

## Painting II & III

ART 326.01E CRN 24512

ART 420.01E CRN 22174

Meets 1/10/2024 – 5/10/2024

Tue/Thurs 6:00p – 8:50p Location: Main Art Building: Room 205

**Note to students: Please email me before the first class day if you need specific help related to this class.**

Instructor: Robert Bird. Email: [Robert.Bird@tamuc.edu](mailto:Robert.Bird@tamuc.edu)

(903) 886 5208

Office Hours: 5:00p -6:00p Tue/Thurs before class or by appointment. Room 205

Course Catalog Description: Hours 3 (3 Lecture, 3 Studio)

### ART 326.01E Painting II

Exploration of traditional and contemporary painting techniques and methods through a variety of subjects and approaches, including still life, landscape, the figure, imagination, and abstraction. Repeatable to 9 semester hours.

Prerequisites: ART 2316 Min grade C, or Lvl U Art 227 Min Grade C. Or Permission of instructor.

### ART 420.01E Painting III

Building on previous courses in painting and other media, students investigate personal direction and sensibility utilizing various painting materials and techniques. Emphasis is placed on the relationship of intent, form, and content. Repeatable to 9 semester hours.

Prerequisite: ART 2316, or Lvl U Art 227 min Grade C. Or permission of the instructor.

### **Instructors Course Description:**

Students who are taking the Painting 2 course for the first time should both understand and take advantage of the unique opportunity to be painting along side the next level Painting 3 students. The goal of Painting 2 to be be exposed to a range of painting approaches borrowed from concepts found in art history. Some of the projects can be done in a traditional or a contemporary style depending on the flexibility built in. The Painting 3 students work comes from some of the ideas and techniques learned in Painting 2. For the Painting 3 students you will be a role model for what it is like to formulate and express a deeper, more personal relationship to painting. Some of what you do with concepts and techniques can be shared or improved upon. Learning to show, talk about, and explain what you are doing will help connect your personal work to an outside audience. There should be a wide range of differences with the projects done in Painting 2 and an opposite cohesive body of work for students in the Painting 3 class. As with any studio class, outside work is needed for your art to develop properly.

## **University Specific Procedures**

### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook.

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum:

<http://www.britannica.com/topic/netiquette>

### **TAMUC Attendance**

For more information about the attendance policy please visit the Attendance webpage and Procedure 13.99.99.R0.01

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

### **Academic Integrity**

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

Undergraduate Academic Dishonesty 13.99.99.R0.03

Undergraduate Student Academic Dishonesty Form

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

Graduate Student Academic Dishonesty Form

<http://www.tamuc.edu/academics/graduateschool/faculty/GraduateStudents/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

## **Students with Disabilities-ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you have a disability requiring an accommodation, please contact:

### **Office of Students Disability Resources and Services**

Texas A&M University-Commerce

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: [studentsdisabilityservices@tamuc.edu](mailto:studentsdisabilityservices@tamuc.edu)

Website: Office of Student Disability Resources and Services

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityresourcesAndServices/>

## **Nondiscrimination Notice**

texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, and environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

## **Campus Concealed Carry Statement**

Texas Senate Bill – 11 (Government Code 411.2031, et al.) authorizes the carry of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carry Concealed On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

## **A&M-Commerce Supports Students' Mental Health**

The Counseling Center at A&M-Commerce, located in the Halladay building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crises assessment services by calling 903-886-5154. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

### **Technology Requirements**

#### **LMS**

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

### **ACCESS AND NAVIGATION**

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.600 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

### **COMMUNICATION AND SUPPORT**

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspcae.com/support/s/contactsupport>

## **Specific For Painting 2:**

### Student Learning Outcomes:

The grading rubrics for the individual projects reflects the main key points of measurable aspects of development and understanding. This reflects characteristics related to looking at a single piece.

The mid-term and final rubric reflect a more generalized aspect of each four pieces working as a whole. This is not based on a cohesive body of work, but as an overall understanding and effort put into the group of pieces. The nature of each project does not easily allow for consistency of style or concept. This is intentional as part of learning each technique and approach.

\*See Rubric Charts

## Grading:

### Grading:

A = 90% - 100%	There are four projects for the mid-term and four projects for the final.
B = 80% - 89%	Eight Project Total = possible 5 points each, totals 40 possible points. (20% mid-term, 20% final.)
C = 70% - 79%	Mid-Term = (30%)
D = 60% - 69%	Final = (30%)
F = 59% or below	Total Possible (100%)

### Grading Rubric for each Individual Project:

<u>Individual Projects:</u>	1 weak	2	3 average	4	5 strong
Accuracy of assignment and meaningful concept showing in the piece.					
Principles and Elements of design work well together. Composition is controlled with knowledge of edges, corners, focal point, and eye movement.					
Proper time spent inside and outside of class in order to refine the piece to a finished painting.					
Technique and craftsmanship elevate the overall impact of the work.					
Student is able to talk or write clearly about the piece in order for the audience to gain more from the work. Relates to concept and process.					

Total = \_\_\_\_\_ x .2 = Average up to 5

**Grading Rubric for Mid-Term and Final Projects:** (Four paintings looked at as a whole.)

Note: This grading is not based on a few weak and a few great pieces of the four. It is based on the overall execution of all four together and how well they represent the different concepts in painting.

Paintings may be worked on after the due date grade in order to put together a stronger Mid-Term and Final. This is intentionally built into this system to encourage students to go back and adjust things in a painting if it will make it better. It is possible to just do a whole new piece if needed. It also allows a fair grading system if a piece was not completely refined by the due date. This only affects the Mid-Term and Final. It does not change the individual project grade.

1            2            3            4            5

Work shows wide range of diversity and expression.					
Appropriate amount of time and dedicated focus on the overall body of work. Work may show additional outside time spend, and/or, refined more after initial due date.					
Improvement over brush and color handling.					
Craftsmanship shows noticeable improvement. Work has a more professional look as it advances from the earlier to later pieces.					
Work looks informed by art history or criticism of what it is related to. Work might look informed by both the related art movement or previously established artists.					
Written or spoken aspect of the body of work helps clarify what makes the work strong. Helps explain, not justify, how the work is successful.					

Total Possible = 30 (30%)

1 = weak

5 = strong

## **Dates:**

All work is due at the beginning of class for a review. Must be completed for grade by Friday of that week.

### **Painting 2, Spring 2024:**

Jan 10 – Wednesday First Day of School

January 11 First Class Day (Thursday): Syllabus, class room structure/processes. Project #1 Still Life.

January 15: MLK (No classes.)

January 11 – 16: Project #1, Still Life.

January 16 – January 30: Project #2, Three Color, Hard Edge Painting.

February 1 – February 13: Project #3, Impressionism/Expressionism/Fauvism.

February 8 – February 20: Project #4, Grid Painting.

February 27 – February 29: Mid-Term Due. Individual and Group Critique.

\*Lesson and studies for Project 5 if time allows.

February 27 – March 19: Project #5, Depth.

March 5: Project #6, Plein Air Painting explained. (Can be completed during Spring Break.)

March 11 – March 15: No classes for Spring Break.

March 5 – April 2: Project #6, Plein Air Painting. Due, April 2 with possible extension for weather.

March 21 – April 9: Project #7, Fantasy.

Please Note: The definition of “fantasy” is meant to include imagination, surrealism, collaboration, exaggerated aspects of realism, combination of form, and creative risk taking. (Historical and Contemporary concepts addressed.)

Also Note: Do not use any of the images or forms which will be forbidden on the handout. You may come back to these later.

April 16 – April 25: Project #8, Self Portrait.

**April 30 – May 2:** Final Body of Work Due.

\*Have work ready for review on either Tuesday or Thursday of this week.

May 7 and May 9. Grades given out, clean up, last encouragement of work done.

Please Note: This syllabus and the dates may need to be changed. Students will be informed of any changes being made.

## Materials:

### Paint:

We will be using oil paint for the majority of the projects for both mid-term and final.

You may pick one or the other. This is not a requirement, but should reflect what you think will work best for you. In a perfect place, we would have both, in addition to some other colors as well.

### Traditional Palette: (Based on Impressionist Palette.)

- Titanium or Lead White (get a lead white substitute if possible, or just get titanium white)
- Cadmium Yellow Light
- Cadmium Yellow Medium
- Viridian Green
- Emerald Green
- Ultramarine Blue (Pthalo Blue is excellent as well.)
- Cobalt Blue
- Alizarine Crimson
- Vermillion
- Ivory Black (Later, black was made from mixing dark green with dark red.)

Please Note: Get the “substitute” Cobalt or Cadmium paints if possible. These will be labeled as non toxic or cadmium or cobalt free. Even if the title says cobalt or cadmium, it just meant that the paint mimics the same hue qualities.

### More Modern or Contemporary Palette: (This is not nearly as universal as the Monet based palette, but does fit a more contemporary look. It has its own range of flexibility in hue and value.)

