

PAINTING 2

SPRING 2021

ART 3010 – 3 units

Instructor: Karah Lain, MFA — klain@pointloma.edu

Meeting times and location: Tuesday + Thursday, 12:30-2:50PM — Keller 109

Instructor office hours: Mondays + Wednesdays, 9AM-12PM, Fridays by appointment

Office hours Zoom Meeting ID: 869 770 4398

Final exam time: Tuesday, June 8 — 1:30-4PM

COURSE DESCRIPTION

This course is intended to expand the student's painting abilities beyond the basic techniques and processes covered in previous courses, towards a focus on advanced technique and conceptual ideation.

Emphasis is placed on developing the student's creative process, cultivating careful visual perception, and deepening the student's commitment to a personally engaged, contemporary painting practice.

LEARNING GOALS

Students will be able to:

1. Utilize safe and effective painting techniques, in acrylic and/or oil.
2. Expand and analyze their use of color, by developing their perceptual acuity to capture local color, and by experimenting with found colors to broaden their color sensibilities.
3. Contextualize their artwork historically, by comparing and contrasting their work with the work of other historically relevant artists.

4. Critically assess the role of painting in contemporary art, by considering painting's historical modulations and consistencies through art history.

5. Hone and utilize their own curiosities, by developing conceptually rich source material for their painting practice, and documenting such in a studio journal.

6. Visually articulate conceptually rich personal ideas through painting.

7. Articulate verbally and in writing the basis of their artistic choices.

8. Critique their own work, the work of their classmates, and the work of those in the larger art world, using relevant art and design vocabulary.

ASSIGNMENTS + REQUIREMENT

Supplies: Students are expected to have all basic painting supplies ready to use during each class session. A list of recommended painting supplies is listed on pages 7-8 of this syllabus.

Assignments:

See the class schedule on pages 8-9 of this syllabus for more detailed due dates. All assignment details and due dates are also listed on canvas.

Assignment	Dates	Grade %
<i>Homage Painting</i>	March 4 – March 18	15%
<i>Color Study Paintings</i>	March 18 – April 2	15%
<i>Painting in the Expanded Field</i>	April 8 – April 22	15%
<i>Self-directed Painting Series</i>	April 22 – June 3	55%

Work outside of class: This course requires a total of **7 hours of work time each week**. It is essential that you schedule any necessary extra work time outside of class for yourself each week, and consistently come to class showing reflective progress in your work.

GRADING CRITERIA

Projects will be graded based on painting technique, composition and color, craftsmanship, expression, journal completion, and your commitment to practice.

See the detailed grading rubric on page 10 of this syllabus.

GRADE SCALE

A=93-100	C=73-76
A-=92-90	C-=70-72
B+=87-89	D+=67-69
B=83-86	D=63-66
B-=80-82	D-=60-62
C+=77-79	F=0-59

LATE WORK POLICY

Work turned in between one day and one week late (1-7 days) will receive a zero in the “commitment” section of the assessment rubric.

Work turned in more than one week late (8+ days) will not be accepted and will receive a zero as a final grade.

If you feel that you need a deadline extension on an assignment, **please email me to request an assignment extension contract**. You must request this extension contract at least 24 hours before the assignment is due.

Two contracts may be requested per semester, unless you have a special accommodation from the DRC. Contracts cannot be requested for critique deadlines.

ATTENDANCE

Attendance at all live (or synchronous) class sessions is required.

- Missing more than two live class sessions will result in your final grade being reduced by one letter grade.

- Missing three live class sessions will result in your grade being reduced by two letter grades.
- Missing four live classes will result in failure of the class.
- Coming to class late three times is equivalent to one absence.

If you need to miss class because you are sick or have an emergency, please communicate this with me via email or slack.

STUDIO POLICIES

Preparation for studio work: It is important that you come to class with painting surfaces gessoed (if applicable) and all supplies and materials ready to use.

Studio safety during the COVID19 pandemic: During work time in the Keller studio, all university COVID19 guidelines must be strictly adhered to.

This includes, but is not limited to:

- Wearing a mask at all times, whether inside or outside.
- Keeping a 6-foot distance from others at all times.
- Staying home if you have any symptoms of COVID19 or have come in contact with someone who has tested positive for COVID19.
- Washing hands frequently with soap and water for at least 20 seconds.

Failure to adhere to these safety policies will result in a loss of access to the Keller studio spaces.

Eating and drinking: No eating or drinking will be permitted in the studio,

unless drinking with a straw under a face mask.

Safety with oil paint: Any student who chooses to work in oil paint must be cleared on all oil painting safety procedures by the instructor before beginning work.

