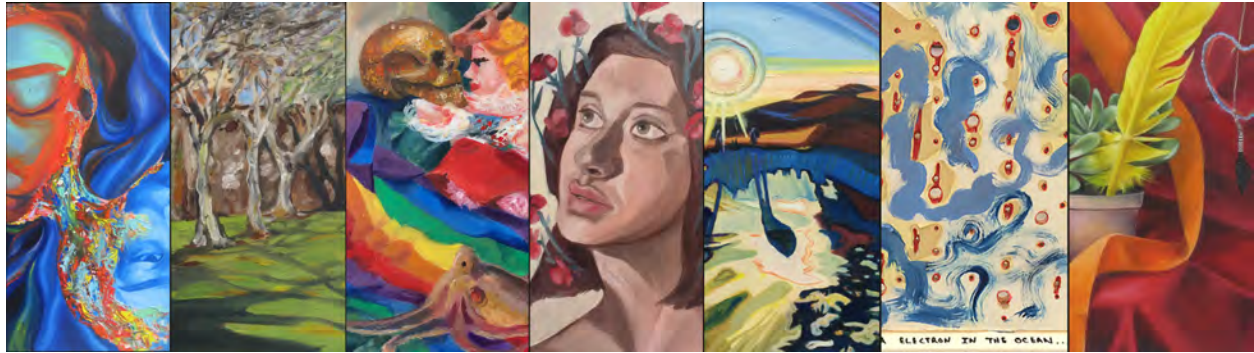


## PAINTING I: ART-120, Fall 2021, (4 units, no prerequisite)

**\*This course counts toward the Painting, Drawing, and Two-Dimensional Studies Minors\***



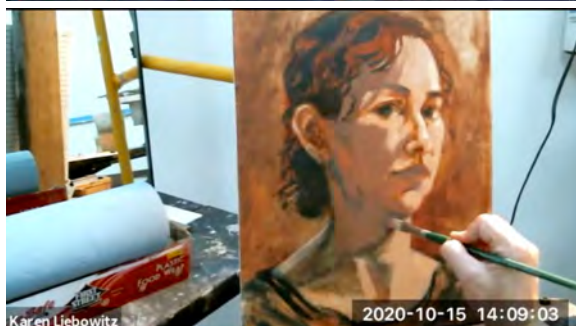
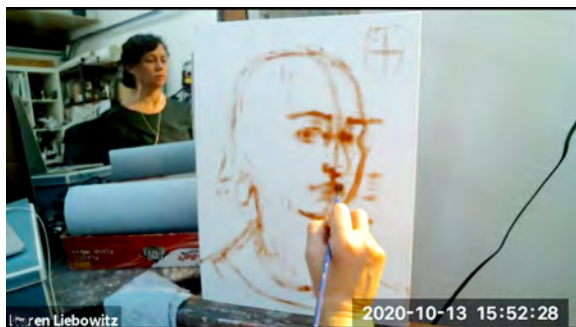
*Details from ART-120 student paintings*

In this course, students will learn how to paint so that each may gain the facility to more deeply explore painting and all its possibilities. Students learn to use painting materials, tools and processes as they hone skills for visual perception, dexterity, creative problem solving and conceptual development. The first paintings created are based on direct observation, with freedom to develop content on a personal level. We will explore the technical and formal aspects of painting including value, color and temperature relationships, color mixing, brush and paint handling, medium usage, indirect painting (glazing, scumbling, “fat over lean”), direct painting/ alla prima, composition, and more. As the semester progresses, there is a growing emphasis on content and meaning through artistic expression, experimentation and the development of personal ideas, aesthetics and direction in painting through idea-based prompts.

The class is further structured around group discussions, critiques, and slide presentations of diverse contemporary and historical works to investigate a range of concepts addressed *through* painting and conceptual ideas *about* painting, including “non-traditional” approaches that expand our ideas of what painting can be. The class is primarily focused on oil painting techniques and taught using oils. However, students will learn the differences between, and specifics of, oils, acrylics and water-mixable oils and students may work across both water-based and solvent-based mediums.