- Two Yellows (One should lean towards green and one leans towards orange)
- Two Reds (One which leans towards orange and one which leans towards purple.)
- Two Blues (One leaning towards green and one towards purple.)
- Dioxazine Purple (Optional) Dioxazine Purple is an uncomfortable, predictable color by itself.
- Phthalo Blue or Cerulean Blue (optional)
- Naples Yellow (optional)
- Yellow Ocher (optional)
- Permanent Green Middle
- Black
- Light and Dark Brown (light and burnt umber and sienna work well)

Note: There are many other colors which help create a wide range of colors not easy or possible with this list. I will cover some as part of what could be called “intermediate techniques with color.”

- \* Paynes Gray and Davis gray are excellent to add a smart, sophisticated maturity to your colors even with the exact current technical practice for where you are at. It is almost a “trick” to get a painting to look more advanced.

## Materials: (Continued)

### Note:

I am adamantly opposed to using any type of craft paint for this class. Craft paint does have its place and works excellent for some types of painting. If money for paint is an issue, which it always is, you may limit your pallet and still come up with excellent paintings. You may need to change your ideas or intent though. Also, I will plan on ordering some paint for the whole class to use.

\*\*\* I have had one student (as in “one”) who insisted on using craft paint. But, she had been dedicated to serious art, I think since she was three and had gotten almost too used to it. I will call her the exception to the rule. If you are as good, then I might relax my stuffiness.

### **Do Get:**

- One metal blade pallet knife.

Get the blade shaped like a trowel. About 3/4” wide at the widest part of the base of the blade, and 3 1/4” long. If not this exact size, get as close to this as possible. Not too large, not too small.

- Paper towels. Get the higher quality Bounty as they work best with cleaning brushes and cleaning the pallets.

- Lemon Joy dish washing liquid. Works excellent for cleaning paint related equipment and other stuff.

- Personal Cloth Towel. To dry you hands and in case of a minor spill.

- Pallet. You may use a paper pallet, but glass or ceramic places work better. A large flat piece of glass is ideal. The glass from an old picture from Good Will works. This must be prepped first.

- Straight Razor Blades. Sometimes called “Safety Razor Blades.”

You will need a total of eight substrates. This can be gessoed wood, plastic, or any flat rectangle type shape. Traditional canvases are probably most appropriate for beginner and intermediate concepts. Large is better, but anticipate your working energy, speed, and allowed time when choosing what size for what project. A small painting can have as much meaningful impact as a large painting. But, the type of “POWER” is different. Power and impact can be soft, quiet, and subtle.

There are many other basic tools required for painting, but this is almost everything obvious. Some materials I will have in the room, but you are expected to make your own investment also.

**Please get in touch with me before material availability or access becomes a problem for you.**

**Your ambition, time spent, dedicated focus, and seriously having some fun with the process of creating and learning are most important to your success.**

Please Note: This semester we will have some paint for everyone to share, and for now we have enough linseed oil. This will at least get us started until you can get the rest of the paint you will need.

## Specifics for Painting 3:

### Instructors Note:

In addition and agreement with the course catalog description, it is my intent for students to develop a cohesive body of work. This means creating a volume of work which ties together in some recognizable form, content, and concept. It is also a significant goal for the last part of the semester to result in fully completed gallery ready work. This includes a short written description intended for your audience, properly framed (if necessary) with hanging wire or cleats, the surface of the picture plane to be fully thought through, and a specific audience identified for where the piece is intended.

### Course Objectives (Student Learning Outcomes.)

1. To be able to talk about form and how it relates to the content of the picture.
2. To be able to write, talk, draw, and do preliminary studies articulating a personal theme or intent for a painting.
3. To be able to identify aspects in a work which help connect the work to an outside audience. Historic and contemporary art or artist may be referenced as part of this discussion.
4. To be able to work in a range of paint types and painting practice in order to explore possibilities beyond and intuitive choice.
5. To develop current technical skill and ability to a more advanced level through dedicated studio practice.

See grading definitions and grading rubric:

### Course Requirements:

Students need to know how to use different paint chemicals including proper storage and disposal. Students may need to know how to use proper tools to make, stretch, and prepare painting substrates. Students need to be able to have the ability to provide for themselves paint, canvas, brushes, and other related tools. Some supplies will be available. Students will need to have access to the internet in order to participate on the D2L part of the course when needed.

### Instructional Methods:

Instruction is based on lecture, examples, and demonstrations given throughout the course. Individual attention will be given to students based on their current stage of development. Dialog will be prompted by the study of significant artist of art movements addressed through the duration of the course. There will be individual and small group critiques during the course, with two major individual critiques (one for the first half of the semester, and one at the end.)

