

# UNIVERSITY OF THE PACIFIC

Course/Section: ARTS 123  
Title: Painting II  
Units: 4  
College: College of the Pacific  
Department: Visual Arts  
Department

Instructor: Professor Michael Leonard  
Office: Jeannette Powell Arts Center, office #105  
Phone: 209.946.2243  
E-Mail: mleonard@pacific.edu  
Website: meleonarddesign.com  
Office  
Hours: Mondays -Thursdays 12:00-1:00 PM  
(by appointment)

Term: Fall/2019  
Class Meeting Days: Tues/Thurs  
Class Meeting Hours: 1:00 to 3:50 PM  
Class Location: Arts Center 106  
Dates: 08/26– 12/13/19  
Final: TBA

## University Catalog Course Description

This is a studio course designed to build upon the experiences gained in Beginning Drawing and Painting I. Instruction will focus upon problem-solving using traditional and contemporary media and solutions. Added emphasis will be placed upon the development of personal style and expression.

## Course Overview

If you don't see the wonder in the most ordinary phenomenon, you're not going to resonate very much.  
*Artie Shaw, Musician*

A work of art that did not begin with emotion is not art. Emotion is the starting point, the beginning and the end. Craftsmanship and technique are in the middle.  
*Paul Cézanne, Painter*

## The Student Learning Outcomes of ARTS 123 are:

Upon completion of this course the student should be able to:

1. Apply understandings of tools, materials, and methodologies of painting to a level of significant mastery
2. Produce, exhibit, document, and defend an advanced body of work
3. Work successfully on both directed and independently defined art problems
4. Conduct independent historical, technical, and critical research of excellent professional artistic accomplishments at both national and international levels in support of their creative processes and careers
5. Determine a thematic and stylistic approach for the creation of a body of work of at least four fairly large paintings

For students taking the course as Studio Art Majors, the course develops four learning outcomes of their program: (1) Competence with the principles of visual organization, including visual elements in two-dimensions, color theory, and drawing; (2) Use of the principles of visual organization for formal analysis of artwork; (3) A knowledge of media, technologies, and equipment; and (4) Integration of studio practice, theory, analysis, media, and technology to address art problems.

For students taking the course as Graphic Design Majors, the course provides foundation for four of the learning outcomes: (1) Solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes; (2) Describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions; (3) Understand design-related tools and technology, including their roles in the creation, reproduction, and distribution of visual messages; (4) Identify the major historical achievements, current issues, processes, and directions in the graphic design field as well as in art in general.

## Course Assessment Rubric

Student Learning Outcomes	Accomplished 4	Proficient 3	Approaching 2	Inadequate 1
Demonstrate increasingly advanced competence with an opaque painting medium, e.g. the ability to create representational imagery.  (This outcome relates primarily to initial course assignments. The criterion of creating representational imagery is not applicable to all assignments.)	Skillfully uses sound oil painting techniques (dark to light, thin to thick, lean to fat) and accurate proportion, perspective, chiaroscuro, hue, value, and intensity to consistently create convincing illusions of 3-D objects and spaces on a 2-D surface.	Uses sound oil painting techniques (dark to light, thin to thick, lean to fat) and fairly accurate proportion, perspective, chiaroscuro, hue, value, and intensity to create illusions of 3-D objects and spaces on a 2-D surface.	Follows sound oil painting technique most of the time. Struggles with one or more of the following: proportion, perspective, chiaroscuro, hue, value, and intensity, but manages to create some successful illusions of 3-D objects and spaces on a 2-D surface.	Resists using sound oil painting techniques. Struggles with basic proportion, perspective, chiaroscuro, and manipulation of hue, value, and intensity. Does not create the illusion of 3-D objects and spaces.
Demonstrate the ability to conceive, design, and create paintings that reflect the development of a personal style characterized by artistic intent, brushstroke, compositional structure and degree of abstraction/representation.	A unique and personal approach to painting has been progressively developed through extensive exploration and commitment to process. Final paintings are completely consistent in style and intent.	A personal approach to painting has been progressively developed through exploration and commitment to process. Final paintings are consistent in style and intent.	Exploration and commitment to process has been uneven. Final paintings are mostly consistent in style and intent.	Little or no evidence of exploration or commitment to process. Final paintings are minimally executed.
Apply and expand understanding of the communicative potential of art elements and compositional devices to aid in the creation and written and oral critique of paintings.	Paintings consistently demonstrate effective use of compositional strategies to create balanced and unified expression of dominant and subordinate subject matter. Oral and written critiques consistently demonstrate skillful and insightful use of art elements and principles of design in analysis, interpretation and evaluation.	Paintings frequently demonstrate intentional use of compositional strategies to create balanced and unified expression of dominant and subordinate subject matter. Oral and written critiques demonstrate accurate use of art elements and principles of design in analysis, interpretation and evaluation.	Paintings demonstrate uneven use of compositional strategies. The primary focal point or dominant subject is unclear. Oral and written demonstrates mostly accurate use of art elements and principles of design in analysis, interpretation and evaluation.	Paintings do not reflect compositional planning or consideration.
Recognize and use a variety of painting styles, techniques and intentions of both historical and contemporary artists.	Consistently identifies, relates and uses relevant stylistic and theoretical precedents in the creation and critique of paintings.	Frequently identifies, relates and uses relevant stylistic precedents in the creation and critique of paintings.	Recognition of some historical and contemporary styles in discussion of paintings. Struggles with synthesis of these ideas with own work.	Does not demonstrate interest in or knowledge of historical and contemporary painting styles.
Demonstrate behaviors basic to the creative problem-solving process, including a commitment to work, inquiry and experimentation.	Highly self-motivated and focused, works far beyond class time, conducts independent research, incorporates ideas from diverse disciplines, works out possible solutions in sketches and studies, open to unconventional thinking.	Self-motivated and focused, works beyond class time, conducts independent research, incorporates ideas from diverse disciplines, works out possible solutions in sketches and studies, will consider unconventional thinking.	Needs some extrinsic motivation from faculty or peers. On occasion works beyond class time. Struggles to incorporate ideas from diverse disciplines. Rarely explores much beyond his or her first idea. Slow to embrace unconventional thinking.	Does not demonstrate much enthusiasm or engagement in the creative learning process. Frequently leaves class early. Does not finish work.