**ALL LEVELS OF EXPERIENCE ARE WELCOME (even none!)**

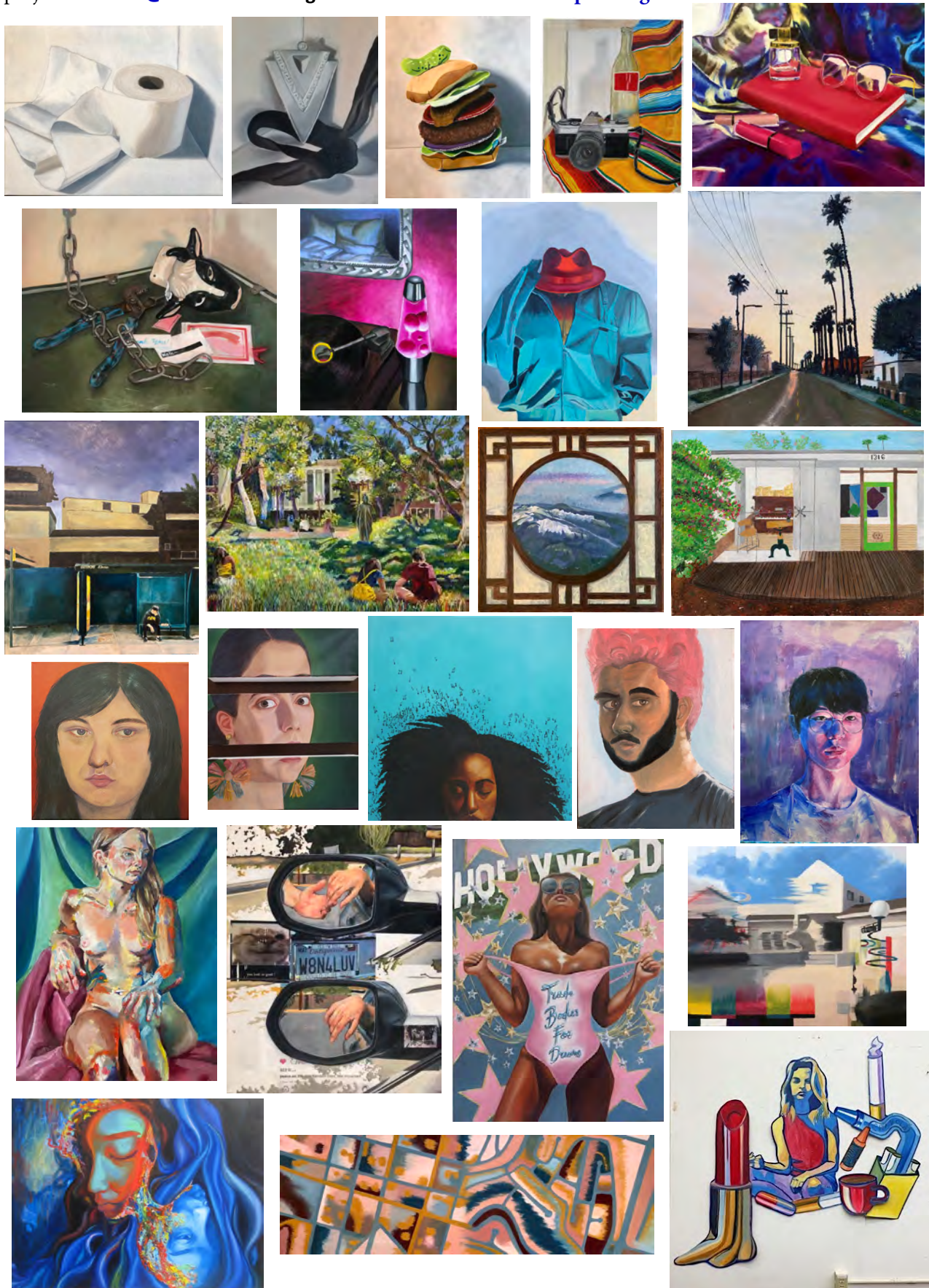
Please do not hesitate to email with any questions: **Assistant Professor Karen Liebowitz: [kliebowi@usc.edu](mailto:kliebowi@usc.edu)**



*Screenshots from a Zoom demo of Karen Liebowitz painting a self-portrait*



More student work examples, from recent semesters: Painting from direct observation of objects/scenes (moving from limited palette to full color) to “landscape”-based imagery to portraits to figures to final projects! Follow @roski2d on Instagram and check out #liebowitzpainting120 to see more student work!



**SAMPLE SYLLABUS** for an idea of course  
content and flow of projects.  
Specifics will be modified for Fall 2021

**ART 120: Painting I**

**Section 33879**

**Units: 4**

**Spring 2021**, M/W 9:00-11:40am

**Location: ZOOM & HAR 203**

**Instructor: Karen Liebowitz**

**Office:** Zoom (& WAH 117 when not remote)

**Office Hours:** By appointment only. Possible times: M/W 12-2:30pm  
and T/Th 12-1pm. (*Possibly other days/times. Email in advance*).

