ARTS 3303.001 Intermediate Painting

Fall 2013
Instructor: Joe Pena
Email: joe.pena@tamucc.edu
Office Phone: 361.825.2386
Course location: CA 209
Campus Office: Center for the Arts 209A
Office Hours (@ Hamlin Studios): M/W 11:50 am – 12:35 pm and 5:15 – 6:45 pm
or by appointment

Course Description

Intermediate painting is a continuation of Painting I and is designed to further instruct students in the media and techniques of Oil Painting. In the initial period of this course, personal expression is not imperative therefore the assignments given in class are designed to further enhance the student’s concrete understanding of the practice of painting. Additionally, students will complete the following:

Student Learning Outcomes:

The Student will:
- Develop a further understanding of the materials, mediums, and techniques in painting
- Develop the primary vocabulary for evaluation of personal artwork
- Study modern and postmodern movements / artists.
- Present a short PowerPoint presentation on a contemporary painter

Course Structure:

Five paintings will be due by the end of the semester (schedule to follow) including the presentation on a contemporary painter.

Schedule to follow:

Contemporary Artist Presentation

Students will be required to present to the class a short PowerPoint presentation on a contemporary painter of their choice due at the end of the semester.

Methods of Evaluation:

Students will be evaluated on the development and execution of their ideas, attendance, overall improvement, their oral and written participation in critiques and discussions, the completion of each assignment, and the excellence of their total body of work. All work presented in class critiques must be completed unless otherwise discussed with the instructor.
**Grading Criteria:**
Grading will be based on the six works you complete throughout the semester and determined by progress, craftsmanship and creativity. Of the six, the lowest grade will be eliminated. The letter grade and its corresponding numerical value is as follows:

**“A” (90 – 100)**
- Excellent work and consistent, exemplary effort
- A strong compositional sense (ordering of edges, shapes, values, clarity, detail etc.)
- All illusions of spatial movement and volume are clear and easily understandable

**“B” (80 – 89)**
- Above average work, shows considerable growth
- Compositional sense is becoming stronger.
- All spatial movement and volume are clear and easily understandable

**“C” (70 – 79)**
- Satisfactory work, some progress, good attendance

**“D” (60 – 69)**
- Work needs improvement, poor attendance
- Spaces and volumes are unclear and ambiguous
- Lack of control over materials and illusions

**“F” (Below 59)**
- Shows little progress and effort
- Insufficient growth in skill

Sample grading: 85 + 75+ 45+ 70 + 90 + 85 = 405 / 5= 81 (B) Final Grade

**Grading Policies:**
Late or incomplete work on the day of the critiques will be lowered by a letter grade, unless otherwise discussed with the instructor. Students who miss critiques will automatically be lowered by a letter grade, unless otherwise discussed with the instructor.

**Attendance Policy**
The professor is an important facilitator in the student’s development. The student who develops poor attendance habits will not be considered to have taken adequate advantage of the available resources. Students who habitually come to class (or class break) late, leave during class or leave early demonstrate negative interest and energy level. This will always affect the quality of the product in a negative way.

Three unexcused absences will result in your dropping a letter grade in the course. An additional unexcused absence will result in dropping another letter grade.

Five unexcused tardies, leaving during class or leaving early, result in dropping a letter grade in the course.
PROFESSIONAL REQUESTS:
1. Get to class on time and don’t leave early.
2. Be courteous to your fellow students.
3. I do not mind music with headphones, but all music must be turned off while I speak.
4. You are here to paint, not to socialize. Hold conversations until break time.

Academic Honesty
Student Handbook: Students who violate academic integrity and regulations (see current University Catalog) by plagiarism, other academic dishonesty or disruptive behavior will be held accountable by faculty and may have their grades adjusted accordingly.

Cleanup
Keep your area clean. Unnecessary clutter will hinder your productivity and performance. All paint must be properly disposed of. Turn your lights off when you leave. Anything left behind after the cleanup will be discarded (projects, supplies, etc.)

Notice to Students with Disabilities: College of Art and Humanities complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you need disability accommodations in this class, please see me as soon as possible. Please have your accommodation letter from TAMU_CC Services for Students with Disabilities Office with you when you come see me. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office (located in Driftwood 101) at 825-5816.

Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

Grade Appeals Process: As stated in the University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. The Documents are accessible through the University Rules Website at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and / or guidance in the grade appeal process, students may contact the Office of Student Affairs.
Supply List for Oil Painting

I. Paint

All of the ten spectrum hues plus black and white are needed for full mixing potential. While you can get along with less, you will be severely limited in what you can achieve without frustration, since many hues cannot be mixed and must be chemically manufactured from special ingredients. With a very limited palette you must learn to be very ingenious in order to make the most of what you have.

<table>
<thead>
<tr>
<th>Spectrum Hue</th>
<th>Oil Color Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red-purple</td>
<td>Alizarin crimson</td>
</tr>
<tr>
<td>Red</td>
<td>Cadmium red medium</td>
</tr>
<tr>
<td></td>
<td>Cadmium red light</td>
</tr>
<tr>
<td>Yellow-Red</td>
<td>Cadmium orange</td>
</tr>
<tr>
<td>Yellow</td>
<td>Cadmium yellow light</td>
</tr>
<tr>
<td></td>
<td>Cadmium yellow medium</td>
</tr>
<tr>
<td>Yellow-green</td>
<td>Permanent green light</td>
</tr>
<tr>
<td>Green</td>
<td>Phthalocyanine green</td>
</tr>
<tr>
<td>Blue-green</td>
<td>Manganese blues</td>
</tr>
<tr>
<td>Blue</td>
<td>Cobalt blue</td>
</tr>
<tr>
<td></td>
<td>Ultramarine blue</td>
</tr>
<tr>
<td>Blue-purple</td>
<td>Phthalocyanine blue</td>
</tr>
<tr>
<td></td>
<td>Prussian blue</td>
</tr>
<tr>
<td>Purple</td>
<td>Dioxazine purple</td>
</tr>
<tr>
<td></td>
<td>Ultramarine violet</td>
</tr>
<tr>
<td>White</td>
<td>Titanium white</td>
</tr>
<tr>
<td></td>
<td>Zinc white</td>
</tr>
<tr>
<td>Black</td>
<td>Ivory black</td>
</tr>
</tbody>
</table>
Limited Palette
Permanent green light
Cadmium medium red
Cerulean blue
Yellow ochre
Ultramarine blue
Alizarin crimson
Raw Sienna
White
Black
Cadmium yellow medium
Burnt umber

II. Grounds – Mediums:  I will provide these materials in the first part of the semester.

Utrech Gesso
Liquin
Oderless Minerals Spirits.

III. Brushes

One of each of the following:
Oil: China Bristle Flats, rounds, and filberts- #3,4,6,8
(The “Masters Touch” white taklon brushes will works great as well and are preferred)
2” flat utility brush for gesso

IV. Other Necessary Supplies

Palette knife
Glass palette-to mix paint (approx. 18” x 24”):
   Binswanger Glass, 4019 Brett St. (behind the Polo Loco on SPID and Weber ST.
Glass Jar for thinning and cleaning brushes
Sketchbook  6” x 8” – 8” x 10”
Various size rags

Painting surfaces:  I will provide these supports for the first part of the semester.

Dependant on what you prefer to use. If your not sure or haven’t tried it yet, use the
MDF panels that you can purchase at Home Depot and have them cut it down for you.  It
is cheaper and in my opinion a better surface to paint on.

4’ x 8’ sheet of MDF masonite board (3/8” thickness not 1/8”) and have them cut it down to
24” x 32”

RECOMMENDED TEXTS: