

**Painting (Intermediate)**  
CRN: 20297 - Art 126-3 Units  
Tues.-Thurs. 4:45-7:55 p.m.  
June 8

**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.

**Instructor: Ms. Carol Hegarty**  
**Telephone: 760 355-6198**  
**Email: [carol.hegarty@imperial.edu](mailto:carol.hegarty@imperial.edu) Feb. 16-**  
**Office: 1306D (enter room 1306)**

**PAINTING: SPRING 2010**

**Course description:** A continuation of Art 124. (CSU, UC).

**Course content:**

- Acquisition of artistic skills and habits of thoughtful and expressive execution of artwork including paintings.
- Execution of a grisaille painting by first developing a gray, black and white composition, and adding translucent layers of pigment over the grisaille.
- Concrete visualization of the human figure as a component and develop expressive representations that combine the form into a structured compositional painting.
- Exploration of content through the incorporation of words or symbols.
- Incorporation of found objects in paintings.
- Creation of a site-specific painting or incorporate the element of time into a piece.
- Research of contemporary artists to identify current art issues.
- Development of a personal style and body of work to be used for transfer to a four-year program or for employment in the art field.
- 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 paintings addressing contemporary art issues in a coherent personal style. 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? Have you developed an interest in a particular genre resulting in a unique body of work? Were these ideas resonant, gripping, inventive, or memorable? Do your ideas address contemporary art issues? (33% of grade)

- Is the work visually compelling? Are your paintings energetic? Convincing? Have materials been used effectively? Are several media employed? 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: Tuesday, April 20 and Thursday, April 22. Final Critique will be Thursday, June 3. Final appointments will be Tuesday, June 8.

**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.

<p><b>Also needed are:</b></p> <p>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.</p>	<p><b>Here is a list of suggested colors:</b></p> <table border="1"> <tr> <td data-bbox="906 1591 1237 1917"> Cadmium yellow light and medium  Alizarine crimson  Cadmium red medium  Ultramarine  Cobalt blue  Cerulean blue </td> <td data-bbox="1237 1591 1494 1917"> Yellow ochre  Burnt sienna  Burnt umber  Indian Red  Viridian </td> </tr> </table>		Cadmium yellow light and medium Alizarine crimson Cadmium red medium Ultramarine Cobalt blue Cerulean blue	Yellow ochre Burnt sienna Burnt umber Indian Red Viridian
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**Reliable mail order:**

The Jerry's Catalog, 1-800-827-8478

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The Jerry's Catalog, 1-800-827-8478 [www.jerrysartarama.com](http://www.jerrysartarama.com)

Daniel Smith, 1-800-426-6740 [www.danielsmith.com](http://www.danielsmith.com)

Utrecht, 1-800-223-9132 [www.utrecht.com](http://www.utrecht.com)

Dick Blick, 1-800-828-4548 [www.dickblick.com](http://www.dickblick.com)

Cheap Joes, 1-800-227-2788 [www.cheapjoes.com](http://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, or specified materials. 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. You must be in communication with the instructor on each project. Paintings that simply "appear" at the critique will be graded down.**

**These projects and due dates are subject to change at the discretion of the instructor:**

- 1. Realist using grisaille (pronounced griz-eye) technique: this may be anything from a still life set up to the cars in the parking lot, anything that you find interesting to paint in a representational style. Due for critique on Tuesday, March 9.**
- 2. Now add content: surrealist, narrative or psychological using the human figure.** How subtly can you tell a story? Can you put a situation together that has a feeling of tragedy, intrigue or horror or mystify viewers and draw them into your work? Aim for expressiveness. **Due for critique on Tuesday, March 30.**
- 3. Painting with a word 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 adding content and meaning. 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. Consider not only the meaning of the word or words you choose, but also connotations, double meanings, history and type face. 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" trying many different solutions. One painting and 10 sketches are required. Your work will be considered incomplete if sketches are not included with the painting - do not start in on the painting without doing the sketches first.

- **Painting and sketches due for critique on Tuesday, April 27.**

**4. Collage/found object painting.** This is a painting that becomes an object itself. Look for different textures and relationships, build on a theme to heighten effect and meaning. You may not BUY anything to produce this painting - and no CRAFT projects. **Due for critique on Tuesday, May 16.**

**5. Final Capstone project** adds time as an element or site specificity. Work on this while you're working on another painting or at home. **NOTE: I want to know what you are working on and be in consultation with you about it.** This may be an installation or a series of paintings meant to hang together or book - turning the pages takes the viewer/participant time to look. Work along these lines. It may have pages or be folded. It may be made from canvas, wood, Masonite, or?? It might be stitched together or held together with grommets. It might be a cube or sculptural. But it's not a scrapbook! **Due for critique on Thursday, June 3.**

Name \_\_\_\_\_

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

**ART 126 ESSAY: SCORING GUIDE**  
**250 Points Possible**

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