



ART 120: Painting 1

Units: 4

Section: 33880R

Spring 2024: T/Th 3:00 - 5:40 pm

Location: Har 203

Instructor: Danie Cansino

Office Hours: By appointment, before or after class and by Zoom

Contact Info cansino@usc.edu

Course Description

The student will explore various painting techniques, along with methods that will aid in the process for creating their own work. This painting course emphasizes perception, composition, and accurate representation. Students paint primarily from observation, but also in combination with photographic sources. Subject matter includes but is not limited to still life, portraits, and landscapes. Students will use oil paint, or may use another medium discussed with me prior to the purchase of materials.

Course Objectives

Students will develop skills of painting through the training of the eye, namely observation. In completing each project, the student will understand value, color, and composition. This will improve essential observational painting skills, and in addition, strengthen perceptions of scale and proportion. Students will also further their understanding of the use of color, value, and intensity.

By the conclusion of this course you should be able to convey the illusion of three-dimensional reality onto a two-dimensional surface. This goal will be achieved by learning and executing concepts and techniques in preparing, and utilizing a toned ground (imprimatura), and using the technique of underpainting. You should also understand painting the effects of light and shadow, utilizing a full range of values. You will also be able to set up an organized color palette. Last, you will hopefully become more familiar with contemporary and historical practices and approaches towards painting, with an emphasis on realist style, as resource and inspiration for other works.

Course Requirements

- Production of a body of work that demonstrates visual solutions to class and homework assignments, completed on time and properly presented.
- Presentation of a midterm and final portfolio for evaluation, including all in-class work and homework projects.

- local Museum visit with receipt of entry, along with 1-2 page reflection paper.

*handout for reflection paper will be distributed in class.

Readings/Reference books:

(Optional, but will definitely help!)

Hampton, Michael. Figure Drawing: Design and Invention. United States: M. Hampton, 2013

Jennings, Simon. The New Artists Manual: the Complete Guide to Painting and Drawing Materials and Techniques. San Francisco: Chronicle Books, 2006.

Montague, John. Basic Perspective Drawing: a Visual Approach. Hoboken, NJ: John Wiley & Sons, 2010

STUDENT RESPONSIBILITIES

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.

Deadlines: Due dates for each assignment are listed on the syllabus. These dates are given to you well in advance so that you can plan your schedule accordingly.

Late Papers: Deadlines for papers are noted on the syllabus. Late papers may cause a deduction in grade, to be determined by time of submission and individual case. In the event that you are sick or experience some other serious emergency, I will require that you turn in the ‘working’ copy of your paper as soon as reasonably possible.

Academic Honesty: If you are unfamiliar with the policy, please refer to the student handbook. Issues of plagiarism will be dealt with accordingly.

Class Etiquette: Please be courteous to others, keep devices on silent por favor.

Sketchbook: Use your sketchbook for any and all types of drawings (observational studies, from imagination...), experiment with materials, record thoughts, observations, questions in class, 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.

Group critique: In critiques, students and instructor discuss the merits and weakness of each drawing, 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. Given the inherent vulnerability in making and sharing artwork, it is my goal to create and facilitate a safe space for students to discuss and share insights with each other. That said, hostile, insensitive, remarks towards one another will not be tolerated.

Evaluation

- The quality of the work submitted will be the most important criterion. This includes presentation of ideas, attention to detail, level of craftsmanship, and overall presentation.
- Commitment to the work and the creative process as exhibited by research, materials located and processes completed outside of class. The level of experimentation and risk taking demonstrated by this commitment.
- Participation in class discussion, group critiques and presentation of preliminary sketches.
- Understanding of terms and issues relating to the specific project.
- Mid-term and Final critiques grades.

Pass/No Pass Option: Students are able to choose a P/NP grading option.

Grading Breakdown

A 4.0 or 94 – 100%

A- 3.75 or 90 – 93 %

Student performs in an outstanding way. Student exhibits excellent achievement in all work. Student exceeds the criteria and challenges him/herself to seek fresh solutions to problems. Student exhibits commitment to expanding ideas, vocabulary and performance.

