why you have not been active in the class can result in a lost points in "followed directions" for assignment grading criteria and/or lowered participation grade and, as a last resort, you being dropped from the class. See the section on grading and assessment to view a full breakdown of how your final grade will be calculated. If you have concerns with internet connectivity or lack of means to acquire supplies from the materials list, please make contact with me via email to discuss your options so that we can find a suitable solution.

MATERIALS

9 x 12" Sketchbook

Masterson Stay-wet paint palette container (suggested, not required)

12 x 16 (recommended) or 11 x 14 **glass** palette (for mixing your paint on)

Old Button-down shirt or apron that you don't mind getting paint on to protect your clothing

Vinyl or Latex gloves

Two empty, clean glass jars. (You can repurpose food jars for this)

A small container of Dawn dish soap
A small container of baby oil for cleaning oil paint from skin
Masking tape
Blue Shop Towels are excellent for cleanup, better than regular paper towels:

https://www.amazon.com/Towels-Original-75147-Sheets-Standard/dp/B000TRQHXS/ref=sr_1_13?keywords=Scott&qid=1675053766&sr=8-13&th=1

Gamblin 1980 Introductory oil set
Gamblin Solvent-free gel
Gamblin Galkyd
Gamblin Gamsol
Silicoil Glass brush tank
Princeton Real Value Brush set, Bristle, Long Handle, Set of 7, or equivalent set
Blick Painting Knife, 3", Flat

Painting supports:

Canvas paper pads: I'm sharing these canvas pads with you – they're primed canvas sheets bound in a pad, but they're smaller:

<https://www.dickblick.com/products/fredrix-canvas-pads/>

Stretched Canvas – a good size, gallery-wrapped, primed canvas. If you want to try this out for yourself, you can purchase a couple – but you don't HAVE to:

<https://www.dickblick.com/items/07121-1008/>

The sketchbook represents an ongoing project, which plays a significant part in every other project in this class. You will need it to complete homework and other preparatory work for assignments and projects.

CLEANING UP

- Baby oil is useful for cleanup of oil paint – always use oil to clean oil paint from your skin. Actually, any oil will work – even vegetable oil – as long as you're not allergic to it. Never clean your skin with a solvent; instead, use oil to clean the oil paint off your skin and then soap and warm water for a final cleaning.

- Metal brush cleaning solvent tanks are a great way to store Odorless Mineral Spirits (or OMS, specifically Gambol) at home. They're airtight and don't leak... but they can be expensive.

Metal Solvent Tanks on Amazon:

https://www.amazon.com/MyLifeUNIT-Tight-Deluxe-Stainless-Washer/dp/B01JE9IDCY/ref=sr_1_45?crd=20FRVMOY8EFB6&keywords=brush%2Bcleaning%2Btanks&qid=1691355299&sr=8-45&th=1

- If you want a less expensive type, you can get a glass version for at-home use. Be careful, as these are breakable (glass) and their lids aren't leak-proof, so I keep mine at home. Here's the original Silicoil jar - shop around for the best price:

<https://www.dickblick.com/products/silicoil-brush-cleaning-tank/>

- A scrubbing sponge or scouring pad can come in handy in cleaning your brushes. Brush-cleaning soap is great, but it's expensive - use a small, dime-size amount of Dawn dish soap in the palm of your hand and work into the brushes before rinsing with water.

EXPECTATIONS OF THE INSTRUCTOR

The values of an intellectual community: trust, honesty, free inquiry, open debate, respect for diversity, and respect for others will be honored throughout this class. Furthermore, the intellectual community always seeks to cultivate the virtues and characteristics of intelligence, curiosity, discipline, creativity, integrity, clear expression and the desire to learn from others. Artistic and intellectual exchange should be held in an environment of openness and tolerance.

CREATIVE STRATEGIES

- Be curious! Question the mechanics of objects in the world around you and how they function.
- Keep a sketchbook. This is required for the course and will be needed to complete homework assignments.