**Contact Info:** [kliebowi@usc.edu](mailto:kliebowi@usc.edu), School phone: 213.740.2787.

Expect replies to emails/calls within 48 hours.

**IT Help for Blackboard:**

<https://studentblackboardhelp.usc.edu/>

**Hours of Service:** 24 hours a day, 365 days a year

**Contact Info:** 213-740-5555 and choose option 2, or  
[blackboard@usc.edu](mailto:blackboard@usc.edu)

## Course Description

Painting has been a human activity for thousands of years and it continues to be. Some 40,000 years ago, “painters” were spiritual leaders and documentarians of tribal life. In the ensuing millennia, the development of civilizations has fostered a symbiotic relationship with the medium. As technologies evolved and ideas progressed and cultural movements have come and gone, the role of painting in society and in art has changed over and over again. So here we find ourselves in the 21<sup>st</sup> c., shouldering the burden of a massive painting history that presents a daunting wealth of choices to an artist in training. Where do we start? How do we find our own voice? Well, the answer is, before (or at least alongside) we begin to grapple with the bigger questions surrounding painting, we have to learn to paint!

In this introductory course, students will learn how to paint so that each may gain the facility to more deeply explore painting and all its possibilities. Students will learn to use painting tools, mediums, processes and safety with materials. Students will also hone skills for visual perception and dexterity, along with creative problem solving and conceptual development. The first paintings created are based on direct observation, with freedom to develop content on a personal level. We will explore the technical and formal aspects of painting including value, color and temperature relationships, color mixing, brush and paint handling, medium usage, indirect painting (glazing, scumbling, “fat over lean”), direct painting/ alla prima, composition, and more. As the semester progresses, there is a growing emphasis on artistic expression, experimentation, and developing personal ideas, aesthetics and direction in painting through idea-based prompts. We will focus on how technique, materials, and content ally to make meaning in paintings.

The class will further be structured around group discussions, critiques, and slide presentations of diverse contemporary and historical works to investigate a range of concepts addressed *through* painting and conceptual ideas *about* painting, including “non-traditional” approaches that expand our ideas of what painting can be. The class is primarily focused on oil painting techniques and this semester will be taught using water-mixable oils\*. However, students will learn the differences between, and specifics of, oils, acrylics and water-mixable oils and students may work across both water-based and solvent-based mediums. (\*Most likely traditional oils will be in the supplies “kit” students can purchase in Fall 2021)

“I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle.” –Frederick Franck, *The Zen of Seeing*

“Painting is a high art, a universal art, a liberal art, an art through which we can achieve transcendence and catharsis. Painting has an essence and that essence is illusion, the capacity to materialize images rendered up by the boundless human imagination. Painting is a great unbroken tradition that encompasses the entire known history of man. Painting is, above all, human.” –Douglas Crimp paraphrasing Barbara Rose in *The End of Painting*, 1981

“One must really be engaged in order to be a painter. Once obsessed by it, one eventually gets to the point where one thinks that humanity could be changed by painting. But when that passion deserts you, there is nothing else left to do. Then it is better to stop altogether. Because, basically, painting is pure idiocy”.  
–Gerhard Richter, in conversation with Irmeline Lebeer

"From today painting is dead"- Paul Delaroche (his pronouncement after Daguerre's invention)

**Catalogue Description:** Practical introduction to oil and acrylic pigments, painting equipment, processes, and media. Primary experience in: color, composition and perception through representational and abstract painting.

## Learning Objectives and Outcomes

The ultimate goal of this class is for each student to deeply engage with painting, and thus expand skills, and gain insight into their creative process, individual aesthetic, vision, and direction as an artist.



### **Specific goals are as follows:**

- \*Through painting projects, learn to use a limited palette, a full-color palette, and use both direct and indirect painting techniques.
- \*Learn/refresh drawing fundamentals such as “seeing”, the idea of the picture-plane, composition, pictorial space, perspective, human proportions and the gestalt.
- \*Through working from direct observation, gain a better understanding of how light affects value, color and surface texture; and how to translate the 3D to 2D and achieve an illusion of space.
- \*Develop basic proficiency with various painting tools, materials and techniques.
- \*Learn color theory to confidently mix colors and understand how color operates in the pictorial space.
- \*Learn painting vocabulary.
- \*Learn about contemporary and historical painting, and become familiar with various strategies of painters.
- \*Learn studio protocol– a safe and ecologically sound use and storage of painting materials.
- \*Develop research, problem solving, and time management skills, along with professional skills such as presentation of works.
- \*Develop an understanding and appreciation of the profession of the painter/ artist, and recognize that painting continues to be a universally valuable and valid means of engaging the world at large.
- \*Develop the ability to analyze, discuss, and critique your own work as well as that of others.

