

ART 20J - INTRODUCTION TO DRAWING AND PAINTING

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In Person - Summer Session II Baskin M101

OVERVIEW: Art 20 J introduces the material practices of drawing and painting in combination with the formal vocabulary of the visual arts. A discussion of values, form, color, and figure/ground relationships enters into each class. Students will apply the formal vocabulary learned in class to interpret their own work and the work of peers. This will help in the ability to analyze historical and contemporary works of art more thoroughly, with more than a subjective response. As well, students will learn to take into consideration subject, form, material, technique, socio-historical context as components that contribute to content, or meaning. They should become increasingly articulate about this in class discussions and in a final written statement about their final series. In addition to naturalistic studies based on observation, visualized stylizations, and explorations of non-objective pictorial space, students will also experiment and explore subject matter of their own choosing.

The overall goal is to understand and effectively create artworks that reflect creative intentionality, composition, color theory, perspective, proportion, tonality, visual communication and expression. Exploration, innovation, invention, and transformation are the class standard of participation. To do this, students will need to avoid cliché, kitsch, and popularized, commercial illustration models such as anime and online, commercialized iconography.

COURSE STRUCTURE: This class meets two times weekly at Baskin studios (T/TH 1-4 5-7 PM) and will include instructional and discussion time, independent work time, small group reflections on the day's studies or on Extended Assignments (EA's). Most of the class session will be spent on studio work. We will also have small group discussions, critiques, and topical lectures. Early in the course, there will be required studies, scaffolded, in order to explore increasingly complex ideas about materials, technique, composition, and genre. In a stimulating learning environment, group dynamics and your peers are integral to learning. A class promotes your rate of growth as an artist because of the collaborative nature of exploring and discussing ideas and processes together. There is a proliferation of imaginative results since individuals visually interpret the solutions to assignments in divergent ways.

COURSE WORK: 1) SKETCHBOOK STUDIES: explorations and preparatory exercises, consisting of various small drawings and mixed media studies drawn directly on the pages and at times drawn on other paper, to be pasted later into the sketchbook. These will be observational, stylized, non-objective, conceptual, and schematic and should *show strong engagement with course concepts; overall visual growth; a willingness to try new methods and approaches; and, gradually, the development of personal style within the course content.*

2) PARTICIPATION AND CLASS INTERACTION: your presence, full involvement, and active participation in the class activities is required. If you miss more than 20% of class content you will not pass the class. Attendance is taken and punctuality is important. In this class we abide by the **UCSC Principles of Community**, so please familiarize yourself with these important principles. <https://www.ucsc.edu/about/principles-community.html>

3) EXTENDED ASSIGNMENTS: in addition to course exercises, you will be doing extended drawings and paintings of various sizes. In the beginning, the EA's are specifically designed to build familiarity with certain visual methods, so following the assignments is quite important. In the end, the assignments are designed to allow you to pursue more personal stylistic interests. In these, you should *show strong engagement by consistent execution and completion; overall visual growth; a willingness to try new methods and approaches; and, gradually, the development of personal style within the course content.*

4) FINAL SERIES (CONCENTRATED INVESTIGATION), STATEMENT, and CRITIQUE PARTICIPATION.

Criteria consistent with above. (*showing strong engagement by consistent execution and completion; overall visual growth; a willingness to try new methods and approaches; and, gradually, the development of personal style within the course content.*)

To summarize...ALL OF THE FOLLOWING WORK IS REQUIRED: Attendance and Participation, Sketchbook Studies, Extended Assignments, and Final Series with statement. You cannot choose to submit only certain types of work or you will not pass the course. You must hand in all assignments. Obviously, to ensure that you pass and more importantly, to ensure that you make progress in art – complete and hand-in all work to the best of your ability. LATE ASSIGNMENTS will be accepted with a reduction in grade for lateness for only one week after assignments are due (Please notify me of DRC accommodations before assignments are due so that we can agree on a manageable accommodation.)

