

ART 233, Painting I, 3.0 credits

PROGRAM GOALS

The Foundation Program, taken during the first year, provides beginning art students with a core curriculum of studies in drawing, color, painting, two-dimensional design, three-dimensional design, and art history to help students achieve success as an artist within one of several disciplines.

COURSE DESCRIPTION

This is a foundation painting course which will focus on art fundamentals such as composition, color theory, observation and basic techniques in oil painting.

COURSE GOALS

Upon completion of this course the student should have a deeper understanding of painting as a fine art, its relation to human sensibility, and its connection to other disciplines in the arts. The student should be able to observe and experience the world with a heightened level of perception, and be able to translate that perception into pictorial compositions with technical proficiency through the medium of oil painting.

OUTCOMES

Fundamental principles and theories of painting will be explored and applied to the development of heightened creative capacities and pictorial problem-solving.

LEARNING OUTCOMES

All work will be done through direct observation of the physical world, focusing on still life, interior spaces, landscape and the human figure. The student will learn to discern significant relationships among 3-dimensional shapes and spaces, and to translate those perceptions into the 2-dimensional language of painting. The student will learn to construct an oil painting using shapes, value contrasts, compositional structures and color relationships. After completing this course, the student will have enhanced proficiency in 2-dimensional composition, as well as a heightened sensitivity to the structures and nuances of the visible world.

The instructor will present a variety of reference materials to enhance the student's understanding of art history and the art-making process by studying the work of masters of painting. Through these studies, the student will begin to develop the ability to verbally articulate basic concepts of painting.

ASSESSMENT

There will be two formal group critiques, one at mid-term and one at the end, in which students will be expected to participate in a lively critical discussion of their own and other students' finished work. At each formal critique, the student is required to present and discuss all of his/her paintings from that half-term. Less formal critiques and discussions will take place in the studio throughout the term.

In addition to studio projects, participation in the **Art Department Bus Trip**, and attendance at all Departmental **Visiting Artist** lectures and **gallery openings** will be mandatory for this class. Students must make arrangements with their Liberal Arts

classes to be excused for those Art Department special events.

COURSE REQUIREMENTS

1. ATTENDANCE REQUIREMENT

Prompt attendance is mandatory. More than 3 absences will adversely affect one's grade, and missed work must be made up. Lateness by more than 10 minutes counts as 1/3 absence. Students without supplies may be marked absent.

If a student is going to miss several classes because of illness, a death in the family, or other serious reason, the student must take the responsibility to inform the department offering the course. If the absence involves several courses, the student is responsible for notifying each department involved.

A student with a disability may request an adjustment in meeting the requirements of this class. Please do so by contacting Diane Webber, Associate Director of Disability Services, at 570.348.6211 x2335 or dwebber@marywood.edu.

2. ASSIGNMENTS

Most of the work for this course will be done in the studio during class periods. Students are expected to be present, with all the needed materials at the beginning of each class. The assignment for each day's work will be explained in the first few minutes of class, and will not be repeated. Students are expected to be intensely focused on the daily assignment until the instructor dismisses the class, and to be respectful of other students' concentration by not engaging in unrelated or disruptive conversation.

Outside projects will be due at the beginning of class on the assigned due date.

3. GRADING CRITERIA

Grades are based on the **quality of effort** in completion of the assigned work, and on participation in class discussions and activities. Students will be evaluated on the basis of **personal excellence** and **progress** made from one project to the next. The final grade is determined by the average of the minimum 12 required paintings (80%) and a grade earned for class participation (20%).

Outside projects will be graded according to the same criteria. Late projects will lose one letter grade for each day of lateness.

All course requirements must be complete in order to pass the course.

4. GRADING RUBRICS

A = Present and on time for ALL classes, highly focused and dedicated to learning, ALL projects completed with highest quality of effort, excellent progress made from one project to the next, enthusiastic and thoughtful participation in class activities and discussions.

B = Fewer than 4 absences, focused and dedicated to learning, ALL projects completed with good effort, good progress made from one project to the next, good participation in class activities and discussions.

C = More than 3 absences, lacking some focus and dedication to learning, ALL projects

completed but with less than best effort, some progress made from one project to the next, fair participation in class activities and discussions.

D = More than 3 absences, little evidence of focus or dedication to learning, ALL projects completed with minimal effort, insignificant progress made from one project to the next, insignificant participation in class activities and discussions.