### **Course Notes: Blackboard, Zoom and Google Drive**

Certain sections of **Blackboard** are used for this class. All readings, handouts, assignment prompts and Powerpoints (slides shown in class) will be posted under “**Content**”\*. All documents related to the syllabus (art supply info, definitions of letter grades, etc.) are posted under “**Syllabus**”. “**Announcements**” is used for, well, announcements; and any postings here will be emailed as well. “**Grade Center**” is where students receive grades throughout the course. Most of these grades will be posted with a comment.

**Access Zoom** through Blackboard through the tab “USC Zoom Pro Meeting”. The link and meeting ID and Passcode will remain the same all semester (and is also on page 1 here).

\*Links to separate **Zoom demo videos** will also be posted under Content. To access, do not enter email address and password. Instead, click on “**SSO**” and input “USC” for the company domain.

**FOR ONLINE ONLY: Assignment Submission Policy:** Our class has a shared **Google Drive folder:**

**xxxx** This is where you will submit assignments and share your work with me and your classmates. We will critique paintings within the folder. During class-time and office hours, in a pinch, you may also email or text me images of work-in-progress for feedback. For info on documenting and editing images of your work, please see the handout “**Documenting 2D Art for Class**”.

Student presentations and final artist statements will also be submitted through the Google Drive.

To access the folder, you have to log into the drive with your USC email and not another. There will be shared folders for critiques and you will each have your own folder to upload all other work and work-in-progress for discussion.

### **FOR ONLINE ONLY: Technological Proficiency and Hardware/Software Required**

You will need access to a computer during class-time with audio/video capacity. A phone can work if there is absolutely no other option, but I prefer you to attend class through a larger screen to see the course content better. You will also need reliable internet and access to Zoom, Blackboard and Google Drive to fully participate in this class. Any one of us may experience internet issues on a given day, but if you think you will consistently have problems attending class on Zoom during class-time, please let me know. USC’s IT department (along with your school’s IT department), can be contacted for help.

Lastly, you need a way to take photos of your work that you can then upload online for me and the class to see, (a camera on your phone will be fine.)

## **Required Readings and Supplementary Materials**

Please see handouts under the Syllabus tab on Blackboard for information on required art supplies and the “kit” through Blick Art Store: *Kit Supplies from Blick* and *Blick Flyer*. The handout *120, S21, List of Materials & Suggested Texts* includes readings. I will upload all mandatory readings to Blackboard (under “Content”). I am also happy to suggest texts on an individual basis as well.

## **Description and Assessment of Assignments**

### **Homework/ Production Expectations**

Expect to devote all free classtime and additional weekly hours to painting for this class. Along with the paintings, you are often expected to generate sketches or smaller studies in relation to the finished works. A variety of painting genres will be explored including still-life, landscape and figure painting through more open prompts that allow for a wide stylistic range from multiple modes of representation to multiple modes of abstraction for later projects. Expect to create a minimum of five-six paintings plus initial exercises. University policy: “For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.”

**Sketchbook**: I encourage you to develop a sketchbook practice. Any activity in your sketchbook in relation to our projects will be noted as part of your effort. Various formats will be explained in class. You may use your sketchbook for different purposes— experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional sketches, keep clippings and photos of your sources of visual inspiration, etc. You may also use your sketchbook like a journal. (I did not include a sketchbook in the kit to allow for options but there is a newsprint pad which will be sufficient for our projects if you will not have a sketchbook proper.)

**Written artist’ statement**: For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

### **Participatory Requirements (on campus or on Zoom)**

Due to COVID restrictions class will take place over Zoom.

**Group Critiques**: In critiques, students and instructor discuss the merits and weakness of each painting, as well as offer suggestions and constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. It is also an opportunity to present completed work in a professional manner, and learn a visual and critical vocabulary. For the critiques, you should be prepared to speak about your work and to contribute meaningful comments and critical observation about the work of your classmates. When applicable, I encourage you to address both the content and formal components of painting, with an emphasis on the relationship between the two. Your engaged participation during class critiques is expected and will be part of your grade.

Studio art courses have a certain level of inherent vulnerability and require a level of trust amongst participants since through creating artwork, we are often sharing ourselves-- our ideas, feelings, etc. (Not to sound too touchy-feely!) That said, no racist, misogynist, homophobic or otherwise bigoted remarks will be tolerated in this class. I do not believe in censorship, but I do believe in sensitivity regarding others, especially within the context of a class atmosphere.

