

## ART 20J - INTRODUCTION TO DRAWING AND PAINTING - SUMMER 2016 course syllabus

### Summer Session II

As a 5 unit art course, in M101, students are required to work a minimum of 18 hours per week outside of class in addition to the 12 hours per week in class time which is state regulation for course credits.

**Instructor:** Susana Terrell (ssn.terrell@gmail.com) Office Hours: TBA, before or after class or by arrangement. Mail boxes for instructor are at the Art Department Office, E104, Baskin Studios. Student support resources: Disabilities Resource Center (<http://drc.ucsc.edu/>); Learning Support Services (<http://www2.ucsc.edu/lss/>) and CAPS - Counseling and Psychological Services (<http://caps.ucsc.edu/>).

**Catalog Description:** This course is designed to introduce you to the material practices of painting in combination with the formal vocabulary of the visual arts. A discussion of value, form, color and figure/ground relationships will enter into each class.

Students will explore these concepts through empirical practices (naturalistic studies based on observation) and experimental explorations of abstract pictorial space. The goal is to create conditions for understanding through class work and assignments that entail observation, practice, analysis, research and critique. In this beginning painting class you will acquire the vocabulary and applied experience necessary to enable you to create and interpret paintings with more than a subjective response. Students also have the opportunity to experiment and explore subject matter on their own terms through traditional and nontraditional approaches to painting media.

The course objective is to understand and effectively create artworks that reflect in a defensible way composition, color theory, perspective, proportion, tonality, visual communication and expression.

**Specific Course Description:** This course is an introductory course to drawing and fulfills the Art Major requirements. It also fulfills GE Designation of Practice: Creative Process (PR- C).

This course covers the practical or technical basics of drawing while posing some aesthetic issues which pertain to drawing as well as to other art practices. The course is designed to give a fundamental understanding of:

- \* wet and dry media and their respective uses;
- \* roles which line, shape, texture, and tone play in drawing;
- \* vocabulary used to discuss 2 dimensional design;
- \* art historical notions about individual style, cultural style, and interpretation;
- \* artistic means of perception and expression;
- \* some masterworks of drawing and painting from a variety of sources
- \* contemporary developments in drawing and painting

From this exposure, students are expected to develop practical skills in drawing and painting, to sharpen their powers of perception, and to gain an awareness of some historic and contemporary contexts and 2d art's expressive potential. All of this is directed towards each student's art and aesthetic focus in their art.

**Reference Texts:**

*What Painting Is*, James Elkins

*The Art of Perspective*, Phil Metzger which will be on reserve in the classroom. Much of the course info and links will be posted to a blog ([fortheloveofpaintblog.wordpress.com](http://fortheloveofpaintblog.wordpress.com)).

**Course Structure:** This class meets two times weekly. Most of the class session will be spent on studio work and we will also have group discussions, critiques, and topical lectures. Early in the course, there will be specific required exercises, that build upon one another, to explore increasingly complex ideas about materials, technique, composition, and genre. The goal is to give a basic foundation in the visual conventions in drawing and painting and to explore them within the context which your peers create. It is necessary to bring all your materials to each class and to regard your peers as integral to your learning and growth as an artist.

- Evaluation is based on clarity of understanding of subjects and assignments as reflected in artworks produced and discussed in critiques.
- Due to the brevity of sessions and the concentration of material presented in each class, attendance to all sessions is required.
- Lectures, instruction about supplies, assignments and methods will be presented in the beginning and at designated segments of class. Don't be late, expecting complete, individualized instruction.
- Instruction will also be given near the conclusion of class.
- This is an intensive studio course. Each lecture and each painting assignment builds upon previous lectures and assignments. Students are required to be prepared to absorb a lot of information and work diligently during class.
- Supplies for this class are specific and necessary. Students are required to be fully prepared for every class and students will be graded on their level of preparation for each class. Students should have all necessary supplies by the second day of class.

**Required work:** Grades will be based on four components:

- 1 ) VARIOUS STUDIES/EXERCISES/ASSTS: a) in-class and out-of-class studies and in-class assts. which address ideas about subject, composition, perceptual work, and the development of style as well as a consideration of photography's influence on painting including 9x12 sketchbook "masterwork" studies and observational studies from life. These 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) ATTENDANCE: your presence, full involvement, and active participation in the class activities is required. **If you miss more than 20% of class time you may not pass the class.** Every quarter hour

counts. No personal texting or cell phone use in the studio for conversations is allowed; personal digital devices should only be used for research and class content.

3) EXTENDED ASSIGNMENTS: in addition to course exercises, you will be doing approximately 12 extended drawings and paintings of various sizes, tbd. In the beginning, the extended assignments (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 the studio, you should show strong engagement with the exercises and assignment *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, STATEMENT, and CRITIQUE PARTICIPATION. Criteria consistent with above. (This is required and cannot be missed for end of summer travel plans.)

To summarize...**ALL OF THE FOLLOWING WORK IS REQUIRED: exercises, 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 progress in art – complete and hand-in all work to the best of your ability. You will lose credit for late assignments unless you have made prior arrangements due to very special and verifiable extenuating circumstances.**

### **Grading:**

Grades are based on a comprehensive analysis of your performance during the quarter. Periodically, and by midterm there is a private meeting with each member of this class to discuss the midterm grade.

Grades will be based upon:

- Attendance and readiness for class.
- Participation in the studio environment, class discussions and critiques.
- Preparation for each class with proper materials, supports, etc.
- The intelligence, stamina and focus that students bring to their paintings.
- Integrity as an artist and member of the studio.
- The excellence of investigation and work.

Grades are calculated in 2 ways (you receive the highest):

I: 25% attendance and participation, 25% exercises, 25% extended assignments, 25% final series, statement, final critique participation

II: 2/3 final portfolio (digitally submitted), 1/3 attendance

### **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.

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ART20J Drawing and Painting KIT - available at LENZ ARTS - 142 RIVER ST / N. PACIFIC

The kit is the minimum needed for the class.

18x24 Newsprint Pad

5.5x8.5 Drawing Pad

9x12 Palette Pad

22x30 Arches Oil Paper Sheet

Magic Rub Eraser

Inktense Pencils:

-Golden Yellow, Dark Aquamarine, Cherry, White

Watersoluble Graphite Pencil 4B

Ebony Pencil

Pencil Sharpener

Waterbrush Medium

Soft Pastel 4pk

2 boxes Vine Charcoal sticks

Sumi Ink

(2) 2inch Binder Clips

Protege Brush Set

Princeton Brush Set

2in Chip Brush

Palette Knife #14

Winton Oil Paints:

-Titanium White, Ultramarine Blue, Cad Yellow Pale Hue, Alizarin

Crimson, Burnt Umber

(2) 11x14 Gessobord Panels

16x20 Canvas Panel

16x20 Stretched Canvas

18x24 Stretched Canvas Twin Pack

Mesh Bag

Lenz Tote Bag

Kit Value \$262.72

Kit Price \$157.63

Save 40%

Students must also provide:

a box or container to organize and protect your materials

a label/initial on all of materials to avoid confusion

cotton rags

3-4 small 6 - 8 oz glass jars with lids with wide mouth for corn oil, oil soap, and solvents.

smock or apron

Students will need to replenish any materials which they use up as well as the supports for the final project.

Students are welcome to bring other materials they may have.

Some other supplies will be provided for the group.

**Art 20J Introduction to Drawing and Painting / SUMMER 2016 / S. TERRELL**  
COURSE OUTLINE:

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

- 7/26/16 Introduction to Drawing: Concepts & Contexts; Gesture & Perspective; studies and in-class assignments  
7/28/16 Tonal theory, Subtractive Method, Form and Space, Art of the Everyday; studies and in-class assignments; begin EA#1 (1 realistic and 1 stylized still life drawings)

**Week 2 History and Technique; Form, Color, Space, Photography and Perception**

- 8/1/16 Drop Deadline  
8/2/16 EA#1 Critique  
Tone, Portraiture, Round Robin, Photography; Monochrome, Blending; studies and in-class assignments; begin EA#2 (1 realistic and 1 stylized self portrait)  
8/4/16 Site studies, Color theory, Landscape, Simplification and Style; studies and in-class assignments; begin EA#3 (1 realistically based and 1 stylized landscape)

**Week 3 Emulation and Visual Dialogues in Painting**

- 8/9/16 EA#2 Critique  
Color theory; Visual Dialogue re: tradition; studies and in-class assignments; begin EA#4 (visual dialogue with art pre19th C)  
8/11/16 EA#3 Critique  
Color theory; Visual Dialogue re: current concerns; Intro to Final Asst.; studies and in-class assignments; begin EA#5 (visual dialogue 19th C and after)  
8/12/16 Withdraw Deadline

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

- 8/16/16 EA#4 and EA#5 notated Critique;  
Figure Drawing and Painting - studies and in-class assignments;; Begin EA#6 (stylized figure)  
8/18/16 Crit EA#6 Final Series - Painting

**Week 5 Pursuing a Path**

- 8/23/16 Final Series  
8/25/16 Final Series and Final Critique