- Look around. Take note of whatever you find visually interesting and document it by making a quick sketch, taking a snapshot, or ripping out images from magazines. Save them, they'll come in handy.
- Backward engineer things. Take objects apart and learn what's inside and how they're put together.
- Unpack your ideas. The first idea you have to solve a problem might not be the best idea. Turn them over in your head and write them down on paper. See if you can define, streamline, or develop them to a more effective and interesting level. Push the boundaries of your imagination.

GRADING POLICY

I will supply you with a rubric for each assignment or project. The objectives for each assignment will be clearly presented to you prior to the start of each project and the grading criteria will be explained on the rubric provided to you.

Student performance is a combination of several things:

1. Artwork produced in the classroom and at home
2. Effective time management
3. Comments provided during critiques to classmates written in Discussions on CANVAS or spoken during any Zoom critiques, in cases where Students volunteer to attend and participate in **voluntary** Zoom meetings.

Accumulated Project Grades

The grades for your painting projects this semester will be divided between weekly check-ins. An example of this is:

For a three-week painting assignment, the idea is that it will take you three weeks to complete the assignment accurately.

Week 1 assignment: (2 points): At the end of the week, you will turn in a photo of the painting demonstrating that you satisfied the requirements laid out for the week. (Example: underpainting layer, blocking-in)

Week 2 assignment: (2 points): At the end of the week, you will again submit a photo of the same painting showing the progress you have made toward the assignment.

Week 3 assignment: (4 points): At the end of the week, you will submit a finalized, completed version of the painting demonstrating your grasp of the assignment criteria. This is the final completed painting.

So, at the end of the unit, there are eight possible points that you could have earned on the painting project assignment.

Please understand that students are graded on an individual basis and not by direct comparison with classmates. The quantity of a particular grade issued is not decided in advance. For instance, in some classes there may be many "A"s awarded and in other classes very few.

ACADEMIC GRADES:

Grading will be completed on a four point scale.

A / A- (Excellent): 4 points

Student has demonstrated a high level of competence in meeting course objectives. Four grade points per unit are awarded. (A- yields 3.7 grade points.)

B+/B/B- (Good): 3 points

Student has demonstrated a more than satisfactory level of competence in meeting course objectives. Three grade points per unit of credit are awarded (B+ yields 3.3 grade points and B- yields 2.7 grade points.)

C+/C/C- (Satisfactory): 2 points

Student has demonstrated a satisfactory level of competence in meeting course objectives. Two grade points per credit are awarded. (C+ yields 2.3 grade points and C- yields 1.7 grade points.)

D+/D/D- (Unsatisfactory): 1 point

Student has demonstrated only a barely passing level of competence in meeting course objectives so that is not necessary to repeat the course for credit. One grade point per unit of credit is awarded. (D+ yields 1.3 grade points and D- yields 0.7 grade points.)

F (Failure): 0 points

Student has demonstrated a minimally passing competence in meeting course objectives. Credit is not merited. Zero grade points are assigned.

At the close of the semester, if the points you have earned for each project are equal to a C or better, you will earn a grade of Credit for the course. If you have a D or F, you will not receive credit for the completing the course (no-credit).

SUBMITTING WORK

We will hold class critiques to look at and discuss your work throughout the semester. I will note the completion or incompleteness of your paintings during this critique. It is beneficial to you to be present and to exhibit your work during these critiques because you will gain helpful and crucial feedback on your painting from your peers.

All completed assignments should be submitted to the appropriate assignment page in Canvas.

Please review the guidelines for documenting and photographing your work (located in the Welcome module) before submitting. All images should be photographed squarely and taken in good light. Avoid photographing your work in dark interior spaces and in direct sunlight. I recommend laying your work on the floor in indirect light (interiors) or in clean, shaded areas (exteriors). Stand directly over the work so that the image is square within the screen. Be sure your shadow does not cover part of the image. (Poorly documented work may affect the grade you receive for the assignment.)