## Student Responsibilities or Tips for Success in the Course:

Coming to class on time and as often as possible is the first most important aspect to doing well in this course. Students will need to participate with the D2L when needed or required. Corresponding with me through university email is encouraged as well. This needs to be directly related to issues related to the subject or specific work and questions. Having a positive and professional attitude is the second (being constantly positive is impossible or just plain weird, so don't force it.) Third would be to have all of the necessary materials in order to create legitimate artistic expression within the context of painting. Life happens and things may prevent us from having these three things in perfect harmony, but they are what it takes to do well in this course.

### **Grading Definitions:**

**A** = Mid-Term and Final body of work reflect superiority in all five of the course objectives. Minor deficiencies are improved upon when looking at the final work at the end of the semester. Craftsmanship is excellent with no noticeable problems. Minimal subjective debate would identify the work as lacking professional qualities or intent. Volume of work done shows more than just completion of coursework.

**B** = Minor or major deficiencies are not significantly improved upon even though work is excellent and dedicated. Work shows dedicated time and effort with successful results. Work goes beyond what is expected, but falls short of an "A" because it is not superior in all five course objectives. Craftsmanship is very good.

**C** = Work is done and done well. Improvement is made, but does not go above and beyond solving the visual problem. Some problems may not be resolved even though work holds together. Not enough time was put in outside of class in order to elevate the impact of the work. Verbal or written aspects may remain weak or disconnected from the painting.

**D** = Work lacks dedicated time or effort. Work is done, but does not hold together as a completed visual statement. Written or spoken aspects of the work are not practiced or refined. Too many aspects of the work are missing such as studies, written, or drawing parts leading up to the final paintings.

**F** = Work is consistently incomplete. Too many days taken off as according to the attendance policy. Little or no work being done in or out of class.

### **Please Note:**

I will be giving verbal and/or written reviews to each student individually concerning the Mid-Term body of work. Improvement made will impact the grade for the Mid-Term. The review of the actual Mid-Term should be used when going into the Final body of work. The Final should show noticeable improvement, development of technical, conceptual thinking, and ability. See grading rubric as to how the Mid-Term and Final are graded. Your final grade is based on the Mid-Term and final being averaged.

Points may be added for significant improvement if the average is below or at a "C."

This might take the form of work done outside of class and reflect participation going beyond the limitations of an assignment.

**Grading Rubric:**

	Poor		Expected		Excellent
	0/1	2	3	4	5
Verbal or written ability in talking and your artwork.					
Preliminary drawings and studies show development of what goes into the work.					
How the work connects to an audience. Historic, contemporary, or artistic connection. "Concept."					
Range of exploration. Risk taking shows in the work.					
Development of technical skill and ability. Also includes craftsmanship.					
Total:					

Extra work may be done separate to show improvement in one or two areas to raise mid-term grade. Example would be to re-write the portions lacking in this area. Or, to develop drawing studies further than what was shown. One grade rubric level up per given area of improvement only.

Final Grade when both Mid-Term and Final body of Work are averaged:

A = 21 – 25

B = 20 – 16

C = 15 – 11

D = 10 – 6

F = 5 – 0

Grades at (.5) will be rounded up to the next grade number.

Mid-Term \_\_\_\_\_ + Final \_\_\_\_\_ = x .5 = Total Grade \_\_\_\_\_

## **Materials:**

With the experience you have already gained in other painting classes, you should have an idea of what works best for you. In order to explore other options and take risks, think about other types of paints and substrates. I will discuss some already established options. You do not have to re-invent the wheel or try anything dangerous, as in burning flammable material or working with raw pigment. You will need basic drawing supplies in order to work on preliminary drawing studies.

You will need to build your own stretchers or substrates. However, I will allow the use of pre-cut heavy stretcher bars which can be ordered or bought at an art store. You may also have someone else make the stretchers for you. The purpose for this is to encourage your control over more of the process of your own work.

It would be better to have only a few high quality brushes than a full range of low quality brushes.

## **Painting 3: Important Dates for Spring Semester 2024.**

January 10: First day of the semester.

January 11: Our first class day.

January 10 – 18: Substrates and surface preparation.

January 23 – 25: Paint mediums and varnishes.

January 30 – February 8: Artist Statement vs. Artist Bio.

February 13 – 15: Contest Entry.

February 20 – 22: Copy Work/Print.

February 27 – 29: Mid-Term.

March 5 – 7: Clarification of Intent. (Where and how your work fits best.)

March 11 – 15: Spring Break.

March 19 – 21: Volume of Studies.

March 26 – 28: Framing.

April 2 – 10: Shipping Work.

April 16 – 25: Just painting as usual.

April 30 – May 2: Turn in Final Work/Critique.

May 7 – 9: Finals Week. Work picked up, grades returned, last meeting.

### **\*Note:**

Please Note: This syllabus is only a guide. Any changes made will be addressed both verbally and with a written statement to the class.