### Course Objectives:

In order to attain the student learning outcomes of this course, students will:

1. Progress through a series of skill-building painting exercises that develop facility with the materials of opaque painting and the ability to accurately render perspective as well as proportional, tonal and color relationships
2. Explore various ways of generating ideas and discovering sources for imagery and compositional structures
3. Create paintings using the expressive potential of art elements, compositional devices, and paint

4. Use art terminology in critiques to describe, analyze, evaluate, and justify artistic choices
5. View and study original paintings and reproductions of paintings by noted historical and contemporary painters
6. Employ verbal and written reflection and formal analysis as a means of learning and developing an aesthetic position

### **Purpose**

The undergraduate BFA degree in Art is intended to prepare you, the student, specifically in the common body of knowledge and skills required for entry as a professional artist/graphic designer. You should additionally possess the education necessary to move toward management and/or leadership positions within the field and also be ready for advanced graduate study.

### **BFA IN ART LEARNING OBJECTIVES/OUTCOMES AND UNIVERSITY CORE COMPETENCIES**

Critical Thinking, Written Communication, Oral Communication, Information Literacy

<b>Core Competencies and Program Learning Objectives</b>	<b>Class Project</b>	<b>Mastery Level</b>
<b>1. Artistic and Design Process</b> Solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes. <i>Major Field Competence, Critical Thinking, Written</i>	Painting dynamics, Painting abstraction, Value structure, Color schemes	Introduce
<b>2. Respond to Contexts and Audiences</b> Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.	Painting dynamics, Value structure, Color schemes	Introduce
<b>3. Solve Communication Problems</b> Create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, color theory and its applications, symbolic representation, typography, drawing, aesthetics, and the construction of meaningful messages in two and three dimensions.	Painting dynamics, Painting abstraction, Value structure, Color wheel, Color schemes, Portfolio	Introduce
<b>4. Employ Art and Design Related Technologies</b> Independently select and use appropriate art and design-related tools and technology to create, reproduce, and distribute coherent and meaningful visual messages. Relevant tools and technologies include, but are not limited to, drawing, illustration, photography, offset printing, time-based and interactive media (film, video, computer multimedia). <i>Major Field Competence,</i>	Painting dynamics, Painting abstraction, Value structure, Color wheel, Color schemes, Portfolio	Introduce
<b>5. Professional Practices</b> Independently, interactively as well as collaboratively engage in art/design professional practices to effectively organize and manage art/design projects in studio, entrepreneurial and corporate setting.	Project critiques, group discussions	Introduce
<b>6. Value Judgements</b> Form and defend value judgements about art and design including communicating key concepts, visual approaches and requirements to professionals and laypersons related to projects and practice. <i>Major Field Competence, Critical Thinking, Information Literacy,</i>	Project critiques, group discussions	Introduce
<b>7. Apply History and Theory</b> Apply history, current issues, processes, and directions in the art and graphic design field to projects. <i>Major Field Competence, Critical Thinking, Oral Communication, Information Literacy</i>	Class discussions, Painting dynamics, Value structure, Color schemes	Introduce
<b>8. Doing (good) Art and Design</b> Apply ethical reasoning to create sustainable, and socially and environmentally responsible art and design solutions. <i>Major Field Competence, Critical Thinking, Information Literacy, Oral Communication, Written Communication</i>	Class discussions	Introduce

