ART 122B ADVANCED PAINTING
Tom Monteith * Fall 2010, Friday 9-250, ASL 108
Office hours TH 2-5 by appt. (please use email), ASL 105, email: tmonteith@csus.edu
Prerequisite: One of the following: ART 122A, ART124A, ART 125A, ART 126, or instructor permission. Course may be taken four times for credit.

LAB FEE $25.00: When a student registers for a class requiring a lab fee, the charge will appear on the student’s account on My Sac State. If the student drops the class by Census Date (Sept. 27), the fee will be reversed. Lab fees can be paid on-line, in person or by mail. A student will not be dropped from a class due to non-payment of course fees; however, financial services will put holds on records after Census Date for any unpaid course fees. The hold will prevent the student from registering for future semesters and getting transcripts and diplomas. When an overdue lab fee is paid, the hold will automatically be removed from the student’s record.

Add/Drop Policy and Deadlines: Refer to the Fall 2010-Spring 2011 Registration & Advising Handbook, or go to: http://www.csus.edu/schedule/fall2010spring2011/change.stm#adds

Course Content: Continuing investigation of painting with emphasis on intensive individual exploration. Course will involve direct observation of still-life, landscape and figure, with emphasis on direct visual decision-making (responding directly to the eye) and the use of color to make form. Problems in abstraction/reduction may be given. Emphasis on complex visual composition and painting technique. Assignments given to develop visual discernment, form-making skills and conceptual understanding, as well as to engage individual, open-ended exploration. Compositional problem-solving will be emphasized, as well as critical analysis based on the visual decisions made in the work. Students will be asked to make many paintings (as a means to achieving greater fluency, independence and confidence in visual decision-making). Course will be structured around an ongoing independent project; this project will require substantial out-of-class time. Some reading will also be assigned, followed by in-class discussion. Slides presented as needed to supplement firsthand experience of making paintings. Possible field trip. Possible exhibition of students’ work at the end of the semester (Week 15)—participation will be required (preparation/hanging/reception/etc.).

Course Objectives: Develop visual compositional and technical skills, together with conceptual understanding. Direct visual decision-making (responding directly to the eye). Compose and structure a work using color, with primary consideration to space, three-dimensional form, illumination and atmosphere. Discern and account for observed relationships of hue and value, temperature and quality of light, etc. Making many paintings (as a means to achieving greater fluency, independence and confidence in visual decision-making). Make a body of work that evidences an individually-initiated, open-ended and intimate engagement with painting.

Attendance: Regular attendance is required. No make-up available. One extra credit opportunity will be offered. Sign attendance sheet for each class. Sign and date all work (on back of painting). Final grade drops 1 grade with 2 absences. 3 absences = 2 grade drop, etc. Arriving late and/or leaving early is noted and will affect the final course grade. Personal electronic devices must be turned off. Expect to work in-class the entire allotted studio-time each week.

Evaluation: Portfolio of course work to be maintained in good condition. Work will be discussed/critiqued regularly throughout the semester. Individual/small group portfolio review may occur at mid-semester. A final portfolio review will occur at the end of the semester. Course grade to be determined by quantity and quality of class work (level/quality of form-making, discernment & use of color, follow-through, consistency in application of discussed techniques), as well as participation in discussion and critiques, together with participation in the classroom studio environment.

Text: None required. Slides/reproductions to be presented as needed. Use of the library encouraged; art books are located on the 3rd floor (art: “N”; drawing: “NC”; painting: “ND”). Some books may be placed on reserve for reference.

Disability Services: If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester.
ART 122B ADVANCED PAINTING

Supplies:
Paper:  *18 x 24" white drawing paper (70,80, or 90 lb.) (paper in rolls) at ASL is available for use*
       *heavier paper/support supplement: 19 x 24" bristol, vellum surface; 18 x 24" canvas paper pad, or canvas pad*
       *large format: heavy paper minimum (available in rolls): 36" minimum—to be discussed.
       *optional supplemental supports: 18 x 24" pads can be supplemented with smaller pads for convenience, i.e. 14 x 17" or 11 x 14". Also, other supports such as canvases, stretched canvases, & panels are possible—to be discussed.*

Pencil & Charcoal:  6B pencils, pencil sharpener, erasers, soft charcoal (pastel form, etc.), stump, fixative