**Presentation:** Students will give a short presentation on a contemporary painter that they researched (possibly in pairs depending on enrollment number). Guidelines and a list of possible artists to research will be provided.

**Other Class Discussions:** Your engaged participation during class discussions on readings, student proposals, presentations and other is expected and will be part of your grade.

### **Grading Breakdown**

Grades are based on the paintings produced, meeting deadlines, class participation, attendance, and attitude.

- Attitude refers to enthusiasm about your own work, level of involvement, preparedness and respect for the work of others and the studio.
- Participating in class means engaging in discussions and critiques through feedback, questions, comments, etc., and also includes studio civility and overall functioning in a group setting.
- Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. Class time is not to be used to go purchase supplies.
- Final grades are also based on overall growth, dedication to developing your painting skills, and level of commitment towards your work in general.

**Breakdown:** *If changes happen on the course schedule, these numbers (except for the 15% for participation) may get adjusted.*

65%\* All Production pre-final project. (This also includes a consideration of amount of research and preparatory work for the paintings and work put in outside of class-time)

\*Exercise= 5%, Painting #1= 12%, #2= 14%, #3= 16%, #4 & #5= 18% (as of now, #4@ 5% & #5@ 13%)

20% Final project (includes corresponding artist statement and all prep)

15% Class participation- All discussions and critiques (5% weeks 1-7, 6% weeks 8-15), 2% final critique and 2% presentation

**Pass/ No Pass Option:** Students are able to choose a P/NP grading option, and choose to withdraw from a course, through April 30 for S'21. Courses taken P/NP will count towards all major, minor, and university graduation requirements for all undergraduate students. USC allows undergraduates to take up to ~~24~~ 32 units of Pass/No Pass course work. Grades of Pass/No Pass will not impact GPA nor financial aid nor impact Visa status. More info: <https://we-are.usc.edu/faqs/students-faqs/>

### **The following will be considered when grading the paintings:**

Paintings will be evaluated on portrayal of accurate observation (when applicable), technical skill and the use of media, complexity, development of images and ideas, and time put in outside of class.

-Form & Content– Form refers to execution, craftsmanship, technical quality and handling of materials, aesthetic quality. Content refers to conceptual clarity, originality, complexity, consideration of the image and appropriateness to the assignment (when applicable)

-Research– Sketches, studies, brainstorming/ writing

-Professionalism– Completion, presentation, punctuality- (late work will be graded down)

→ **EFFORT** demonstrated, degree of challenge, ambition, thoughtfulness and creativity will factor into each of these categories.

**Grading Timeline:** Grades for each project will be posted on Blackboard after the critique. I will try my best to log in grades within one week. Please read the comments! A midterm grade will be determined by the “weighted total” on Blackboard after our midterm critique and portfolio turn-in, but if you have any questions at any time, please come see me.

**Grading Scale:** Please see handout “Grading Defined” under the Syllabus tab on Blackboard for a letter-to-number rubric and a full explanation of each grade.

**Late Work Policy:** All assignments must be uploaded into the shared Google Drive folder by each deadline (often the same as the critique date). Late work is highly discouraged but will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. (The final project will not be accepted late). For missed assignments: 50/100 points (an ‘F’) will be factored in as the percentage for that assignment.

**Additional Policies: Attendance (will be updated for Fall 2021)**

In the studio classes, synchronous attendance is **required** since it is the best way to fully learn the course content. You are expected to show up on Zoom, on time, prepared and engaged. To be able to ask questions and receive feedback in real time is a large part of "instruction". Students also learn so much from one another and it's important to be able to communicate with your peers in class. “Participation” is also a factor in one’s performance during certain activities, like critiques (for one example).

If you are unable to attend on a given day, it is your responsibility to notify me via email. If you will have longstanding issues attending our classes synchronously, and using a video camera to be visible during class (most of our time), make an appointment with me during office hours so we can work out a plan together (whether this is due to a time zone issue or something else). \*\*\* Class dynamics are substantially compromised without the ability to see everyone in class and so my policy is for “cameras on”. However, I recognize challenges may arise around this and accommodations will be made to students who contact me with reasonable requests.

\*\*\*There are alternative ways, though not ideal, to receive the course content and complete the learning objectives for this course. 1) Each class session will be recorded on Zoom and a link to the recordings will be accessible on Blackboard in the event that you have to miss class. (It is expected that you watch the recordings if you are absent). 2) As noted above, ALL course material (Powerpoint slide lectures, etc.) will also be available on Blackboard. 3) For heavy “participation” days, students may submit written responses to the course material. For critiques, this means submitting feedback on the work of your peers. 4) With certain projects, faculty-student communication (for feedback and answering questions) can happen online, off of Zoom; but in other cases, a 1-1 meeting during office hours will be necessary. I am happy to meet each of you outside of class (even if you are not absent) but it will be difficult for me to hold weekly office hour meetings with any one student.

**TIMEZONE ACCOMMODATIONS:** From USC: “In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. However, faculty should only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student’s time zone, defined as **7:00am to 10:00pm** in the student’s time zone. If the class falls outside those hours, accommodations should be extended. <https://www.provost.usc.edu/policy-and-guidelines-for-asynchronous-learning/>

**Further Class Etiquette** ("Netiquette" or "internet etiquette"): Although I want everyone to be able to readily contribute and ask questions at all times, please mute your sound if your background noise will be distracting. Turn off cell phones before class so they are not distracting to you or others; devices may be used to take notes and for Zoom only. This time is for creating and thinking about drawing. When there is no lecture or discussion, you are welcome to listen to music provided you keep it low enough to hear an announcement. Students who are obviously doing other things during class-- on the phone or online for other purposes (on social media, watching videos or similar will be asked to stop and marked tardy or absent for that day with results per the following.



- After missing the rough equivalent of 10% of regular class meetings, the student's grade and ability to complete the course will be negatively impacted. A medical excuse or family emergency will be considered "excused". We understand that this may happen which is why we allow **3 absences** without the final grade being affected. For every absence beyond 3, excused or unexcused\*, students receive a deduction of 1/3 of a letter grade for the course (i.e., a B+ to a B). Students who have a total of 7 or more absences (example: 2 excused + 5 more) will thus receive a failing grade for the course.

\*For extenuating circumstances, please make an appt. to speak with me. I consider myself a reasonable person (not a monster) and we can hopefully make a plan for you to finish the course successfully.

- Being absent on a critique day (think of it as a due date or an exam) is strongly discouraged and your work will be marked down for being considered 'late'. You will also have no credit for class participation in that crit. (Make-up for this was noted above).
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- **Tardies** accumulate and become equivalent to an absence. 3 tardies, early departures, and returning late from breaks = 1 absence. With extended time, a tardy or leaving without the instructor's approval or taking an unapproved very long break will result in an absence.
- After a first warning, students who persist in the following disruptive activities: sleeping, texting, online browsing etc. for purposes other than class research, will result in a tardy for that class session.

### **Studio Access & Conduct (will be updated for Fall 2021)**

In the event that Roski facilities and the studio become available at some point in the semester and our hybrid phase ("Phase 3") goes into action, I will be sure to let you all know the how's and rules of access. As of week 1, there is no access except to pick-up and drop-off equipment with advanced appointment.

### **Additional regulations in this time of remote teaching:**

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: "Faculty members may include additional classroom and assignment policies, as articulated in their syllabus". Under the authority of this section's general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another's work as one's own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Zoom recordings, PowerPoints, PDFs or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

#### **Please see SCampus for University Student Conduct Code:**

##### *Section 11 – Behavior Violating University Standards and Appropriate Sanctions*

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, [...] and the obligations both to protect one's own academic work from misuse by others [...]. All students are expected to understand and abide by these principles.

**11.12 B.** Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

## **Course Schedule: A Weekly Breakdown**

Specific dates are subject to change. Some class days will begin with a brief showing of slides, even if not noted. The slides are meant to visually demonstrate, inspire, and help place what we are doing into a larger art context. Although not all noted below, short readings may be assigned with due dates for class discussion. Dates for student presentations on contemporary painters are still TBD and dependent on class size.

**Week 1 Wed, 1/20:** Introductions. Review syllabus, art supplies, Blackboard and Google Drive folder. Look at Fall 2020 student examples. Discuss drawing and viewfinders.

In-Class Assignment: Prepare supplies for 1<sup>st</sup> exercise/project. Items to use from the Kit: 11x14 canvas board, colors: ultramarine blue, titanium white and burnt sienna (*or orange*), liquid mediums, palette, palette knife, ¼" – ½" brush (the DB filbert #8 or #12), squirt bottles. Not in kit: Container for water, pencil, scissors or blade, ruler or straight edge, painter's tape if you have it.

Intro to painting mediums and tools, demo for how to mix and apply paint, clean brushes, health/safety factors. 1. Fill squirt bottles. 2. Mark off canvas board. 3. If time- Mix paint and begin **Exercises Part I**-- Grid of scales for a chromatic black/grey, cool/warm limited palette.

