Course Description

A. Painting I (Arts 2316)
Painting I is a studio course exploring the potentials of painting media with emphasis on color, composition, and form.

B. FOCUS, PURPOSE AND GOALS OF COURSE:

1. COURSE PURPOSE:
The purpose of Painting I is to provide each student with a specific painting media experience extended from his or her knowledge of two-dimensional design and drawing on which to build the visual thinking skills, knowledge of historical and contemporary art forms, technical approach to materials and the methods for channeling creative energies that enable a life-time of personal artistic expression.

2. COURSE GOALS:
Painting I is designed to extend each student's basis of visual knowledge, critical thinking skills, and working disciplines already developed in design and drawing so that by the end of the semester he or she will:
   a. possess a higher level of perceptual awareness
   b. have translated perceptual awareness into plastic form
   c. have demonstrated confidence in and strategies toward individual creativity
   d. have demonstrated sensitivity for the psycho-physiological "language" of painting
   e. have demonstrated knowledge of contemporary and historic artistic models
   f. have demonstrated knowledge of art as cultural information
   g. have performed exercises in visualization and critical thinking
   h. have performed refined, higher level technical practices
   i. have demonstrated knowledge of and performed safe and effective studio practices.

C. PERFORMANCE OBJECTIVES - Expected student outcomes by domain:

1. COGNITIVE: (Development of critical thinking skills, conceptual constructs, specialized vocabulary and art history.)
   a. Each student will be able to understand the principles of relative shop technology and safety.
   b. Each student will be able to design effective painting technical strategies
   c. Each student will be able to design, shape and scale optimum formats to accommodate individualized expressive concerns for physical, social and psychological aspects of painting form.
d. Each student is required to complete a range of projects that explore, color composition, advanced perceptual awareness, knowledge of contemporary formal issues and archetypes, creative synergy, and a broad range painterly effects.
e. Each student will be able to employ appropriate technical processes for expression of physical, social and psychological aspects of painting form.
f. The student will demonstrate interest in painting by seeking design information from a variety of sources such as books, periodicals, exhibitions, museums, etc.
g. The student will demonstrate a capacity for synthesis by making paintings which incorporate & unify disparate elements, processes, motifs and concepts.
h. Each student will be able to research historical and contemporary aspects of painting form.
i. Each student will be able to write a summary review of her or his own paintings.
j. Each student will be able to offer an oral critique of painting form. k. Each student will be able to participate in group critiques.
l. Each student will be able to use vocabulary specific to the painting processes.

2. PSYCHOMOTOR: (Development of manipulative, work-oriented skills; demonstration of specific process skills)
a. The student will develop technical and craftsmanship skills through hands-on work with materials.
b. Each student will be able to effectively assemble strainer and/or stretcher bars.
c. Each student be able to stretch canvas.
d. Each student will be able to prepare a stable painting ground.
e. Each student will learn to manipulate paint in order to control color pigment optics and tactile qualities. (Paint media should be determined by responsible faculty members relative to the maintenance of safe, healthy learning environments within each institutional facility.)
f. The student will demonstrate respect for discipline of painting by presenting neat, clean, well-crafted projects.
g. Each student will be able to frame finished paintings.
h. Each student will be able to install paintings for critique exhibit.
i. Each student will be able to orally critique paintings.
j. The student will demonstrate flexibility and adaptability by using a variety of technical and conceptual strategies in resolving painting problems.
k. The student will demonstrate fluency by producing several different solutions to the same problem.
l. The student will be able to create paintings, which explore design concepts.
m. The student will be able to control form so that a finished presentation is accomplished.