## Evaluation

Assignments will be evaluated throughout the semester. Evaluation will be based upon the following:

- The depth of commitment and involvement in the assignment
- The degree to which project objectives are met
- Timely completion
- Evidence of conceptual development, originality, and creativity
- Appropriate use of materials and techniques
- Level of skill development
- 

## Demonstrated understanding of concepts in verbal and written response

Evaluation will be based upon adherence to assignment guidelines; inventiveness of solution; quality of craftsmanship; presentation; effort and progress; attitude and participation.

## Assignment Grade Explanation:

### A - *Superior*

- Adherence to assignment guidelines - exceeding the requirements of the instructor
- Inventiveness of solution - very creative/clever/unusual; well thought and/or researched
- Craftsmanship/Quality - excellent, no improvements could be made
- Presentation - all materials are clean and well cared for; thoughtful and well-articulated comments and rigorous self-assessment; active/serious listening to comments of peers
- Effort/Progress - great effort; considerable development
- Attitude/Participation - positive benefit to the class; forwarding all group activities, constant and spontaneous.

### B - *Above Average*

- Adherence to assignment guidelines - accurate and complete; meeting all requirements of the instructor
- Inventiveness of solution - above average in creativity
- Craftsmanship/Quality - above average; Minor/barely noticeable flaws
- Presentation - most materials are clean and well cared for; thoughtful comments and self-assessment.
- Effort/Progress - good; noticeable progress
- Attitude/Participation - proper and beneficial to the group; good in group work

### C - *Average*

- Adherence to assignment guidelines - merely meeting assignments and showing evidence of need for encouragement
- Inventiveness of solution - average in creativity; predictable or ordinary
- Craftsmanship/Quality - Average. Noticeable flaws.
- Presentation - few materials are clean and well cared for; some comments; weak self-assessment
- Effort/Progress - average; barely noticeable
- Attitude/Participation - neutral; variable participation in group work; needs prompting

### D - *Below Average*

- Adherence to assignment guidelines - not meeting all assignments and requirements
- Inventiveness of solution - lacking in creativity; very little thought
- Craftsmanship/Quality - below average; flaws are distracting
- Presentation - materials are unclean and poorly cared for; minimal comments; very weak and minimal self-assessment
- Effort/Progress - deficient; no apparent progress
- Attitude/Participation - negative; poor participation in group work; no initiative; does not respond to stimulus

### F - *Failing*

- Adherence to assignment guidelines - meeting half, or less, of assignments and requirements
- Inventiveness of solution - lacking in creativity; very little thought
- Craftsmanship/Quality - very poor
- Presentation - materials are unclean and poorly cared for; no comments; disregard for self-assessment
- Effort/Progress - deficient; no progress
- Attitude/Participation - negative; disinterest in peers and participation in group work

**Grades of Incomplete:** The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

### **Lab Fee**

A lab fee of \$80 was charged to your student account upon registration for the course. I have spent a portion of it on canvases for your first three painting projects but you have \$40 dollars remaining to order additional supplies. Most students order canvases or paint for their final series. You will have to give me the information from Dick Blick so that our Administrative Assistant can place the order.

**Late Work Policy** All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies and unforeseen circumstances occasionally arise. A late project must be turned in by the following class and will be marked down one letter grade accordingly. A later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.

### **Required Texts & Materials**

*Text: Daily Painting: Paint Small and Often to Become a More Creative, Productive and Successful Artist.* by Carol Marine, ISBN978-0-7704-3533-2; I have copies for you

**Materials:** The same materials from ARTS 023 plus any additional colors and brushes you wish to use

**Studio Fee** Upon registration for this course, a lab fee of \$80.00 was charged to your student account. This fee will cover handouts and supplies distributed to you throughout the semester (such as panels, canvases, solvent tank, additional colors). If the course is dropped all distributed materials must be returned before refund of the studio fee can be made. There will be no refund of this fee if the course is dropped after the drop deadline.

**Technology and Media** Email: Email is the preferred communication tool. Please check your university email and Canvas regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (with the exception of weekends or holidays.)

**Cell Phone Usage:** According to university policy & classroom etiquette; mobile phones, iPods, etc. must be silenced during all classroom & lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment.

### **Course Policies and Student Expectation**

**Attendance Policy:** No more than three absences are allowed per semester. If you miss a class or lecture, please make arrangements with a fellow student who can either take notes for you and/or get the required handouts, etc. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis. Your grade will be negatively affected & lowered one step for each absence exceeding the three allowed. So, for example, if you were to earn a B+ and had four absences, your final grade will be B.