Clean up: Keeping the studio space clean and organized is vital to ensuring a safe and productive work environment for everyone. At the end of each class session, and at the end of any work session in the studio, all materials must be stored and work areas completely cleaned.

RECOMMENDED RESOURCES

Note: There are no required texts for this course.

Hornung, David. *Color: A Workshop for Artists and Designers*. 2nd ed., Laurence King Publishing, 2012.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed., Viking Penguin, 1991.

Melick, Tom and Rebecca Morrill. *Vitamin P3: New Perspectives in Painting*. Phaidon, 2016.

Myers, Terry R., editor. *Painting: Whitechapel Documents of Contemporary Art*. MIT Press, 2011.

APPS:

- Slack
- Google Jamboard
- Google slides

OFFICE HOURS

Office hours will be held live on Zoom from 9AM – 12PM on Mondays and Wednesdays, and on Fridays by appointment.

You can join the virtual office hours by entering the Zoom meeting room linked below during these designated times:

<https://pointloma.zoom.us/j/8697704398>

Meeting ID: 869 770 4398

(Note: multiple students may be in the Zoom meeting room at any one time. Please schedule a separate appointment with me if you have concerns about this).

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3 unit class delivered over 16 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 total hours (7 hours per week) meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or

course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

PLNU MISSION

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those

materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows

PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#)

USE OF TECHNOLOGY

In order to be successful in the online environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. Additionally, students are required to have headphone speakers compatible with their computer available to use. If a student is in need of technological resources please contact student-tech-request@pointloma.edu.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

SUPPLY LIST – PAINTING 2

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For this class, you will need to have your own **paints, brushes, palette, painting surfaces, and studio journal** ready at hand for each class.

Since this is an advanced course, it is expected that you have a basic understanding of the painting materials that you need. Below are general recommended painting supplies if you need to buy new supplies or want to supplement what you already have.

Paints: *Note: You may choose to work in acrylic, oil, or both intermittently*

- **Acrylic:** Recommended Golden Brand Heavy Body, 2 oz each
 - Quinacridone red
 - Raw sienna
 - Mars black
 - Burnt umber
 - Hansa yellow light
 - Cadmium red medium hue
 - Ultramarine blue
 - Phthalo blue green shade
 - Paynes gray
 - Primary yellow
 - Titanium white- 10 oz
- **Oil:** Recommend Winsor and Newton, Winton line, 2 oz each
 - Lemon yellow
 - Cadmium yellow medium
 - Crimson
 - Cadmium red
 - Cobalt blue
 - Ultramarine blue
 - Burnt umber
 - Raw sienna
 - Paynes gray
 - Mars black
 - Titanium white – 10 oz

Solvents and mediums:

- **For Acrylic:** Golden Retarder or Golden Satin Glazing Medium for glazing
- **For Oil:** Gamblin Gamsol should be the **only** solvent used in the Keller studio for thinning and cleaning brushes (no turpentine or turpenoid, for safety reasons). Liquitext Liquin is useful for glazing.
- Other solvents and mediums can be purchased as needed for varying effects.

Brushes and palette knives:

- Have a sturdy palette knife for paint mixing and impasto painting
- Have a combination of both stiff, hog bristle brushes and soft, synthetic/natural brushes.
- Have a variety of flat and round brushes in varying sizes and a least one 2-inch chip brush for priming surfaces.

Palette: *choose one*

- Glass palette – at least 11 x 14 inches
 - Works best for oil
 - Use a razor blade scraper to clean

- Palette paper / disposable palette – at least 11 x 14 inches
 - Works for both acrylic or oil
 - Disposable for easy to clean up
 - Can be used with an airtight palette storage box to prevent acrylic from drying
- Butcher tray – at least 11 x 14 inches
 - Works best for acrylic
 - Can be easily cleaned by flooding the tray with water, letting it sit for ten minutes, and then scraping out the excess paint with a palette knife or paint scraper
 - Works best for very watery paints especially

Painting surfaces: *painting surfaces will be needed for every project, but you may choose which surfaces work best for you*

- Stretched canvas options:
 - Commercial pre-stretched canvases, at least 1.5” deep
 - Stretcher bars + 10 oz raw canvas to stretch your own
 - You can make your own stretcher bars in the wood shop with training
- Wood panel options:
 - Commercial panels
 - Can make your own in the wood shop with training
- Paper options:
 - Papers should be at least 140 lb. for best results
 - Recommended brands are Stonehenge, Arches, or BFK Rives
 - If using paper, tape the paper to a piece of foam core or cardboard for support