3. AFFECTIVE: (Development of behavioral skills which help the student acquire a positive attitude toward self, other students, faculty, facilities and equipment, housekeeping in the work area, and the ability to carry out directions, meet deadlines, meet attendance requirements, etc.)
a. The student will demonstrate interest in painting by regular and punctual class attendance.
b. Each student will observe safe studio and shop practices.
c. The student will demonstrate the ability to follow assignment instructions as well as intrinsic motivation by persistence in staying on task and frequently exceeding the production requirements set by the instructor.
d. Each student will demonstrate the ability to self-initiate tasks.
e. Each student will demonstrate the ability to complete tasks.
f. Each student will demonstrate the ability to focus on group objectives.
g. Each student will demonstrate the ability to focus on personal objectives.
h. The student will demonstrate courage and tenacity by persistence in resolving painting
problems and completing assignments in a timely manner - by repeated attempts to resolve or
improve upon solutions to painting problems, especially in the face of risk taking and failure.
I. Each student will demonstrate the ability to contribute to the studio working environment.
j. Each student will participate in group critiques.
k. Each student will demonstrate the ability to tolerate diverse views.
l. Each student will demonstrate the ability to dialogue effectively.
m. Each student will demonstrate the ability to offer and receive constructive criticism.
n. The student will demonstrate resistance to premature closure and openness to discovery by
allowing technical and conceptual processes to evolve and by permitting and even seeking a
variety of sources and processes to generate painting ideas and products.
o. The student will demonstrate awareness by producing paintings in which nuance is evident
(nuance in form, nuance in content).
p. The student will demonstrate independence of judgment (and resistance to peer sanctions)
by producing paintings which are personally unique or unusual in character.
q. The student will demonstrate confidence by his or her willingness to attempt difficult or
complex painting problems.
r. The student will demonstrate persistence in working on problems in which neither the
problem or the solution is clearly evident or defined.
s. The student will demonstrate an ability to analyze by verbally identifying and articulating the
salient elements in particular paintings.
t. The student will demonstrate the ability to participate in class discussion and demonstrate
critical thinking skills.
u. The student will demonstrate interest in painting by asking relevant questions and by
participating, without prompting, in group and individual critiques.
v. The student will demonstrate the ability to prepare adequately for examinations

Initial course schedule:
Week 1: Intro to class syllabus and to yourself.
Week 2: Intro to oil paints, brushes, and mediums.
Week 3: Simple still life with simple fabricated forms; intro into under painting
Week 4: Continue first painting, Critique on first under painting.
Week 5: Second still life, more complex forms, studies in Grisaille.
Week 6: Continue second still life; Critique on Second painting in Grisaille.
Week 7: Third Still life, more complex forms, intro into color working monochromatically.
Week 8: Continue third still life; Critique on third monochromatic painting
Week 9: Organic still life; limited palette and texture.
Week 10: Continue Organic still life in limited palette and texture; Critique on fourth painting.
Week 11: Plain Air painting: Full palette spectrum.
Week 12: Continue Plain Air painting
Week 13: Plain Air painting Critique.
Week 14 - 16: Final Painting: Master copy from selected artist list.

Final Critique: TBA

This schedule is subject to change.

Methods of Evaluation:
Students will be evaluated on the development and execution of their technical progress,
attendance, overall improvement, their oral 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

**Attendance**
Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade.

You will lose a single letter grade on your fourth (4) absence.
Five (5) absences will result in the drop of another letter grade.
Six (6) absences will result in the failure of the course.
Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.

**Attending critiques are mandatory.**

**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 it 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.)

**Conduct Policy:**
Here at Texas A&M University we expect students to be kind and respectful. Mean, threatening or bullying behavior or language will not be tolerated. Homophobic, racist, sexist or hateful language or behavior of any kind will not be tolerated. Disrespectful behavior of any kind will not be tolerated, including (but not limited to) talking during class after being asked to stop, disrupting classmates, talking nonstop on your phone during class, distracting classmates or making classmates uncomfortable.

If we find that a student has done any of the aforementioned, you will asked to leave class and we will report your behavior to the chair and that day will be counted absence.

**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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**DISABILITY SERVICES**
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room 116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816
GRADE APPEALS PROCESS

Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.
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.

Spectrum Hue

<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
<table>
<thead>
<tr>
<th>Paint Colors</th>
<th>Mediums</th>
<th>Brushes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent green light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cadmium medium red</td>
<td>Raw Sienna</td>
<td>One of each of the following:</td>
</tr>
<tr>
<td>Cerulean blue</td>
<td>White</td>
<td>Oil: China Bristle Flats, rounds, and filberts- #3,6,8</td>
</tr>
<tr>
<td>Yellow ochre</td>
<td>Black</td>
<td>(The “Masters Touch” white taklon brushes will work great as well and are preferred)</td>
</tr>
<tr>
<td>Ultramarine blue</td>
<td>Cadmium yellow medium</td>
<td>2” flat utility brush for gesso</td>
</tr>
<tr>
<td>Alizarin crimson</td>
<td>Burnt umber</td>
<td></td>
</tr>
</tbody>
</table>

II. Grounds – Mediums (we will provide these items for the first part of the semester)

Gesso
Liquin
Turpentine

III. Brushes

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

IV. Other Necessary Supplies

Palette knife
Glass palette-to mix paint (approx. 15” x 15”):
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:
Dependent on what you prefer to use. If you are 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.

Canvas- recommended sizes: (3) 18” x 24” to begin with

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: