

Syllabus: Painting 320,

Second Semester PTG Fall-- 2021

Day/Time: T-Th 6:00- 8:40pm PST.

(Location: Harris Hall 203) physical location.

Instructor: Bob Alderette,

Office Hours, Please make appointment/On-line. (Harris Hall 204)



COURSE DESCRIPTION:

A continuation of the painting practices, mediums/methods and theoretical knowledge introduced in Painting 120. Continue to make paintings that expand your existing knowledge, experience and praxis levels with Oils and Acrylics. Further develop your painting imagery with emphasis on Methods, Processes, Research and Critical Thinking.

Inclusive Content Description: The course includes using and critically discussing the practical and theoretical applications of color; light; spatiality, surface, forms and abstraction, etc. Students will also gain valuable experience from research and study of historical and contemporary paintings/painters. Projects explore medium based content as well as timely and contemporary topics. Students should expect to work on assigned projects, and independent self-directed projects (later in the semester).

All projects will use acrylics and oils; each with their unique visual results. The course includes in-studio painting; continued practice using canvas and other painting surfaces. Student's should expect directed projects; painting studies; research; class-presentations; writing an artist statement, in-addition to formal and informal class critiques each session. Lectures, demonstrations and class discussions/critiques are all components of the course, throughout the semester.

COURSE OBJECTIVES and EMPHASIS:

Painting 320 is an important transitional course between first semester painting and the Advanced courses. With the main objectives being:

1. To develop, during each session, a consistent learning environment and studio practice.
2. Practice, using the Materials and Methods of painting while merging them with your concepts/ideas. What is the relation between materials, means and concepts?
3. Thinking critically in peer discussion. Openly look at your ideas; have they become visually translated in paint and image? Or, have new "concepts/ideas or versions evolved? What do you see? What do your peers see?
4. Throughout the semester, engage and participate in Research. Apply it to your painting's, and critically to work made by peers. You maybe contemporary, yet Painting is Ancient. Research is based in visual imagery and in text written about Painting is absolutely necessary. Find out where your painting concepts are found in Art History, as in your life.

Emphasis will be placed on the course objectives with the requirement of:

- 1) Painting 1-2 paintings per project. Studies may be asked for; they will be part of each evaluation.
- 2) Necessary research: Readings about individual artists if requested, on-line research and discussion of your actual studies for paintings. The Art Library is a must!
- 3) Discussion of your ideas and research concepts with peers and instructor ***before each painting.***
- 4) Working and painting in studio, attending all sessions of class. *In-Studio participation, see evaluation.*
- 5) Each project will have a critical discussion component at the *beginning of each project, discussing your intentions.*
- 6) Presentation of your ideas and work *while in-progress*, for open discussion and critique.

IMPORTANT PLEASE READ:

- ALL CLASSES WILL BE OFFICIALLY RECORDED via Zoom FOR STUDENTS OUTSIDE OF TIME ZONE.
- NO STUDENT IS ALLOWED TO RECORD AT ANY TIME.
- NO STUDENT IS ALLOWED TO DISSEMINATE RECORDINGS OF THE CLASS.
- NO STUDENT IS ALLOWED TO DISSEMINATE CLASS NOTES FOR COMMERCIAL PURPOSES.

Per explicit USC policy (<https://policy.usc.edu/scampus-part-c/>):

- **Notes or recordings** made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other usual non-commercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated or in any way displayed for use in relationship to the class, whether obtained in class, via email or otherwise on the internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code and may subject an individual or entity to university discipline and/or legal proceedings.
- 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, PowerPoints or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.**

. Attendance NEW// for a 4-unit undergraduate class that meets 2X per week

Participation and attendance policy for ZOOM / COVID situation:

Participation: 15%

All students are expected to engage deeply in class discussion. *Student must complete the viewings of films/art and required readings **before** the seminar meeting in order to participate in discussion.*

Due to COVID restrictions class will take place over Zoom. Individual and small group meetings will only be planned for face-to-face interaction if the legal (state, city, county) situation allows.

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, **on time, prepared, and engaged**. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equals one absence, with consequences as above.

*****You must email Prof. Bob Alderette ahead of the beginning of the semester if you have any issues attending every class synchronously and using your computer video camera to be**

visible during class. If you have an issue only for one or two classes, make arrangements before the class begins.***

In-class etiquette:

MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television, or similar will be asked to leave Zoom and marked absent for that day with results per the above.