F = More than 3 absences, unsatisfactory focus and dedication to learning, ALL projects not completed, little or no discernable progress made, unsatisfactory participation in class activities and discussions.

5. POLICY FOR MISSED CRITIQUE OR ASSIGNMENTS

The formal group critique is an essential component of this course. Any student who is absent for a scheduled critique (midterm or final) will receive an 'F' for that half term. A make-up critique may occur only at the discretion of the instructor, and can only result in a reduced grade due to lack of participation in the group critique.

Any assignment or project that is missed due to absence must be made up on the student's own time. Uncompleted assignments will count against one's final grade.

6. PARTICIPATION REQUIREMENTS

This class is a highly concentrated studio environment in which all students work on the same project at the same time. Students are expected to be present, on time, and prepared to work with the materials needed for each class. It is essential that students are respectful of the high level of concentration needed to successfully complete the projects, and that no unrelated or disruptive conversation occurs during class. There will be a five minute break for each hour of class, and otherwise, students are expected to be focused on their work until the instructor dismisses class.

Formal group critiques are opportunities for lively and thoughtful discussion of the work that has been completed. Each student is expected to participate and contribute to this discussion.

Outside activities, including Visiting Artist lectures, Department Bus Trips, and gallery openings are an essential component of this class, and of each art student's education. Attendance at these events is mandatory.

7. COURSE SCHEDULE

week 1: Instructor demonstration, white still life, composition, value contrasts & color

week 2: Still Life #2, emphasis on rhythm and color contrasts

week 3: Still Life #3, emphasis on color theory and composition, underpainting

week 4: Continue Still Life #3

week 5: Still Life #4, emphasis on facture and negative space

week 6: Interior #1, composing from interior spaces, light and color

week 7: Interior #2, combining interior and exterior spaces, light and color

week 8: MID-TERM GROUP CRITIQUE

week 9: Figure #1, head study, limited palette

week 10: Figure #2, seated nude, limited palette

week 11: Figure #3, seated nude, figure/ground, composition, full palette

week 12: Landscape, multiple studies, small format

week 13: Landscape, sustained study, larger format

week 14: Abstraction derived from landscape

week 15: FINAL GROUP CRITIQUE

This schedule is subject to change according to the progress of the class.

PRELIMINARY MATERIALS LIST

- Oil paint (preferably 200ml tubes) - Utrecht or Rowney brands
Buy the following colors (or their equivalents) **ONLY**:

Cadmium Red Deep Hue	Permanent Green Lt. Hue
Cadmium Red Hue	French Ultramarine
Cadmium Orange Hue	Yellow Ochre
Cadmium Yellow Light Hue	Titanium White
Raw Umber	

- Thinner--**ONLY** Turpenoid, Grumtine or Turpenoid Green
- Brushes--#12, #8, #4 bright or flat - natural (white) bristle
- Palette--Masonite, about 16 x 20"
- Palette knife (trowel shape, not straight handle)
- Painting surface--Pre-stretched canvas, 16 x 20 or larger
- Old rags (not paper towels)
- Jar with sealable lid (mason jar) - for used thinner

INSTRUCTIONAL APPROACH

Each class will begin with a discussion/explanation of the day's project by the instructor. These discussions include theoretical and technical information as well as art historical references that are crucial to an understanding of the goals of the project, and to successful completion of the assignment. As each day's work proceeds, instruction is essentially one-on-one, with the instructor circulating and addressing issues as they arise in each student's work. It is important for students to "discover" solutions to the visual and technical problems presented by the assignments; to make mistakes, and learn from them. For it is in the "process" of exploring the parameters of the assignments that learning occurs, not simply in the completion of finished products. It is important that students approach this class with the intent of learning as much as possible about the mechanics and poetics of painting.

HOW TO SUCCEED IN THIS COURSE

Come to every class on time and prepared to work.

Leave any preconceptions you may have about painting at the door.

Listen carefully to the discussion of each assignment, and look carefully at the art historical references and examples. Take notes.

Develop your ability to enter a "zone" of concentration in which your observational skills and your intuition are operating at full intensity.

Look at paintings outside of class - actual and in reproduction. Notice how they are made - how the paint is applied, how the color interacts, etc.

Look at the world around you with new sensitivity. Notice the light, the color, the shapes, the space.

Work through problems.

Don't be afraid to ask questions.

Don't be afraid to make a mess.