**Homework (HW) due M, 1/25: 1)** Read: 1. *Knowing Painting Materials*. 2. *On Value and Light Logic*. 3. *Painting at Home- Space, Safety, Health*. 4. *Wk1 Exercise Chromatic Black and Light Logic*-- all on Blackboard under "Content". **2)** Finish the grid- Part I of Wk1 exercise. (Link to demo video on Blackboard).

**Week 2 1/25:** Discuss handouts. • Slides for 1st exercises & Painting #1: On topics of Value, Temperature, Monochrome, Chromatic Black, Limited Palette, Drawing-- "Sighting" and seeing the Picture-Plane. • Demo and in-class project: Exercises Part II-- Two rendered spheres, in optical and actual greys. • Discuss digital documentation of your work for critiques and "turning in" via shared Google Drive. If time, plan still-life.

**For Wednesday:** 1. Finish exercises if not already done; photograph and upload by 9am. 2. Plan still-life and have it set up for work on Wed. with a light source (explained during Powerpoint). Bring sketchbook.

**1/27:** Exercises DUE, mini-critique on exercises (share problem-solving). • Project: Painting #1: Chromatic Black, Limited Palette, Warm/Cool Full-Value painting on 11x14" canvas, of your still-life. 1<sup>st</sup>: Thumbnail sketches on newsprint to find a composition. 2<sup>nd</sup>: Begin on canvas. • Demo on working from observation, and drawing what you see-- review of fundamental drawing techniques (sighting, etc.), and how to "start": sketching in paint → blocking in → alla prima, wet-in-wet painting. (Link to demo video on Blackboard).

**HW:** Work on painting #1- Keep progressing from background to foreground, finishing the larger areas first including any cast shadows; be mindful of edge control- working wet into wet. I recommend painting "with me"-- Play my demo video while you paint. & Read the 3 short handouts on *Perspective* and *Picture-Plane* and *Documenting 2D Art for Class* (link to demo video on using Photoshop is on Blackboard).

**Week 3 2/1:** Continue painting #1

**2/3:** Continue painting #1. • Slides: Color theory and still-life (*or interior scene*) as content- Assign Painting #2: Full Palette / Complementary Color Paintings. • Demo: color mixing (matching what we see, from paint chips). • If time, brainstorm/prep for #2.

**HW:** 1) Upload painting for critique. 2) Read handout on *Color Vocabulary*. 3) Prep for and begin painting #2 (on 16x20" canvas)—Choose items/scene and arrange w/light source. Draw- use sketchbook/newsprint to work out composition options, then begin “blocking in” on canvas-- map out composition/drawing in one color with thinned out “lean” paint\*, then proceed to local colors- still thinly blocking in. (\*If you really want to draw on canvas first, use the brown/sanguine conte). I can be available for office hours if you want to receive feedback before going forward with a composition.

**Week 4 2/8:** #1 DUE, critique. • **Painting #2** from your set up, with direct and indirect painting techniques. See how light on objects changes hue, value and intensity of colors; a practical application of color theory.

**2/10:** Continue painting #2; keep progressing general-to-specific, back to front. Plan accordingly to complete underpainting in area you will “glaze” or “scumble” so it’s dry in time. • Demo on glazing and scumbling.

**HW for Wednesday:** Work on #2. & Read *Indirect Painting* and Handout: *Painting Technique Terms*.

**Week 5 2/15:** NO CLASS- President’s Day

**2/17:** Discuss texts. • Continue #2. • Slides and PDF to Assign **#3 Landscape painting** (in a broad sense).

**HW:** Work on #2. & Begin thinking about #3-- brainstorm/ sketch/ scout. Be prepared to discuss ideas on Monday; it’s helpful to have preliminary sketches and any reference images to share.  
(You’ll need a new canvas/surface for Wed 2/24 or shortly after.)

**Week 6 2/22:** Class discussion on everyone’s landscape ideas. • Continue on #2. • Demo as necessary.

**2/24:** #2 DUE, critique.

**HW:** Begin work on #3, & Read short text (on Blackboard), to discuss on Monday.

**Week 7 3/1:** Discuss reading. • Work on #3 • Demo as necessary.

**3/3:** Continue #3. • **HW:** Work on #3

**Week 8 3/8:** Continue #3. *1<sup>st</sup> student presentation?*

**3/10:** Continue #3. • Slides to Assign **#4 & #5 Portrait/Figure painting** (Specifics TBD. As of now, the assignment is for 2 paintings, one being on the 12x16 canvas board in the kit and other is your choice.\*\*\*)

**HW:** Finish #3. Bring newsprint/conté or pencil and sketchbook/paper to draw on Monday.  
(Have new canvas/surface for one of the paintings by Monday 3/22; still TBD).