These allotted absences are to accommodate routine illness, weddings, transportation troubles, etc.

**Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to conflict with class.** Religious Observances cited in the handbook will be followed.

**Tardiness** is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence. Each student is responsible for his/her own recorded attendance. If you are late, it is your responsibility after that class period to make sure the teacher has you added to the roll.

## Expectations & Work Load

- Students are expected to arrive to class on time and be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade.
- You are expected to assume the responsibility for extending your learning experience by a willingness to rework, revise, or otherwise exercise the creative process based on the suggestions made by the professor or in class critiques.
- Students are expected to think creatively and critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive and honest. It is the group dynamic that will inform and educate our individual projects.
- In addition to the six hours of class time per week, please expect to spend **at least three additional hours each week** completing drawings, reading, working on journal assignments and research. The studio is open for independent work during the week and on weekends. You may work in the studio whenever it is not being used for a formal class. Weekend hours will be posted throughout the building.
- You are expected to help maintain an orderly studio by leaving your easel, taboret and the sink area clean, your paintings placed in the drying racks and returning all borrowed supplies.
- Throughout the semester you are encouraged create a journal/sketch book in which you will collect words (class notes, notes on reading material, personal reflections, quotes, poems, etc.) and images (sketches of anything and everything, photographs, newspaper and magazine clippings, artist's announcements, etc.) At times, you will be asked to write in response to specific issues. For most paintings, you will do at least two small "thumbnail" sketches to explore the subject matter and different possible compositions before committing to a composition on canvas.

**Controversial Content:** Since a portion of the course will include studying art throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know and we can make accommodations.

**Honor Code:** The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, *Tiger Lore*. *Section 1.1 – 1.3*

A violation of the principle includes, but is not limited to: **Plagiarism:** Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., is common knowledge. Artists & designers occasionally work from photographs or other imagery. This is allowed and is sometimes necessary, however, the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form and claim it as one's own.

**Accommodations for Students with Disabilities:** If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in McCaffrey Center, First Floor, Room 137 and Room 116 for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946.3221. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at: <http://www.pacific.edu/Campus-Life/Student-Services/Disabilities-and-Accommodations---Services-for-Students-with-Disabilities/Resources-for-Students/SSD-Student-Policy-Manual.html>

University Student Writing Center: The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming to editing. The Student Writing Center is located on the 2nd floor of the Main Library. Email Melanie at [mhash@pacific.edu](mailto:mhash@pacific.edu) or call (209) 932-2969 if you have any questions.

#### IMPORTANT DATES TO REMEMBER:

Last Day to Add/Drop Classes: September 7

Withdrawal Deadline: October 29

Final Examination: Wednesday, Dec TBA (you need to attend to pass the class.)

*Please retain a copy of your syllabus. It is not only an outline of the course it represents a contract between you, the instructor & the University.*

#### Assignments:

1. **"12 Iconic Images,"** (20% of final grade) Partially inspired by text: Daily Painting: Paint Small and Often to Become a More Creative, Productive, and Successful Artist by Carol Marine ISBN 978-0-7704-3533-2.
2. Two to three-page **written summary** of reading assignment Contemporary Abstraction (5% of final grade)
3. **Abstract Painting** (15% of final grade)
4. Research and report on exhibition venues in local region. **Identify a thematic competition that interests you and have prospectus in hand by November 1.** Research on the web Google "Artist's Competitions- look at sites: CaFÉ ([callforentry.org](http://callforentry.org)); TheArtList.com; TheArtGuide.com (5% of final grade) **Extra credit** – enter a painting into juried show by the end of the semester.
5. Two to three-page **written summary** of reading assignment Narrative Painting and Social Issues.(5% of final grade)
6. "Contemporary Issue Meets Historical Painting" (20% of final grade)
7. **Painting Series:** Proposal, Artist Statement and 4 paintings – Two of which must be 24" x 24" or larger. (Some consideration will be made for fewer paintings if the size and complexity justifies.) In process critiques will occur as noted in schedule. Proposal for Painting Series will be due before you begin. In the proposal state the focus of your series – theme and why this is important to you. You will also discuss the form (scale, media, degree of representation, style, etc.) of the work. As you would in any research project, to set the context for your proposal – you should study and include in your proposal other artists who have dealt with similar ideas and forms. Prepare a PowerPoint presentation that includes images of paintings of artists whose work will help inform your work. Also have source materials (photos, sketches, collages, etc.) ready for first painting. An Artist Statement will also be written to accompany the series. (30% of final grade)