B+ 3.5 or 87 – 89 %

B 3.0 or 84 – 86%

B- 2.75 or 80 – 83 %

Student performs beyond the requirement of the assignments. Student exhibits above average progress. Student meets and exceeds the criteria. Student exhibits above average interest in expanding ideas, vocabulary and performance.

C+ 2.5 or 77 – 79%

C 2.0 or 74 – 76%

C- 1.75 or 70 – 73%

Criteria of assignment are met, and all requirements are fulfilled. Student exhibits average progress and improvement. Student spends the minimum time and effort on the assignments. Student exhibits moderate interest in expanding ideas, vocabulary and performance.

D+ 1.5 or 67 – 69%

D 1.0 or 64 – 66%

D- 0.75 or 60 – 63%

Student performance is uneven, and requirements are partially fulfilled. Student exhibits minimal output and improvement in work. Student does not meet the criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.

F 0 or 59%

Student fails to meet a minimum of performance levels. Student does not exhibit achievement or progress in any assignment. Student work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement is inadequate

Grading Distribution

Exercises, Homework and Projects 60%

Participation 10%

Critiques 15% (Midterm) 15% (Final)

You are encouraged to meet with your instructor(s) at any time if you have questions or concerns about your performance in the class.

Attendance

This being a studio course, *attendance is mandatory*. Any more than two absences will result in a lowered grade. If you have to miss a class, it is your responsibility to get the notes from Blackboard and/or contact your instructor(s) or a classmate for homework assignments and missed information.

You are permitted two absences without damage to your grade. 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.

**Please note, attendance on all critique days is especially important! Whether you have presented already or not, any unexcused absence on a critique day will immediately lower your grade an entire letter.*

In addition, habitual tardiness is not acceptable. Coming late (more than 10 minutes) to class, taking more than a 20-minute break and leaving class early all constitute a "tardy". Three tardies equals one absence, with consequences as above. Lastly, coming to class unprepared (without materials and/or assignments or having not done the readings) is not acceptable, and will be noted and reflected in your grade.

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, Maintenance & Classroom Conduct

This studio is used by several classes, so you must thoroughly clean your work area at the end of each class session. No material, drawings or trash may be left. No open beverage containers. When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, or use only one earbud. Time in the studio is not used for phone calls,

texting, or web/social.

- Studio Access Policy: Students will be given a temporary code to use for the first three weeks of class while students fill out and return the appropriate studio access form. Students must fill out and turn in the mandatory access form in order to have studio access past the third week of the semester. **ACCESS CODE: 452603**

Additional regulations:

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.

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.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*

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) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp*

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

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu*

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support*

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776
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 Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/sssa*

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*

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, 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*

Non-emergency assistance or information.

TENTATIVE SCHEDULE (Subject to change)

WEEK 1, Class One: Tuesday, January 14

Introduction to class, instructor and students. Review Class Syllabus, requirements and goals.
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Homework: Get supplies and materials

WEEK 1, Class Two: Thursday, January 16

Materials and supplies review.

Palette setup- black/white monochromatic strain.

1st painting - in class, sphere.

Homework: finish painting

WEEK 2, Class One: Tuesday, January 21

Go over first paintings, set up second painting: monochromatic shapes.

Homework: single item still life at home - monochrome

WEEK 2, Class Two: Thursday, January 23

Single item still life due

Continue monochromatic painting in class

Homework: bring all materials Tuesday!

WEEK 3, Class One: Tuesday, January 28

Intro to full color palette
gradation assignment- tone and tint

Homework:

Finish gradation

Bring in item for still life

WEEK 3, Class Two: Thursday, January 30

Color relationships

Begin still life

Homework: color relationships cont.

WEEK 4, Class One: Tuesday, February 4

Continue still life

Perspective lesson

Homework: photograph for landscape painting

WEEK 4, Class Two: Thursday, February 6

NO CLASS

begin landscape thumbnails

Homework: work on landscape thumbnails

Week 5, Class One: Tuesday, February 11

Still life due

Begin landscape paintings

Homework: continue landscape

Week 5, Class Two: Thursday, February 13

Continue landscape

Week 6, Class One: Tuesday, February 18

Continue landscape

Week 6, Class Two: Thursday, February 20

Landscape painting due

intro into flesh tones

Intro into portrait (chromatic relationships)

