

**Painting (Beginning)**  
**CRN: 20296 - Art 124-3 Units**  
**Mon.-Wed. 1:30-4:40 p.m.**  
**Feb. 17-June 7**

**Instructor: Ms. Carol Hegarty**  
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**Office: 1306D (enter room 1306)**

**Office hours:**

**Monday Noon-1:00 p.m. Online (available by email) Tuesday Noon-1:30 p.m.**  
**Wednesday 12:30-1:30 p.m. Thursday Noon-1:30 p.m.**

**PAINTING: SPRING 2010**

**Course description:** A continuation of the development of composition and the various techniques employed in drawing and painting. Includes figure drawing, landscape, and still-life. Painting covers styles of painting from the Neo-classic to the present day. (*CSU, UC*).

**Course content:**

- Develop aesthetic perception by perceiving the physical world in terms of visual images and symbols.
- Recognize equipment and materials required for painting: easels, supports, canvases, varnishes, brushes, pigments and mediums.
- Execute several preliminary drawings emphasizing value contrasts, linear stability, and balanced compositional elements.
- Apply a limited palette of burnt sienna, yellow ochre, ultramarine blue, and titanium white to create a painting from an observed still life.
- Create a transparency painting developed from a precise drawing and superimposing several glaze layers over the preliminary work from an observed still life in naturalistic colors.
- Create a landscape from observation out-of-doors.
- Develop idea generation through creation of paintings that address content and are created through the combination of several types of reference materials resulting in works which are planned and presented for critique.
- Recognize and interpret contemporary art issues and terminology through the completion of writing assignments and verbal critiques.
- Apply compositional elements effectively.
- Develop the ability to mix color, and apply color theory.

**Student Learning Outcomes:**

At the conclusion of this course, the student will develop, create, and present portfolio of original still life and landscape paintings from observation and imaginative paintings that address content using multiple references. The student will critique works of art and attend class regularly.

**Assessment Tool:** Portfolio Rubric

**Institutional Student Learning Outcomes:** ISLO1, ISLO2

**Institutional Student Learning Outcomes:**

Students who complete a degree or certificate at Imperial Valley College will demonstrate competency in these five areas: communication skills, critical thinking skills, personal responsibility, information literacy, and global awareness.

**Note:** Any student with a documented disability who may need educational accommodations should notify the instructor or the Disabled Student Programs and Services (DSP & S) office as soon as possible. DSP & S, Room 22117, Health Sciences Building, 355-6312.

**Methods of instruction:**

There will be lecture, demonstration and audio-visual materials as well as class participation in exercises, painting and critiques.

**Assessment:**

Grades will be assessed on the following criteria:

Participation in the class	30%	Portfolio of paintings completed	60%
Written assignment	10%		

**Portfolio:** There will be a minimum number of paintings required at the end of the semester. (See attached class projects.) A sample from each topic covered will be required. Some will be from directed assignments during class, and others will be a product of the students' choice.

**Portfolio Grading Rubric - Portfolio Grades are based on three major factors:**

- Is the work conceptually inventive? How many ideas did you develop? Were these ideas resonant, gripping, inventive, or memorable? (33% of grade)
- Is the work visually compelling? Are your paintings energetic? Convincing? Have materials been used effectively? Is the craft appropriate to the concept? (33% of grade)
- How substantial is your learning process? Do you bring intensity, commitment, and energy to class? Do you arrive on time, prepared to work? Do you take risks? Are your contributions to critiques substantial? (34% of grade)

**Required Midterm and Final Portfolio review:** At the middle and end of the semester, the instructor will view and grade all the work completed during the semester by each student. Students will make an appointment with the instructor for this purpose. Appointments will take place for Midterm: Monday, April 19 and Wednesday, April 21. Final Critique will be Wednesday, June 2. Final appointments will be Monday, June 7.

**Note: the only way for you to get credit for the paintings you do, is to attend a Midterm and Final Portfolio Review. If I do not see your work, and grade it, you do not get credit for it. You must sign up for an appointment to have your work reviewed on the above dates.**

**Attendance:** Attendance is required. A substantial amount of work is done in class. Portfolios are comprehensive, not selective, which means you must complete every assignment. If you miss more than 4 classes (for any reason), you should expect a final grade of D or below for the term. Incompletes can be granted when a major illness or other serious emergency has prevented completion of work for the term.

The first hour of class will be devoted to instructions on the day's work, demonstrations, and critiques. Do not arrive late: it is better to be 15 minutes early than 5 minutes late!

If you do not bring your materials to class, ready to work, you are absent. You receive points per class for being on time with your materials, ready to work.

**Friends Attending Class Policy:** Only students registered for this course may attend class.

**Written assignment:** During the semester, a written critique assignment will be assigned. This will be personal opinion responses, and should be thoughtful and insightful. Plagiarism will result in an immediate failing grade. Do not simply copy and paste phrases and sentences from Internet sources or your friends' or relatives' work. See attached writing assignment rubric.

**Lab Fee:**

Student lab fees go towards IVC provided paint, canvas, stretcher bars, canvas boards, paint thinner (citrus only), painting medium and some other classroom supplies which total way more than the \$25 lab fee per student. Be prepared to buy some materials. Not all materials will be supplied.

**What you are responsible for:**

**Brushes:** You need at least a couple round or filbert (rounded off flats) natural bristle brushes for oils ranging from small to large. You might want to get one size 8 sable round.