This is a studio-based class and therefore attendance is extremely important. We will begin promptly every session. Absences are not acceptable unless you have a written explanation as to why you must miss class. Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. If you are unable to attend, it is your responsibility to notify the instructor via email.

After missing the rough equivalent of 10% of regular class meetings (3+classes) the student's grade and ability to complete the course maybe negatively impacted.

- For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 2 = the lowering of the final course grade by one-half grade. 7 absences constitute an automatic failing grade.
- Being absent on a critique day (think of it as a due date for a paper, or an exam) is strongly discouraged and your work will be marked down for being considered 'late' with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. You will also have no credit for class participation in that crit. Crit's cannot be "re-created" upon your return since they are based on the entire class, in that setting, having a discussion. The final project will not be accepted late.
- It is always the student's responsibility to seek means to make-up studio work missed/not completed.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- Tardiness can accumulate and become equivalent to an absence. 3-tardies, early departures, and returning late from breaks = 1 absence.
- Attendance will be taken at the beginning of each class. Any student not in class after the first 10 minutes is considered tardy.
- **After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, may result in a tardy for that class session.**
- Students will be considered absent or tardy if they leave before the class has ended or taking breaks that last longer than 20 min.

Evaluation/Grading

All paintings must be saved and turned in for review and grading (at end of semester). Grades

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

•Attitude refers to participation with your own work, level of involvement, preparedness, respect for the work of others, and the studio (You are expected to clean up after yourself/work area.)

- Participating in class means engaging in discussions and critiques through feedback, questions, comments, etc. The “studio” is a *social work-space*, where *respect* for others work and their time and creative effort is encouraged.
- Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in Work-in Progress crits and in project grade.
- Paintings will be graded on the Projects Objectives [goals]; quality of the work based on earlier discussions about intentions and practice; critical goals regarding use of materials; portrayal or accurate observation (when appropriate), effort demonstrated (the craft of painting takes time and practice). Also, important is thinking critically, problem solving to learn; creativity; professional presentation/timeliness); research and a consideration of each
- Projects use of Form and Content. Form & Content: Form refers to the nature/type/kind of painting, as well as, technical quality and handling of materials. Content refers to conceptual issues the painting may infer, originality and consideration of the image and its overall appropriateness to the assignment.
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- Final grades are also based on overall growth, development of your shared painting knowledge, and level of commitment towards your work in general.

Grading breakdown; The final grade is based on:

45% Classwork (in-studio painting) including all Projects;

40% Homework (includes painting/sketches/studies and final project)

15% Class participation (includes all discussions, critiques and student presentations)

- **A full breakdown with specific percentage points is on the Blackboard Grade Center.** Grades for each project will be posted on Blackboard after the critique. A midterm grade will be determined by the “weighted total” on Blackboard, but if you have any questions at any time, please come see me.
- Classwork and sketches/studies will be turned in as requested during the semester for grading.
- See day-by-day Course Outline for dates (**subject to change based on class development**).

Please do not submit “old work, the work of others, electronic imagery or plagiarized You-tube imagery as your work. It is serious act with serious consequences, so please trust your own effort and intelligence by submitting your paintings/work from current semester.

PLEASE READ

A≡ Performance of the student and their paintings, has been at *the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual initiative.*

B≡ Performance of the student, and their paintings, has been at *a high level* showing consistent and *effective achievement* in meeting course requirement.

C≡ Performance of the student, and their paintings, has been at an adequate level, meeting the basic requirements of the course.

D≡ Performance of the student, and their paintings, has been at less than adequate, meeting only the minimum course requirement.

F≡ Performance of the student, and their paintings, has been such that minimal course requirements have not been met/performed/submitted.

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”

<https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

Painting 320 *Class schedule of Projects, Critiques and Homework.* Since this course is on-line only, some projects may be listed as, To Be Determined. Time, student work, mediums and other factors may change the duration and number of projects given.

Week 1.

T-1/19

Introduction; Syllabus; Materials and supplies; Zoom Meetings; ART Ethics; Showing work in Crits and In-Progress Crits. Office Hours. Discuss Photography and slides. Presentations and Readings by class. Please be prepared to show/comment on 3-4 paintings completed in last class.

Th-1/21

Painting #1; "PAINTING OPPOSITES with EQUINIMITY: 6-METHODS"

Slides/ Demo and assign.

Supplies: Mediums; Acrylic or Oil paint on Stretched canvas or Canvas Board. (13 days). **Homework:** Work on Project. Due Tuesday FEB. 2 at 2:00pm

Week 2.

T-1/26

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class. PLEASE NOTE: All studies/sketches and in progress paintings for presentation to class must be in either Power point or Keynote.

This applies all Semester.

Th-1/28

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class.

Homework: Complete Proj. #1.

Week 3.

T-2/2

Critique Painting #1, at 3:00 pm: Please present all studies and slides of painting in progress as well as the completed work. **PPT or Keynote only.**

Homework: Ideas about Project #2 (Brief comments on Proj.#2 after Crit.)

Th-2/4

Introduction, Lecture and Slides for PROJECT #2: "MOLECULES, CHEMISTRY AND OTHER PERSONAL TRACES".

Supplies: Acrylic Gloss Medium, Acrylic Gel Medium and Acrylic paints.

Homework: Begin studies and drawings for Project #2. (15-days to paint.)

Week 4.

T-2/9

In Progress Crit: Discuss and show studies/drawings, ideas and painting thus far. Paint in class.

Th-2/11

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class. (15-days to paint)

Week 5.

- T-2/16 **In Progress informal Crit:** Discuss studies/drawings, ideas and painting thus far. Paint in class.
ASSIGN PRESENTATION OF 3-PAINTERS; 5 to 8 slides with insight and commentary on each artist. Discuss their relevance, impact and relation to contemporary art and culture. Presentation will be on March 16th at 3:00 pm.
- Th-2/18 **Critique Painting #2, at 3:00 pm:** Please present all studies and slides of painting in progress as well as the completed work.
HOMEWORK: Proj. #3

Week 6.

- T-2/23 **Introduction, Lecture and Slides for PROJECT #3: "SOCIAL CONTACT, SITE, TIME, CONDITIONS AND EVENT; EXPERIENCE VERSUS PERCEPTION".**
HOMEWORK: Proj. #3. (15-days painting)
- Th-2/25 **In Progress informal Crit:** Discuss studies/drawings, ideas and painting thus far. Paint in class.

Week 7.

- T-3/2 **In Progress informal Crit:** Discuss studies/drawings, ideas and painting thus far. Paint in class.
- Th-3/4 **In Progress informal Crit:** Discuss studies/drawings, ideas and painting thus far. Paint in class.
HOMEWORK: Painting #3 (15-days painting)

Week 8.

- T-3/9 **Critique Painting #3, at 3:00 pm:** Please present all studies and slides of painting in progress as well as the completed work.
HOMEWORK: Proj #4
- Th-3/11 **Class reading, relevant to remainder of semester.**
HOMEWORK:

Week 9.

T-3/16

Presentation of 3-Painters; Slides with overview of their work, concepts and impact on painting (and you as a viewer). 15 to 20 slides with insight and commentary on each artist. *Assigned Feb. 16th.*

Th-3/18

Introduction, Lecture and Slides for PROJECT #4: "RESEARCH: PAINTINGS ARE RARELY ABOUT PAINTING; SIGNS AND METAPHORS". (The Diptych)
Supplies: Paint, canvas or wood panel, etc.
Homework: Proj. #4

Week 10.

T-3/23

WELLNES DAY! Homework: Proj. #4

Th-3/25

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far.
Paint in class.
Homework: Proj. #4

Week 11.

T-3/30

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far.
Paint in class.
Homework: Proj. #4

Th-4/1

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far.
Paint in class.
Homework: Proj. #4

Week 12.

T-4/6

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far.
Paint in class.
Homework: Proj. #4

Th-4/8

Critique Paintings #4, at 3:00 pm: Please present all studies and slides of painting in progress as well as the completed work.
Homework: Proj. #5

Week. 13

T-4/13

Readings: Each artist provides a text to read. We all share in the reading. The text must be long enough for at least 4 peers to read aloud (at least 5-8 paragraphs). We will discuss the "text" after each reading.

Th-4/15

Assign the Final Two Paintings. These will be critiqued on Final Exam day.

Week. 14

Th-4/20

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class.

Homework: Proj. #FINAL DPAINTINGS

Th-4/22

WELLNES DAY!

Homework: Proj. #FINAL DPAINTINGS

Week. 15

Th-4/27

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class.

Homework: Proj. #FINAL DPAINTINGS

Th-4/29

In Progress informal Crit: Discuss studies/drawings, ideas and painting thus far. Paint in class.

Homework: Proj. #FINAL DPAINTINGS

Finals Week.

Tuesday May-11th.

2-4 pm. Final Critique