San José State University  
Department of Art & Art History  
ART 164A, Intermediate Painting, Section 01  
FALL 2015

Course and Contact Information

Instructor: Lordy Rodriguez
Office Location: Art Building 116, Room Art 311
Telephone: 408-924-4408
Email: Lordy.rodriguez@sjsu.edu
Office Hours: Wednesday 3:00-5:00PM, or by appointment
Class Days/Time: M/W 12:00-2:50PM
Classroom: Art Building 116, Room 310
Prerequisites: ART 61 (or equivalent)

Course Description

This class will focus on the characteristics that make up a painting. Form and content are the two major subjects in painting that we will be exploring in this class. What is form? What makes for good content in a painting? This is not a class to answer those questions, but rather this will be a forum in which to explore various sides of those concepts. How we think and how we observe are individual to ourselves and that makes art a very individual experience. So that is where we will start in this class. Before we get into some of the more complex issues in painting, we will explore your physical, mental, and emotional relationship to how you paint and why.

The one thing that we will concentrate on all semester is clear visual thinking. I will be looking to see whether your paintings act as a whole, whether it is an effective piece of visual communication, whether it is coherent and has an inner logic and integrity, whether all its parts contribute to the entire structure – that is to say, a good, strong, readable painting. It is important to see that you incorporate personal research into your pieces.

The reason why this class is broken up in two parts is because I see art as two separate categories. There's craft and then there's art. Craft is the understanding and execution of technique. This is like learning a new language and craft is merely the memorization and understanding of words and grammatical structure. This is where the tools of art are produced. Art is the thoughtful use of craft where the driving force of the painting is the concept and not the technique. Although, the argument can be made that technique can be the concept in a painting, but that is a debate best served to us while in class. When you took your first painting class, the craft is what you were probably most focused on. In an advanced painting class, the goal orientates towards individual exploration and style. This class falls in between. We will continue to learn new painting techniques through in-class demos and weekly color tests, with larger assignments throughout the semester that will help foster strategies in conceptual thinking in regards to your paintings.
Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. CLO 1: Stretch a canvas
2. CLO 2: Demonstrate more advanced painting techniques and applying them in meaningful ways
3. CLO 3: Formulate justifications for aesthetic decisions
4. CLO 4: Safe Studio practices
5. CLO 5: Identify color relationships and the visual and emotional affects that color have
6. CLO 6: Critique peer as well as professional paintings in a rational manner

Required Texts/Readings

Textbook

Readings will be distributed sporadically throughout the semester and will be available online on the class’s Canvas page which will be given to you on the first day of class.

Library Liaison

Rebecca Kohn  rebecca.kohn@sjsu.edu

Course Requirements and Assignments

The supply list for this class is in the back of this greensheet after the course schedule. This class will have three different working components that will affect your grade. The first are weekly color tests that will culminate in a final color test in the last week of class. The second component are an array of homeworks that are meant to be fast paintings with more emphasis on the written components of the homework assignments. The painting aspect of the homeworks assignments must be executed on the canvas paper pad listed in the supply list at the end of this greensheet. The third and final component are a minimum of 5 paintings. These larger painting assignments must be on a canvas larger than 24” on any side. YOU CANNOT USE THE STANDARD 24” X 36” CANVAS. ATLEAST ONE OF THESE PAINTINGS MUST BE STRETCHED BY YOU.

A few notes regarding new painting studio regulations:
WE WILL NOT BE USING ANY FOOD CONTAINERS FOR STORAGE OF MEDIUM. ONLY UNLABELED GLASS JARS WILL BE ALLOWED.
USE OF TURPENOID, MINERAL SPIRITS, AND TURPENTINE FOR CLEANING OF BRUSHES IS NO LONGER ALLOWED. (please refer to the supply list at the end of this greensheet for alternatives)

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.
**Grading Policy**

Grade Scale:
- A+: 98-100
- A: 94-97
- A-: 90-93
- B+: 87-89
- B: 83-86
- B-: 80-82
- C+: 77-79
- C: 73-76
- C-: 70-72
- D+: 67-69
- D: 63-66
- D-: 60-62
- F: Below 60

**Grade Breakdown:**
- Participation: 30%
- Color Tests: 10%
- Homework Assignments: 20%
- Painting Assignments: 20%
- Final Painting Assignment: 20%

All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.

**Classroom Protocol**

It is expected for students to attend each class period since a lot of this course is based on participation. Absence of any class period is not an excuse for turning in assignments late. Class activities will begin by 12:00pm. Students are expected to participate during discussions and critiques in a cordial manner with the sole purpose of constructive criticisms and not personal attacks. Students in violation of this expectation will be excused from the room.

Students are encouraged to use any technology that will help facilitate the production of projects and assignments. The use of technology outside of the class’s purpose is not allowed. Cell phone use is not allowed and your cell must be placed on silent mode when class is in session.

**University Policies**

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

**Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:
• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  o It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  o In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

• “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

Accommodation to Students’ Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See University Policy S14-7 at http://www.sjsu.edu/senate/docs/S14-7.pdf.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center
SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.
This schedule is subject to change with fair notice. Any changes to this schedule will be noted on Canvas.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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</table>
| 1    | 8/24  | INTRO WEEK : INTRODUCTION TO COURSE AND REVIEW THE SYLLABUS  
|      |       | Assignment:  
|      |       | • The Ugly Painting **Due 8/26**  
|      |       | Readings:  
|      |       | • Umberto Eco, “On Ugliness”  |
| 1    | 8/26  | • Studio Safety tour and quiz  
|      |       | • Review the Ugly Paintings  
|      |       | • Introduction of next assignment  |
| 2    | 8/31  | PAINTING ASSIGNMENT 1: The Introduction Painting  
|      |       | • Color Lecture  
|      |       | • Color Test #1 **Due 9/2**  |
| 2    | 9/2   | PAINTING ASSIGNMENT 1: The Introduction Painting  |
| 3    | 9/7   | **No class**  |
| 3    | 9/9   | PAINTING ASSIGNMENT 1: The Introduction Painting  
|      |       | • Color Test #2 **Due 9/14**  |
| 4    | 9/14  | PAINTING ASSIGNMENT 1: The Introduction Painting **Due 9/16**  |
| 4    | 9/16  | CRITIQUE OF PAINTING ASSIGNMENT 1: The Introduction Painting  |
| 5    | 9/21  | PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait (two paintings)  
|      |       | • Color Test #3 **Due 9/23**  |
| 5    | 9/23  | PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait  |
| 6    | 9/28  | PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait  
|      |       | • Homework#1: The Color Assignment **Due 10/5**  |
| 6    | 9/30  | PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait  |
| 7    | 10/5  | PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait  
<p>|      |       | • Color Test #4 <strong>Due 10/7</strong>  |</p>
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<th>Week</th>
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<th>Topics, Readings, Assignments, Deadlines</th>
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<tr>
<td>7</td>
<td>10/7</td>
<td>PAINTING ASSIGNMENT 2: The Visual Language Self Portrait/ Self Portrait</td>
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<td>8</td>
<td>10/12</td>
<td>Mid-Term Critique</td>
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<td>8</td>
<td>10/14</td>
<td>Mid-Term Critique</td>
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<td>9</td>
<td>10/19</td>
<td>PAINTING ASSIGNMENT 3: Choice of two</td>
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<td>• Color Test #5 Due 10/21</td>
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<td>9</td>
<td>10/21</td>
<td>PAINTING ASSIGNMENT 3: Choice of two</td>
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<td>10/26</td>
<td>PAINTING ASSIGNMENT 3: Choice of two</td>
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<td>• Homework#2: The Text Painting Due 11/2</td>
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<td>10</td>
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<td>PAINTING ASSIGNMENT 3: Choice of two</td>
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<td>• Color Test # 6 Due 11/9</td>
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<td>11</td>
<td>11/4</td>
<td>ATC Presentations. Studio day</td>
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<td>12</td>
<td>11/9</td>
<td>FINAL PAINTING ASSIGNMENT: To be individually assigned</td>
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<td>• Color Test #7 Due 11/16</td>
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<td>12</td>
<td>11/11</td>
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<td>11/16</td>
<td>FINAL PAINTING ASSIGNMENT: To be individually assigned</td>
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<td>• Color Test # 8 Due 11/23</td>
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<td>• Homework#3: Due 11/23</td>
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<tr>
<td>13</td>
<td>11/18</td>
<td>Field Trip to the Asian Art Museum to view the “Looking East: How Japan inspired Monet, Van Gogh, and other Western Artists”</td>
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<td>14</td>
<td>11/23</td>
<td>FINAL PAINTING ASSIGNMENT: To be individually assigned</td>
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<tr>
<td>14</td>
<td>11/25</td>
<td>FINAL PAINTING ASSIGNMENT: To be individually assigned</td>
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<td>• Final Color Test Due 12/7</td>
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<td>15</td>
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<td>FINAL PAINTING ASSIGNMENT: To be individually assigned</td>
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<td>• Appointed Individual Consultations</td>
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<td>15</td>
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<td>16</td>
<td>12/7</td>
<td>Final Critique</td>
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<tr>
<td>16</td>
<td>12/9</td>
<td>Final Critique</td>
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**Materials and Supply List:**

Standard oil paints will be used for this class but I will allow water based paints for those that have a sensitivity to the oil paints.

Oil paints are usually sold in tubes of two sizes: 150 ml and 37 ml. I prefer the larger tubes since we will be using a lot of paint. But if you get mostly the 37 ml, you must at least get 150 ml of white.

There are two grades of paint:
- **Student Grade** – less expensive because it contains less pigment and more filler.
- **Artist Grade** – contains more pure pigment.

There is no standardization in the naming of pigments so different manufacturers might call the same pigment different names. I have included variations in parenthesis.

Titanium, Titanium-Zinc or Zinc White in a 150 ml tube  
Ivory Black or Lamp Black  
Cerulean Blue (Hue) or Manganese Blue (Hue)  
(French) Ultramarine Blue (Deep)  
Phthalocyanine Blue  
Phthalocyanine Green or Viridian Green  
Permanent Green Light or Permanent Green Deep  
Cadmium Yellow Light (Not Pale)  
Arylide, Hansa, or Lemon Yellow  
Cadmium Yellow Deep or Cadmium Orange  
Cadmium Red Light  
Cadmium Red Deep  
Alizarin Crimson (Permanent) or Quindacridone Red  
Raw Umber or Raw Sienna  
Burnt Umber or Burnt Sienna  
Yellow Ochre  

Any other pigments you may want to try but no spray paints or dry pigments in class.

Brushes vary dramatically in quality and price. There are four kinds of bristles:
- **Natural** – boar’s, hog’s, white, or just plain “bristle” for oils or acrylics  
- **Nylon** (acrylic or synthetic polymer) – specifically designed for either oils or acrylics  
- **Blended** – natural/nylon combinations for oil or acrylics  
- **Sable** – for oils or watercolors. (Sable is considered to be a natural bristle also.)

Brushes come in eight basic shapes:
- **Brights** – good for sharp edges  
- **Rounds** – good for fine detailing, lines, washes  
- **Flats** – good for covering large areas, blending, and glazing  
- **Filberts** – good for broad marks with soft edges  

The following types we won’t use, but your more than welcome to use – Fan, Angle, Mop, and Rigger.

Natural Bristle or Nylon Bright or Flat, No. 12  
Natural Bristle Round No. 10  
Range of 3-5 other brushes – either Rounds, Filberts, or Brights, - no larger than 12 and no smaller than 13.  
Pre-stretched canvas (the first one we will use will be the 18” x 24” size)  
3-4 others Canvas (no smaller that 9” x 12” and no larger than 18” x 24”, at least in first part of the class.)
Thinners and Mediums: (we will have a demo on the affects of different mediums where we could expand on this part of the supply list)
Turpenoid- about 1 qt
Small bottle of linseed oil
Safflower oil (We will be using this for cleaning our brushes)

Other Materials:
Art Bin or tool box for your supplies
Painting Knife – trowel shaped and bent, approx. 3 – inch blade
Paper towels – you can use either paper towels or rags.
Vinyl or rubber gloves
Vine Charcoal or conte crayon for drawing.
Painting Palette – Any non-porous surface will work.
2 - 3 Glass Large jars – wide mouthed and has a lid that you can securely close.
9” x 12” Canvas Paper pad

Optional Materials and Supplies:
Masking tape or blue painters tape
Saran wrap (if you don’t know what this is used for, I will show you)
Hand cleaner
Plastic squeeze bottles
Barrier Cream (hand protectant)

AT LEAST ONE OF YOUR PAINTINGS THIS SEMESTER HAS TO BE STRETCHED BY YOU.

Stretcher Bars - You will need four stretcher bars of a size of your choosing. ( Please make sure that you have two pairs of stretcher bars the same size unless you want to stretch a trapezoidal canvass. )
Canvas - Canvas is often sold in rolls and can be expensive. Unless you think that you will be stretching all of your own canvasses this quarter, I recommend splitting the costs of the rolls with a fellow student.
Staple Gun - I believe the department has a few that we can borrow. I will also bring in my own. But I think that we can get away with sharing so you might not need to buy your own. A regular stapler will not work.
Gesso - Gesso is basically a base coat of paint that gives you a smooth surface to work on.
Canvas Stretcher Pliers - This is purely optional.

Art and hardware stores: (most if not all provide a student discount. Please make sure to present your student ID before checking out. Some stores are particular about this)
• University Art Center 456 Meridian Avenue (408) 297-4707
• Accent Arts 392 California Avenue Palo Alto, CA 94306 (650) 424-1044
• Roberts Art Supply and Bookstore 10th and San Carlos San Jose
• Blick Art Supplies Oakland, Berkeley, San Francisco
• Southern Lumber 1402 South First Street San Jose 294-1487
• Utrecht Art Supplies: San Francisco, Berkeley

Online retailers:
www.dickblick.com
www.jerrysartarama.com
www.utrechtart.com
www.danielsmith.com

www.nycentralart.com
www.misterart.com
www.naturalpigments.com
www.gamblincolors.com