Also needed are:	Here is a list of suggested colors:	
A sketch book, no smaller than 8 1/2 by 11 inches, but can be larger. A pencil and eraser to draw with. A palette. Plenty of cotton rags. You might want an old shirt or smock to wear to protect your clothing. A palette knife. Two jars with a lids - one for paint thinner and one for painting medium.	Cadmium yellow light and medium Alizarine crimson Cadmium red medium Ultramarine Cobalt blue Cerulean blue	Yellow ochre Burnt sienna Burnt umber Indian Red Viridian

**Reliable mail order:**

The Jerry's Catalog, 1-800-827-8478      www.jerrysartarama.com  
Daniel Smith, 1-800-426-6740      www.danielsmith.com  
Utrecht, 1-800-223-9132      www.utrecht.com  
Dick Blick, 1-800-828-4548      www.dickblick.com  
Cheap Joes, 1-800-227-2788      www.cheapjoes.com - mostly for watercolor, but you might find something here

**Suggested reading:**

Pentak, Stephen, and Roth, Richard. *Color Basics*. 1st Edition. Belmont, CA: Wadsworth Publishing Co., 2004.  
Robertson, Jean, and McDaniel, Craig. *Painting as a Language Material, Technique, Form, Content*. 1st Edition. Belmont, CA: Wadsworth Publishing Co., 2000  
Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th Edition. New York, New York: Viking Penguin, 1991.

**Painting Projects:**

**All must be at least 16" by 20" on canvas board or stretched canvas. You cannot get an "A" if all the perimeters of the assignment are not met or if the work is late or incomplete for the critique. The critique date is the due date. If you are absent for the critique, for any reason, the painting is late and you will not get credit for attending the critique.**

**The following may be changed at the instructor's discretion:**

1. The first two classes will be preparatory ones. On Monday, Feb. 22, I will do a demonstration on how to start a painting, talk about color, how to mix color and use basic color theory. If you miss this class you will miss an important introductory session. On Wed. Feb. 24, you will set up your still lives and make "gesture" drawings of them in preparation for beginning a still life painting. We will also see a dvd interview of contemporary painters.

2. Full color still life from set up. The goal of this painting is for you to begin to learn to mix color to realistically portray a still life. Due for critique on Monday, March 8.

3. Landscape painting using expressive, rather than naturalistic, color. Find a 'motif' for a painting from observation out-of-doors - draw it in your sketchbook. Consider different compositions. Do three different color oil sketches of this motif using color theory. These sketches may be on stretched canvas, canvas boards, or gessoed loose canvas or paper. Due for critique on March 29.

4. Painting with perspective as an element. The goal of this painting is for you to learn to plan out your work and consider variations and other possibilities before settling on one composition while learning about the use of perspective to add depth. All too often students miss the point of developing ideas - your best idea is not your first idea. Push yourself to make discoveries and add complexity to your work. You will need pencil or pen and paper such as a sketchbook for this one.

Process: Draw ten 5" by 5" or so "thumbnail sketches" arriving at a composition that has perspective as a major component. This may be architectural or abstract.

- Sketches are due Wed. March 31.

Painting with sketches are due for critique on Monday, April 26.

5. Figurative composition - consider copyright laws. No artwork that copies other people's work will be allowed. Go out and get your own sources - draw or photograph yourself, your friends and family or people you see around. Idea generation: It's your choice how important the figure is in the painting, it does not necessarily have to be a portrait. You may use several references which may be photos or sketches. Due for critique on Wednesday, June 2 with your Final Project (see below).

6. Final Capstone project of your choice. Work on this during your own time incorporating the skills you have learned.

Name \_\_\_\_\_

Total Points \_\_\_\_\_

**ART 124 ESSAY: SCORING GUIDE**  
**250 Points Possible**

	<b>Excellent</b>	<b>Good</b>	<b>Average</b>	<b>Poor</b>
<p><b><u>Identification</u></b> 20 Points Possible</p> <p>Points:</p>	<p><input type="checkbox"/> Fully identifies the work of art (20 points)</p>	<p><input type="checkbox"/> Identifies the work of art adequately. (15 points)</p>	<p><input type="checkbox"/> Somewhat identifies the work. (10 points)</p>	<p><input type="checkbox"/> Little or no identification. (0-5 points)</p>
<p><b><u>Description</u></b> 70 Points Possible</p> <p>Points:</p>	<p><input type="checkbox"/> Describes the visual appearance of work of art in detail (subject-matter and arrangement). (70 points)</p>	<p><input type="checkbox"/> Describes the work of art with an adequate amount of detail. (60 points)</p>	<p><input type="checkbox"/> Describes the work, but without much detail. (40 points)</p>	<p><input type="checkbox"/> Little or no description of the work. (0-5 points)</p>
<p><b><u>Analysis</u></b> 90 Points Possible</p> <p>Points:</p>	<p><input type="checkbox"/> Analyzes the Style and the use of all of the Visual Elements and demonstrates a close engagement with the work of art. (90 points)</p>	<p><input type="checkbox"/> Analyzes the Style and most of the Visual Elements. (70 points)</p>	<p><input type="checkbox"/> Some analysis of the Style and/or Visual Elements. (50 points)</p>	<p><input type="checkbox"/> Little or no analysis of Style or Visual Elements. (0-7 points)</p>
<p><b><u>Interpretation</u></b> 70 Points Possible</p> <p>Points:</p>	<p><input type="checkbox"/> Interprets the mood and meaning of the work of art based on the Style, Subject-matter, and use of the Visual Elements. Fully explains the interpretation. Demonstrates an ability to evaluate and develop informed opinions about art. (70 points)</p>	<p><input type="checkbox"/> Interprets the mood and meaning of the work based on the Style, Subject-matter and Visual Elements. (60 points)</p>	<p><input type="checkbox"/> Interprets the work without explaining the basis of the interpretation. (40 points)</p>	<p><input type="checkbox"/> Little or no interpretation or explanation (0-5 points)</p>