

MT. SAN ANTONIO COLLEGE

ARTS DIVISION FINE ARTS DEPARTMENT

THOMAS BUTLER

ARTD 27 PAINTING: WATERCOLOR CRN: 23047

FALL 2021 1-A ROOM 4 MONDAY/WEDNESDAY 11:30pm-2:50pm

OFFICE HOURS: MONDAY THROUGH THURSDAY 7:00am-8:00am

OFFICE PHONE: (909) 594-5611 ext. 4155

e-mail: tbutler3@mtsac.edu

class notes available at: www.tomsclassnotes.com

Pre-requisite- ARTD 15A or ARTD 26A or ARTD20

“The greater danger for most of us lies not in setting our aim too high and falling short; but in setting our aim too low, and achieving our mark.” -

Michelangelo

Drawing and Painting from nature is a way of getting knowledge. It can also be the expression of an opinion about that knowledge. But even if you subscribe to the idea that it is more interpretation than a search for truth, that expression of opinion must be based on knowledge if it is to be meaningful. So knowledge comes first and this course is intended to develop the ability to use the medium of watercolor as a tool to obtain knowledge. Inevitably you will be expressing an opinion: making an interpretation by drawing and painting to gain knowledge.

COURSE DESCRIPTION:

Watercolor techniques as they relate to compositional and technical processes in painting. Emphasis is placed upon painting skills as related to transparent watercolor methods as well as exploration into opaque and mixed-media approaches. Off-campus assignments may be required.

COURSE MEASURABLE OBJECTIVES:

1. Recognize and discuss historical and contemporary Realism.
2. Analyze and define well-organized compositions in written and oral form.
3. Develop paintings using dynamic compositional elements with appropriate light logic and accurate basic shapes.
4. Develop paintings focusing on color theory in a painterly style.
5. Develop paintings focusing on Realism with precise shapes and edges through the process of blending.
6. Develop paintings focusing on color theory in an expressionistic style.
7. Painting in various styles using proper paint consistency and mark marking including wet into wet, dry brush and flat unmodeled shapes.
8. Use different mediums to create transparencies and textures.
9. Develop a mixed media painting using opaque techniques.
10. Mix paint to match colors using a color chart.

The instructor may change any policy or requirement in order to meet the objectives of the class.

INTRODUCTION: *first class session*

Overview of the course.

Explanation of expectations regarding classwork, outside assignments and group crits. Explanation of grading procedures and attendance policy

Examples of assignments that will be covered and materials.

THE FOLLOWING SCHEDULE OF TOPICS IS SUBJECT TO CHANGE AS NEEDED.

**INTRODUCTION TO COLOR, BASIC MATERIALS AND DRAWING REVIEW:
(WEEKS ONE TO TWO)**

Lecture: Color Theory, Watercolor Properties, Warm/Cool color, Intense/Neutral Colors, Review of basic drawing

(Lab):

Demonstrations of and assisting students with the following topics: Application of basic color theory, Fundamentals of working methods, Properties of pigments, Properties of various watercolor mediums and additives, Basic Drawing

Assignments:

Color Relativity experiments, Application of flat washes, wet into wet washes and graded washes, Color Charts concentrating on color temperature, intensity, and value, painting still life with value washes

APPLICATION OF BASIC COLOR THEORY: (WEEKS THREE TO EIGHT)

Lecture: Color Theory (Physics of reflective color), Light logic, Basic shapes and sketching, Application of paint in various transparent techniques including wet-into-wet.

(Lab):

Demonstrations of and assisting students with the following topics: Application of issues covered in the first three weeks to create works created from direct observation, Light logic, Physics of reflective color (Working with set ups consisting of diffused lighting, single directional light, artificial light and varied surfaces-, metal, plastic, wood etc) Refraction of light (working with set ups consisting of glass, water and other transparent and semi transparent surfaces), Color Relativity (set ups with varied color with a focus on the shift in perceived color from arrangement to another)

Assignments:

Sketching basic shapes and using wet-into-wet techniques for backgrounds, Painting to demonstrate proper paint consistency and mark marking, Painting to establish the principles of light logic. Painting using painterly marks concentrating on color theory

LANDSCAPE: (WEEK NINE TO ELEVEN)

Lecture: Portfolio Preparation, Review Composition and Analysis of formal principles of design , Color Theory (atmospheric perspective) Composition (Landscape), Impressionistic style: process and marks including drybrush techniques.

(Lab):

Demonstrations of and assisting students with the following topics: Sketching to establish dynamic compositions, Creation of color composition studies from observation, Creation of an extended painting based on color composition studies applying opaque approach, The issues of previous weeks as they apply to landscape, Application of Color Theory in relation to atmospheric perspective, Application of an Impressionistic style: process and marks including drybrush techniques, Landscape design and composition.

Assignments:

Creation of color composition studies from observation, Creation of an extended painting based on color composition studies applying opaque approach, Creation of color composition studies for landscape painting, Creation of a landscape paintings using varied surfaces.

PORTRAIT/FIGURE PAINTING (WEEK TWELVE TO END OF THE SEMESTER)

Lecture:

Anatomy and planar structure of the head, neck and upper torso, Composition and Design (Portrait), Final Portfolio Preparation

(Lab):

Lecture, Demonstrations of and assisting students with the following topics: Anatomy and planar structure of the head, neck and upper torso, Application of Color Theory in relation to the portrait, Creation of Composition and Design studies in relation to portrait painting

Assignment:

Creation of Composition and Design Studies of a portrait from the live model.
Creation of a portrait painting from a live model.