Paint:  acrylic paints: pint jars (“student grade” sufficient) (tubes convenient for outdoor work)
       *yellow (cadmium yellow hue/ arylide yellow GX)
       *red (cadmium red hue/ naphthol AS-D)
       *blue (ultramarine and phthalo (or cerulean))
       *white (titanium white)
       *black (mars or ivory black)
       *orange (cadmium orange hue/ hansa), *green (permanent green),
       *alizarin crimson, *burnt sienna, *dioxazine purple

*(option: the above colors in gloss latex enamel, quart cans (NOT oil enamel) (*note: blue should be a dark deep blue. Avoid lighter cerulean blues unless as a supplement to the other dark blue) ( White option: flat white latex can be used (gal); also can be used in lieu of gesso)*

*option negotiable—see me*

*optional: watercolor:  7.5 or 21 ml. tubes. Watercolor paper (Strathmore 400 or gessoed canvas.

Brushes:  for acrylic/latex enamel: inexpensive flat natural-bristle “priming” brushes (1" and 2")
       *and/or the equivalent sizes in acrylic “flats” (DO NOT get thick synthetic-bristle housepainter brushes); acrylic/oil bristle brushes (ie. NOT watercolor brushes), round #6 or #8 and flat #10, (can supplement with other sizes); for watercolor: watercolor brushes, round, large #12 and 1" flat.

Misc.:  needed for latex enamel/diluted ac rylic:  4"-WIDE MINIMUM plastic (food) containers with lids
       water container:  plastic bucket. (plastic jar with lid useful for outdoor work)
       *paint can opener/ screwdriver
       *palette: disposable paper/cardboard palette, glass or plexiglass, total surface18x24” minimum
       *permanent or disposable, the palette must be LARGE, FLAT unobstructed surface
       *NO dimpled watercolor palettes, etc.)(scraper / razor blades (for glass/plexiglass palette))
       *outdoor work: drawing board/paper support (ie. a piece of cardboard to paint on), stiff piece of cardboard (etc.) for palette, cushion to sit on, small clips to hold paper down.
       *portable container for supplies: backpack (useful for outdoor work), toolbox, etc.
       *paper towels, rags, kleenex tissue **wear paint clothes
       *scissors (to cut canvases, large sheets of drawing paper into smaller pieces, etc.)
       *painting knife (needed with pint jars, painting tool, paint mixing) -utility knife (optional)
       *masking tape, 2-inch width (beige, NOT blue) --Lava soap or hand-cleaner

portfolio (for smaller work) *inexpensive full-length mirror
       *gesso, 1 gal. + housepainter’s flat bristle brush, 3” min. & large container for mixing (optional).
       *oils: odorless paint thinner for cleaning brushes (Hardware store)(1 gal.); odorless turpentine substitute (such as Turpenoid)(1 qt.); Artist Linseed oil (8 oz.); small squeeze bottle for painting medium; plexiglass palette; latex gloves; hand cleaner; hand lotion; stand oil, damar varnish, etc.

*for stretching canvas: staple gun, staples (5/16”), canvass pliers, screwdriver, pliers, hammer, wood/hardware to construct stretchers, wood glue, sandpaper, canvas: unprimed cotton duck canvas (#12 (preferable) or #10)

**other materials may be announced. Possible use of canvases. Use of the shop requires passing a safety test concerning use of power tools, etc. Health and safety issues regarding materials will be discussed.

California State University, Sacramento
Art Department

STANDARD GRADING RUBRIC FOR ART STUDIO COURSES

Excellent Work (A) (90 - 100%)
Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. For written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

Better Than Average Work (B) (80 - 89%)
Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents research and is reasonably well written and suitably presented.

Average Work (C) (70 - 79%)
Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evidenced by a satisfactory presentation/ document. Research may be incomplete, or lacking in organization.

Below Average (D) (60 – 69%)

Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents faulty or negligible research and is not well written and/or presented.

Failing (F)  
(40 – 59%)

Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.

Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned home work (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents faulty or negligible research and is not well written and/or presented.

Incomplete (I)

Incomplete:  Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an “I” grade is to be awarded. A grade of incomplete will be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing the work. The period allowed for completion is described in the petition for the incomplete and must be determined by the faculty member granting the grade (the University maximum is one year). In effect, the petition is a contract between student and faculty.

Withdrawal Unauthorized (WU)

The WU grade is assigned by the instructor if student withdraws from the class without notification, or fails to attend after University assigned deadlines. It is treated like an F in GPA calculations but, under some circumstances, can be removed by petition.

Authorized Withdrawal (W)

The “W” grade is assigned by the University if a student formally withdraws from a course after the University’s census date, but within the deadlines (a “W” cannot be assigned by instructor).