GRADING: Grades are based on a comprehensive analysis of your performance during the quarter. Grades will be based upon: 1) *The commitment that you demonstrate by completing assignments,* 2) *The intelligence, stamina, and focus of your investigation and your work,* and, 3) *Your integrity as an artist and as a member of this class.*

Prerequisites and restrictions are lifted in the summer. It is not advisable to take more than one studio in a session. UC Senate Reg. 760 specifies that in addition to the 10 hours in class, 20 hours outside of class are the standard per week. Accommodations are possible with extenuating circumstances, however, do not count on more than one grade step adjustment. If you anticipate any difficulties, I recommend taking a Pass/No Pass option. A pass, 75%, will allow you to enter the major. If you do opt for a letter grade, keep in mind:

UCSC ART DEPARTMENT GRADING CRITERIA: A GRADE: The student shows excellence and a high level of commitment in all the areas of attendance, class discussion, participation in critiques, and creative and ambitious thinking in the resolution of all projects. B GRADE: The student shows very good performance and a very good level of commitment in most areas of attendance, class discussion, participation in critiques, and a very good level of creative and ambitious thinking in the resolution of most projects. C GRADE: The student shows satisfactory performance and commitment in many areas of attendance, class discussion, participation in critiques, and satisfactory creative and ambitious resolution of many of the projects. D GRADE: The student barely meets performance and commitment requirements in the areas stated above. F GRADE: The student fails to meet class requirements in the areas stated above.

Grades are calculated in 2 ways (you will receive the highest): First way: 15% attendance and participation; 25% Sketchbook: studies, explorations and preparatory exercises; 35% extended assignments; 25% final series with statement and final critique participation and a digital portfolio. OR Second way: 1/3 attendance, 2/3 final portfolio. This gives you the chance to rework some paintings as you gain experience and intentionality as an artist. In both cases, all students submit a final digital portfolio of all EA's and Final Series.

If you have questions about the grading of your work, please email or make arrangements to meet with me. Canvas will be updated within 24 hours after each class meeting.

UCSC is committed to creating an **ACADEMIC ENVIRONMENT** that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me via email, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by email at drc@ucsc.edu.

ACADEMIC MISCONDUCT POLICY Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at: <https://ue.ucsc.edu/academic-misconduct.html>

COURSE SURVEYS (Previously called evaluations) for faculty will be available online for students to complete towards the end of quarter. You will be sent emails to your @ucsc.edu email from the course survey system to complete your evaluations online for all of your classes. Please be thoughtful in your responses, as we take these evaluations seriously. Course surveys help faculty consider ways to improve instruction and are completely confidential.

GRAPHIC CONTENT: In Art courses you will often be assigned images, films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

TITLE IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911. Faculty and Teaching Assistants are required under the [UC Policy on Sexual Violence and Sexual Harassment](#) to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

RESOURCES FOR STUDENTS: The art department has a list of many resources on campus available to students. Please take a look at these to see what is available for you.
<https://art.ucsc.edu/links-to-student-resources>

IN PERSON INSTRUCTION DURING WANING COVID TIMES -

WHAT WE CAN EXPECT FROM EACH OTHER:

Each individual at UC Santa Cruz should act in the best interests of everyone else in our community. Please take care to comply with all university guidelines about masking in indoor settings, performing daily symptom and badge checks, testing as required by the campus vaccine policy, self-isolating in the event of exposure, and respecting others' comfort with distancing. Please do not come to class if your badge is not green. If you forget your mask, you can ask me for one; there is a limited supply of disposable masks in each classroom. If you are ill or suspect you may have been exposed to someone who is ill, or if you have symptoms that are in any way similar to those of COVID-19, please err on the side of caution and stay home until you are well or have tested negative after an exposure. Let me know that you're not feeling well and I'll respond about how best you can keep learning.

WHAT YOU CAN EXPECT FROM ME:

I have designed our course following campus guidance and with current public health guidelines in mind. However, these guidelines may change in accordance with shifting infection rates or the emergence of new variants. If updated public health recommendations and university requirements make our current course format unfeasible, or if I experience a need to self-isolate, I will alter the format. This may include moving in-person sessions onto Zoom, modifying course assignments to work in a remote format, and reconfiguring exams (if applicable). I will communicate clearly with you via email or Canvas announcement about any changes that occur. I will provide as much advance warning as possible and give you all the information you need to transition smoothly to the new format. If you have questions about the changes, please reach out to me so I can answer them.

WHAT I EXPECT FROM YOU:

If you experience an illness or exposure that requires you to miss class sessions or to attend remotely, please communicate with me as soon as possible and I will provide you with options to allow you to continue making progress in the class. [Alternatively, based on your own plans for instruction, you may want to add specificity to this section; for instance, that you will provide alternative assignments, links to recordings of class sessions, or Zoom links to allow students to participate in class from home.]