**Week 9 3/15:** #3 DUE, critique • Demo/ draw along for proportions of the head, etc. If time, sketch self-portrait.

**3/17:** Begin **Painting #4**. (As of now, on 12x16, from shared image, figure-related)

**HW:** Work on #4 and plan for #5 (self-portrait, with options)

**Week 10 (MAY HAVE LIVE FIGURE MODELS FOR 2-3 DAYS AROUND THESE WEEKS)**

**3/22:** Finish #4. Begin #5, self-portrait

**3/24:** Work on #5. **HW:** Work on #5

**Week 11 3/29:** Continue #5 • Assign FINAL #6, w/ corresponding artist statement.

**3/31:** Continue #5

**HW:** Work on #5; & Begin thinking for Final. Bring ideas/ proposal for discussion next week (preliminary sketches and any reference images).

**Week 12 4/5:** Class discussion on everyone's ideas for the final. Time to work on #6 prep and/or #5  
(\*\*\*If plans change for #4/#5, critique could get moved up to this day)

**4/7:** NO CLASS- Wellness Day

**HW:** Finish/upload for critique; & Work on final. **Get new canvas/surface for Final**

**Week 13 4/12:** #4 & #5 DUE, critique. • Work on final

**4/14:** Work on final **HW:** Work on final

**Week 14 4/19:** Work on final

**4/21:** Work on final **HW:** Work on final and begin artist statement. *Send me draft if you want feedback*

**Week 15 4/26:** Work on final

**4/28:** Work on final

**FINAL EXAM-CRITIQUE DATE:** Friday, May 7, 8-10 a.m.\* [Poll to expand 2-hr. time slot; if we can't, we'll have to upload earlier and begin reviewing online, with comments, etc.\)](#) (\*Possible date/time switch per other M/W times we overlap with: [Mon 5/10, 11am-1pm](#); [Wed 5/5, 11am-1pm](#).)

## Statement on Academic Conduct and Support Systems

### Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

**MY ADDITIONAL NOTES:** 1) In the Art classes, plagiarism would not only mean turning in someone else's work as if it were your own, but includes self-plagiarism. In 11.16 it is stated that "Using any portion of an essay, term paper, project or other assignment more than once, without permission of the



instructor(s) [is a violation].” You cannot turn in older work for our class’ assignments nor “double dip” (i.e., turn in a project that you are turning in for another class as well).

“Plagiarism” is a funny word for painters because of course we will and should be influenced by existing works, and there was an entire art movement of “Appropriation”. In fact there are famous quotes regarding this:

- 1) Steve Jobs said “It comes down to trying to expose yourself to the best things humans have done and then try to bring those things in to what you are doing. Because of the saying that ‘Good artists copy, great artists steal’, we have been shameless about stealing great ideas.” In this, he quotes Picasso!
- 2) Jim Jarmusch, Indie filmmaker: “Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, streets, signs, trees, clouds, bodies of water, light and shadows. Select only things to steal, from that- speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery – celebrate it, if you feel like it. In any case, always remember what Jean-Luc Godard said, “It’s not where you take things from – it’s where you take things to.”

### **Support Systems:**

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline* - 1 (800) 273-8255 – 24/7 on call  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-9355(WELL), press “0” after hours – 24/7 on call  
[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)* - (213) 740-5086 | Title IX – (213) 821-8298  
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment* - (213) 740-5086 or (213) 821-8298  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs* - (213) 740-0776  
[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention* - (213) 821-4710  
[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC* - (213) 740-2101

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC*: (213) 740-4321, *HSC*: (323) 442-1000 – 24/7 on call

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC*: (213) 740-6000, *HSC*: (323) 442-120 – 24/7 on call

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

**My note:** If you have a health condition that will affect your performance in this class, please let me know. If you have an accommodation letter from Disability Services & Programs (DSP), please send that to me at the start of the semester. This information will be kept confidential.

### **Roski admissions information**

For information and an application to become a Roski **minor**, please visit

<https://roski.usc.edu/admissions/admission-minors> To become a Roski **major**, please visit

<https://roski.usc.edu/admissions/undergraduate-admission> Please contact the art advisors in Watt 104, at 213-740-6260 with any questions. Applications are due October 1<sup>st</sup> and March 1<sup>st</sup> every year.