Studio Journal: *choose one*

- Sturdy blank, unlined sketchbook
- 3-ring binder

Other materials:

- Liquitext Gesso – we have some to share in the Keller studio, but we may run out
- Plastic containers for water if using acrylic
- Glass jars for Gamsol if using oil
- Drawing materials for preparatory sketches such as pencils, charcoal, colored pencils, pens, etc.
- Something to carry your supplies in such as: a tackle box, sturdy canvas bag, plastic tub with handles, etc.
- Blue painters tape
- Painting drop cloth if working in your home or dorm

SCHEDULE – PAINTING 2

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Subject to change as needed

WEEK	AGENDA
1 March 1-5	<ul style="list-style-type: none"> • Review syllabus and policies • Introduce the first painting project – <i>Homage Painting</i> • Start work on painting in class
2 March 8-12	<ul style="list-style-type: none"> • In-progress critique of <i>Homage Painting</i> — ½ finished • Continue work on <i>Homage Painting</i> in class
3 March 15-19	<ul style="list-style-type: none"> • Critique <i>Homage Painting</i> • Introduce next project: <i>Color Study Paintings</i>
4 March 22-26	<ul style="list-style-type: none"> • In-progress critique of <i>Color Study Paintings</i> — ½ finished • Work on <i>Color Study Paintings</i> in Class
5 March 29- April 2	<p>ASYNCHRONOUS ONLY:</p> <ul style="list-style-type: none"> • <i>Color Study Paintings</i> due to discussion board on Thursday at midnight • Critique responses due Sunday at midnight
6 April 5-9	<ul style="list-style-type: none"> • Touch base on <i>Color Study Paintings</i> in class • Introduce next project and discussion: <i>Painting in the Expanded Field</i> • Start work on <i>Painting in the Expanded Field</i> in class
7 April 12-16	<ul style="list-style-type: none"> • In-progress critique of <i>Painting in the Expanded Field</i> — ½ finished • Work on <i>Painting in the Expanded Field</i> in class
8 April 19-23	<ul style="list-style-type: none"> • Critique <i>Painting in the Expanded Field</i> • Introduce next project: <i>Self-directed Project</i>

<p>9 April 26-30</p>	<ul style="list-style-type: none"> • Self-directed project proposal presentations due • Work on projects in class
<p>10 May 3-7</p>	<p>ASYNCHRONOUS ONLY:</p> <ul style="list-style-type: none"> • Post an update on your painting progress in a discussion forum by Thursday at midnight • Discussion responses due Sunday at midnight
<p>11 May 10-14</p>	<ul style="list-style-type: none"> • Work on project interviews in class — interviews due at the end of class time • Journal checkpoint 1 due on Thursday at midnight
<p>12 May 17-21</p>	<ul style="list-style-type: none"> • In -progress critique – about ¼ finished • Work on painting projects in class • First draft of artist’s statement due on Thursday at midnight • Peer reviews due Sunday at midnight
<p>13 May 24-28</p>	<ul style="list-style-type: none"> • Studio visit during class (more details TBA) • In-progress critique of painting project – at least ½ finished • Journal checkpoint 2 due on Thursday at midnight
<p>14 May 31 – June 4</p>	<ul style="list-style-type: none"> • Work on painting project in class • Final artist’s statement due on Thursday at midnight
<p>15 FINAL EXAMS June 7 – 11</p>	<ul style="list-style-type: none"> • Final critique — All painting project materials due

GRADING RUBRIC
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<p style="text-align: center;">Description - <i>Describes a 20-point rating</i></p>	<p style="text-align: center;">Rated 0 - 20</p>
<p>Technique and Craftsmanship: Student demonstrates an understanding of the painting techniques covered in this section, and applies these techniques thoughtfully to their work.</p> <p>Student shows excellent craftsmanship by taking care with their work, so that their painting surface is intentionally handled and paint is applied with intentionality.</p>	
<p>Composition and Color: Student uses concepts of composition and color strategically to enhance the impact of their work, and resolves such appropriately to support the conceptual content of the painting.</p>	
<p>Expression: Student uses their personal voice and artistic strengths to enhance their painting, so that it is uniquely their work.</p>	
<p>Commitment: Student shows dedication to their work, by showing evidence of working consistently on their painting outside of class, and by being prepared for class and working diligently during the entire class session.</p> <p>Student listens to and considers feedback from peers and the instructor, and works towards improvement in areas of weakness.</p>	
<p>Studio Journal: Student's journal and complete and thorough, showing thoughtfulness and critical thinking in engaging with the painting process.</p>	
	<p style="text-align: center;">Total: ____ / 100</p>