CALENDAR:

Summer Session 2 Deadlines: Add/Swap by Thur. 8/3; Drop Mon. 8/7 (tuition reversal); Request for "W" by Sun. 8/20; Request change grade option by Sun. 8/27; Grades due to Registrar Thur. 9/7. Summer is unique. **You will not be dropped for non-attendance or non-payment. You must drop yourself.** Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund). For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, confirm with the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html> For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

**Art 20J Introduction to Drawing and Painting / SUMMER 2023 / S. TERRELL COURSE OUTLINE:
(subject to change)**

Week 1 *Perception/Expression; Realism/Imagination = Responsive Drawing*

8/1/23 Introduction to class Drawing: Concepts & Contexts; Gesture & Perspective;
studies and in-class assignments

8/3/23 Tonal theory, Extended Gesture, Form and Space, Art of the Everyday;
studies and in-class assignments

begin EA#1 A&B

8/3/23 Add/Swap deadline

Week 2 *History and Technique / Landscapes and Emulation*

8/7/23 Drop deadline

8/8/23 EA#1 A&B Critique

Color theory, Landscape, Simplification and Style;

site studies and in-class assignments; begin EA#2 A&B (A= perceptual, analogous
B= exaggerated/stylized landscape)

8/10/23 Color theory; Emulation re: tradition;

studies and in-class assignments; begin EA#3 (Emulation of oil painting 1700-mid 1950's)

Week 3 *Portraiture: Perception versus Photographic tools*

8/15/23 EA#2 Critique on landscapes

Round Robin begin EA#4 A&B (A=realistic and B= stylized self portraits)

8/17/23 EA#3 Critique on Emulation; studies and in-class assignments;

begin EA#5 (Visual Dialogue late 19th - late 20th C)

Intro to Final Assignment

8/20/23 Withdraw deadline

Week 4 *Drawing and Painting the Figure; Choosing a Path*

8/22/23 EA#4 and EA#5 - written response Critique;

Figure Drawing and Painting - studies and in-class assignments;; Begin EA#6 (stylized figure)

8/24/23 Finish & Critique EA#6; Start Final Series - Sustained Painting Investigation

8/27/23 Change Grade Option Deadline

Week 5 *Pursuing a Path*

8/29/23 Final Series/Sustained-Continuous Investigation

8/31/23 Final Series/Sustained-Continuous Investigation and Final Critique

SUPPLIES: Students are billed a materials fee for shared supplies and model fees. In compiling the materials list, there had been an effort to give you variety and keep costs low. Some substitutions are possible but paint color substitutions are discouraged.

Required materials due at *start of class, Tuesday 8/1, 1 pm.* You probably have and can easily acquire these:

1. #2 pencil, eraser (Magic Rub or Pink Pearl), white printer/copy paper, other loose paper
2. Black ball point pen
3. Sharpie ultra fine point or Micron PN pen or similar pen

Supplies to bring at the start of class on 8/3, Thursday

INDIVIDUAL STUDENT SUPPLIES

1. 4 Pastel pencils: Ultramarine Blue, Golden Ochre, Carmine Red Deep, and White
2. Charcoal pencil 2B or medium, paper wrapped (Prang peel and sketch)
3. Spiral 8x10 sketchbook
4. Canson Montval 15x20 watercolor pad (must be at least this size) 140# cold press
5. 18x24 newsprint pad
6. 9x12 disposable paper palettes (no finger hole)
7. Protege brush sets
(4 brushes in set, 1 round, 1 flat, 2 filbert)
8. 1.5-2" Chip brush
9. Golden 2oz tubes heavy body acrylic paint: Hansa Yellow Opaque,
10. Golden 2oz tubes heavy body acrylic paint Naphthol Red Medium,
11. Golden 2oz tubes heavy body acrylic paint Ultramarine Blue,
12. Golden 2oz tubes heavy body acrylic paint Burnt Umber,
13. Golden 2oz tubes heavy body acrylic paint Titanium White

Lenz Arts, a long-standing, local art supply store has made class kits for a discounted price of 109.97 (Value 160.35)

Lenz Arts is located at 142 River St. Santa Cruz, CA 831-423-1935 If you are out of town, you can also email staff@lenzarts.com.

Plus, you will also need: cotton rags, possibly a smock, portable container for paint water, a variety of containers for washing brushes and for transparent color "washes", Exacto knife, pocket knife, or sharpener to sharpen white chalk pencil and charcoal pencil

*** You are welcome to substitute similar materials that you may already have but the color selections are important since **some other color choices will give you dull or "off" colors when mixed.** You will need to replenish any materials which you use up and you may need to add supplies for the final series project.

Optional supplies (but you can certainly do without these):

Golden 2oz tube: Pthalo Blue (for mixing different types of green) Alizarin Crimson (for better violet)

Selected watercolor pencils (any red, yellow, blue combo)

Various painting mediums if you wish to experiment with fuller bodied paint

Other selected supports (16x20) to experiment with: stretched canvas, canvas board, or gessoboard.