Homework: flesh spheres

Week 7, Class One: Tuesday, February 25

Flesh spheres due
portrait demo
Photo for portrait

FIELD TRIP: ROSKI TALK WITH PATRICK MARTINEZ 7PM AT MATEO

Homework: portrait thumbnails

Week 7, Class Two: Thursday, February 27

Begin Portrait

Homework: Cont

Week 8, Class One: Tuesday, March 4

Continue portrait

Homework: Cont

Week 8, Class Two: Thursday, March 6

Continue Portrait

Week 9, Class One: Tuesday, March 11

Continue Portrait

Week 9, Class Two: Thursday, March 13

Portrait due
MIDTERM CRITIQUE- LANDSCAPE AND PORTRAIT PAINTINGS

**HOMEWORK: MUSEUM/ GALLERY VISIT
THUMBNAILS FOR NARRATIVE PAINTING**

Week 10, March 16-23 SPRING BREAK

Week 11, Class One: Tuesday, March 25

Begin narrative painting

Week 11, Class Two: Thursday, March 27

Continue narrative painting

Week 12, Class One: Tuesday, April 1

Continue narrative painting

Week 12, Class Two: Thursday, April 3

Continue narrative painting

Week 13, Day One Tuesday, April 8

Continue narrative painting

Week 13, Class Two: Thursday, April 10

Narrative painting due

Intro to final painting

Homework: Thumbnails

Week 14, Class One: Tuesday, April 15

Begin final painting

Week 14, Class Two: Thursday, April 17

Cont. final painting

Week 15, Class one: Tuesday, April 22

Cont. final painting

Week 15, Class two: Thursday, April 24

Cont. Final painting

Week 16, Class one: Tuesday, April 29

Continue Final painting

Week 16, Class two: Thursday, May 1

EVALUATIONS

LAST DAY OF CLASS, CONT. FINAL PAINTING

Final Critiques: Please reference your class schedule for final critique date.

TUESDAY MAY 13TH 2-4PM

FINAL CRITIQUE NARRATIVE AND FINAL PAINTING

MUSEUM/GALLERY VISIT REFLECTION PAPER DUE

Materials list

9x12in canvas paper pad

2- 9x12 canvas panel

2-16x20in and

2- 18x24in surfaces for painting (canvas, wood, alt materials)

8x11.5 or 9x12 sketchbook, writing materials

This is a suggested list for those using oil paints. All these colors can be substituted for acrylic.

1. Premalba White or Titanium (or Zinc, or Titanium/Zinc mix) White (you probably will want a larger tube of this) Premalba White is a great product that is fairly cheap with great consistency.
2. Cadmium Yellow -or Lemon Yellow
3. India Yellow
4. Prussian or Cobalt Blue
5. French Ultramarine (large tube)

6. Alizarin Crimson
7. Cadmium Red light
8. Burnt Umber (large tube)
9. Burnt sienna

Optional

- Flake White
- Flesh
- Cerulean Blue
- Permanent Rose
- Yellow Ochre
- Cobalt Violet
- Permanent Green Light
- Phthalo Green -or Viridian
- Ivory Black or Permalba Black

Oil Mediums:

Chelsea Classical Studio Lavender Spike oil line:

1. Lean medium
2. Fat medium

- Or -

GAMBLIN solvent free fluid

Dryers:

(these mediums will speed dry work, usually 24hours or so)

- Gamblin solvent free gel

Cleaner: Chelsea's classical studio citrus essence cleaner

or

gamsol - NO TURPENTINE

REQUIRED: SMALL ROUND BRUSHES ((round hairs that come to a tip--for a variety of decorative strokes, details, lines--probably the brushes you will use most)—0, 1, 2, AND 3

Also basics:

1. #4 or #6 Bright
2. #4 and #6 Round
3. #2 or #4 Filbert

You may want to purchase bigger brushes to cover more area early on, like #8,10,12. You'd won't use them as often, but I think everyone should have them.

PAPER TOWELS OR RAGS (I like blue shop towels)

GLOVES OR INVISIGLOVE (Barrier cream)

VARIOUS PALETTE KNIVES

GLASS OR WOODEN PALETTE (I prefer glass)

GLASS JARS FOR MEDIUMS