LATE PROJECTS AND REWORKING OF ASSIGNMENTS

Each project or assignment on Canvas will have a due date for submission. Students are encouraged to submit their work fully completed by the deadline stated. If a student is not finished with the project, the student is encouraged to submit the work "as is." The work that is submitted on time but incomplete will be given a preliminary grade that can be improved upon by a reworking of the assignment. Reworking and editing of submitted projects is always encouraged and will be re-evaluated by the instructor in a reasonable time period.

Time management is an important factor in being able to complete and submit the week's assignment(s) on time. The due dates are given to help pace you through each topic. If you turn in work on time or display it for class critique but want to rework the painting and resubmit it past the due date, no points will be deducted for late submission.

INCOMPLETES

Students should consult the regarding the purpose and availability of an “incomplete” grade. An “incomplete” grade will be issued only in extreme circumstances requiring extended absence from the class at crucial times in the learning process. It will be issued only to a student who has shown diligence and responsibility, and who has completed a significant amount of the course work.

When an “incomplete” is given it is the student’s responsibility to note the deadline set by the instructor for completion of the work required. It is also the student’s responsibility to schedule meetings with the instructor for assessment of progress in the course. A final consultation must take place by the set deadline or the instructor will issue the grade which would have been earned if the “incomplete” had not been issued.

COURSE DROP POLICY

It is the student’s responsibility to drop the course for any reason at any time. Familiarize yourself with the dates associated with deadlines regarding dropping with a refund, dropping with a W (no refund but not on transcript), and other important deadlines. You will receive messages from Starfish regarding poor performance in the class on assignments that will help you connect with tutoring services.

GUIDELINES, COURTESIES & RESOURCES

Netiquette

Due to this course being conducted online, “netiquette” will be expected and observed within all discussion posts, submissions and interactions. Absolutely no harassing or obscene language or actions will be tolerated. Violations of netiquette will be addressed privately with the student and could possibly be reported to supervising faculty and administration.

Accommodations

If you have need for an academic accommodation or materials in alternate media (e.g. Braille, large print, electronic text, etc...) per the Americans with Disabilities Act or Section 504 of the Rehabilitation Act, please contact your instructor as soon as possible.

Support Services

Disabled Student Programs and Services:

<https://www.reedleycollege.edu/student-services/disabled-student-programs-and-services/index.html>

Psychological Services Department (Mental Health Counseling):

<https://www.reedleycollege.edu/campus-life/health-services/psychological-services.html>

Student Services:

<https://www.reedleycollege.edu/student-services/index.html>

TENTATIVE COURSE OUTLINE

*This outline may be edited at the discretion of the instructor

A. Introduction to materials

1. Basics of Oil and acrylic paint
2. Binders, glazes, solvents, drying agents, extenders, alkylides
3. Substrates
4. Toxicity
5. Color mixing and brush techniques

B. Introduction to visual elements as relating to oil and acrylic painting, lectures and painting projects concerning application of the following elements:

1. Value structure

2. Positive/negative space
3. Line quality
4. Shape relationships
5. Texture
6. Light
7. Mass
8. Space

C. Introduction to the principles of design as relating to oil and acrylic painting, lectures and painting projects concerning application of the following design principles:

1. Unity and Variety
2. Balance
3. Emphasis and subordination
4. Contrast
5. Repetition and rhythm
6. Scale and proportion
7. Primary colors
8. Reflected color

D. Color theory, lectures and painting projects which apply the following color principles:

1. Physics of color
2. Additive and subtractive color
3. Color wheel
4. Color systems
5. Intensity, saturation, chroma
6. Color space
7. Temperature
8. Color and communication
 - a. Contrast
 - b. Emotional effects
 - c. Symbolic color

E. Content

1. Representational, abstract, nonobjective, and conceptual styles
2. Study of various periods, regions and group styles
3. Historical periods emphasized in relation to oil and/or acrylic painting

- a. Renaissance
- b. 19th century , Impressionism, Post-Impressionism
- c. 20th century Modernism
- d. 20th century Postmodernism

F. Evaluation and Critiques

1. Individual written self-critiques
2. Group critiques via the discussion board
3. Basic understanding of art criticism