Academic Honesty

The Marywood University community functions best when its members treat one another with honesty, fairness, and trust. The entire community, students and faculty alike, recognize the necessity and accept the responsibility for academic honesty. Students must realize that deception for individual gain is an offense against the entire community. Cheating and plagiarism are behaviors destructive of the learning process and of the ethical standards expected of all students at both the graduate and undergraduate levels.

Students have a responsibility to know and adhere to the University's *Academic Honesty* policy. Violations of this academic honesty statement or the intent of this statement carry consequences. University procedures for investigation of alleged violations of this policy ensure that students are protected from arbitrary or capricious disciplinary action. Initial sanctions for violations of academic honesty ordinarily are determined by the course instructor. The faculty member will employ a range of sanctions, from a minimum of a failing grade for the specific coursework in which the infraction occurred to a maximum of a failing grade for the entire course. If necessary, the chairperson and/or academic dean may become involved in investigating the allegation of academic dishonesty and the determination of sanctions. The faculty member will file a report with the office of the Provost and Vice President for Academic Affairs, with copy to the faculty member's department chairperson and the student's academic dean. An academic dean may also choose at any time to inform the Dean of Students of charges of academic dishonesty for adjudication in the University conduct system. Likewise, a member of the University community may submit a conduct report against a student, group of students, or student organization for alleged violations of the *Academic Honesty* policy to the Dean of Students, who will inform the appropriate academic dean for possible adjudication. The Provost and Vice President for Academic Affairs will maintain a register of established cases of academic dishonesty in order to identify an individual student's

pattern of violation. Two established cases of academic dishonesty will result in suspension from the University; three established cases will result in dismissal.

In a case in which the student is involved with violations of both academic and discipline policies from the same incident, the Dean of Students and the cognizant Academic Dean of the college or school in which the student is enrolled will confer regarding sanctions to assess their academic impact and to assure that a consistent message is communicated to the student.

Definitions

Cheating is defined as but not limited to the following:

1. having unauthorized material and/or electronic devices during an examination without the permission of the instructor;
2. copying from another student or permitting copying by another student in a testing situation;
3. communicating exam questions to another student;
4. completing an assignment for another student, or submitting an assignment done by another student, e.g., exam, paper, laboratory or computer report;
5. collaborating with another student in the production of a paper or report designated as an individual assignment;
6. submitting work purchased from a commercial paper writing service;
7. submitting out-of-class work for an in-class assignment;
8. changing grades or falsifying records;
9. stealing or attempting to steal exams or answer keys, or retaining exams without authorization;
10. submitting an identical assignment to two different classes without the permission of the instructors;
11. falsifying an account of data collection unless instructed to do so by the course instructor;
12. creating the impression, through improper referencing, that the student has read material that was not read;
13. artificially contriving material or data and submitting them as fact;
14. failing to contribute fairly to group work while seeking to share in the credit;
15. collaborating on assignments that were not intended to be collaborative.

Plagiarism is defined as the offering as one's own work the words, sentence structure, ideas, existing imagery, or arguments of another person without appropriate attribution by quotation, reference, or footnote. It includes quoting, paraphrasing, or summarizing the works of others without appropriate citation. No claim of ignorance about the nature of plagiarism will excuse a violation.

Procedures

The student has a right to appeal sanctions resulting from academic dishonesty. A student who decides to file a formal grievance must submit the request in writing to the departmental Chair or the Dean. This is ordinarily done within thirty working days of the date an alleged incident occurred or a problem began. The necessary form is available from the Academic Dean of the college or school where the alleged problem occurred. The Provost and Vice President for Academic Affairs is the final recourse in the academic appeal process.

Academic Accommodations for Students with Documented Disabilities

Marywood University complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 as amended by the ADA Amendments Act of 2008. Students with disabilities who need special accommodations must submit documentation of the disability to the Office of Disability Services, Liberal Arts Center 223B, in order for reasonable accommodations to be granted. The Office of Disability Services will partner with students to determine the appropriate accommodations and, in cooperation with the instructor, will work to ensure that all students have a fair opportunity to perform in this class. Students are encouraged to notify instructors and the Office of Disability Services as soon as they determine accommodations are necessary; however, documentation will be reviewed at any point in the semester upon receipt. Specific details of the disability will remain confidential between the student and the Office of Disability Services unless the student chooses to disclose or there is legitimate academic need for disclosure on a case-by-case basis. For assistance, please contact Diane Webber, Associate Director of Disability Services, at 570.348.6211 x2335 or dtwebber@marywood.edu.