(SIXTEENTH WEEK):

FINALS

Lecture Final:

Written Exam Monday, December 6th 10:30 am to 1 pm

Lab Final:

Final Exam Critique - Wednesday, December 8th 10:30 am to 1 pm

All in class work will be turned in during the mid term and final portfolio reviews. It will be graded outside of class and returned to you within one week of the review. You will receive a form that includes your portfolio grade as well as a written explanation of the strengths and weaknesses of your work and presentation/critiques.

STUDENT LEARNING OUTCOMES:

- Students will be able to stretch watercolor paper preparatory to painting a watercolor.
- Students will be able to apply watercolor in a wash technique.
- Students will create 3 color scales applying concepts of warm -cool, value and intensity.

HOMEWORK AND GRADING POLICY:

Homework must be done well, carefully, and on time to the teacher's satisfaction.

All assignments are graded from A to F according to how successfully it solves these issues:

How well you grasped the concept of each assignment.

Excellence in thinking and performance within the domain of the course.

The aesthetic quality of the assignment.

Disciplined creativity.

The depth of your involvement in the assignment, as seen in your completed work (energy and concentration).

Conceptual and expressive development, (visual intelligence, power of perception, and disciplined creative sensitivity).

Skill and style development (craftsmanship and technique).

Effort devoted to work , as evidenced in finished work- working a long time does not in itself warrant a high grade- work must meet aesthetic and craftsmanship standards to achieve an "A" or "B" grade.

You will have a final exam. You must attend the scheduled exams. No make-ups for exams or finals will be given without documentation explaining the absence, no exceptions.

GRADING BREAKDOWN:

90 - 100% = A (900 – 1000 points) 80 - 89% = B (800 – 899 points) 70 - 79% = C (700 – 799 points) 60 - 69% = D (600 – 699 points) 0 - 59% = F (0 – 599 points)

There are 1000 points possible.

Homework counts as 50% of your grade (500 points) and classwork/participation counts as 50% (500 points)

HOMEWORK:

- 1st - (30 points)
- 2nd- (50 points)
- 3rd- (70 points)
- 4th- (100 points)
- 5th -(50 points)
- 6th (Final Project) - (200 points)

50% of Final Grade (500 points)

LAB CLASSWORK / PARTICIPATION:Mid-Term Portfolio Review (In-Class Lab Work)*Includes:*

- Drawings from Week 1 and 2- (10 points)*
- Still Life Paintings in Value (25 points)*
- Analogous Still Life Paintings (40 points)*
- Complementary Still Life Paintings (50 points)*
- Triadic Still Life Painting (50 points)*

Mid Term Portfolio= **175 total points**

Final Portfolio Review (In-Class Lab Work)*Includes:*

- Landscape Paintings (60 points)*
- Paintings drawings (35 points)*
- Portrait Paintings (80 points)*

Final Portfolio= **175 total points**

Class Participation, includes punctuality, Critiques/Presentations and work ethic (50 points)

Written Final Test (100 points)

50% of Final Grade (500 points)

Other factors affecting the outcome of grades:

Attendance and punctuality

On time completion of assignments

Class participation

Presentation (keeping your projects in presentable condition. No tears, creases, unnecessary smudging of material, etc.)

Spending a great deal of time working on a project does **NOT** by itself warrant a higher grade. Your work must show clear evidence of an understanding of the topic outlined within any given project.

You are required to present your work for a mid term and final review. Store your work in a portfolio and keep it in good condition. Be sure to come to **EVERY CLASS PREPARED**, this means having all of your materials with you! Attention will be given to those students who are engaged and work throughout the class, **lack of productivity while in class or taking long breaks are taken into consideration when grading.**

Late homework assignments will be lowered one grade. (Late work will **only** be accepted one class session late.)

Re-submitting work: work may be re-submitted for re-grading **only if the initial due date was met.** Improvements may be made by re-doing or re-working the assignment and must be handed in the following week. More re-working time will be given for assignments that require more time.

STUDENT RESPONSIBILITIES:

Active participation in class Attendance at every class meeting Being on time for class Producing carefully crafted work Cleaning up after yourself.

STATEMENT OF ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

Students requiring accommodations must provide disability documentation that shows the student has a disability as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Once documentation has been provided and appropriate accommodations have been identified, students must request accommodation(s) prior to each term.

If you have special needs, please let me know as soon as possible so that I may assist you to be successful in this class. Students with disabilities are highly encouraged to register with the ACCESS office (formerly DSP&S) located in the Student Services Building, lower level, (909) 274-4290, or by email at: access@mtsac.edu

ADDITIONAL RESOURCES FOR STUDENTS:

Contact the Health Center for FREE medical and mental health assistance provided conveniently online or by phone.

Call: **(909) 274-4400** Monday - Thursday, 8:00am - 4:30pm

Email: studenthealth@mtsac.edu

Online: www.mtsac.edu/healthcenter

Students have access to one-on-one personal counseling with our [Student Health Center therapists through TeleMentalHealth](#). All you need is a smartphone OR a laptop/computer. To schedule a private and confidential appointment, call (909) 274-4400, Monday-Friday, 8AM-4:30PM, or email studenthealth@mtsac.edu.

COVID RELATED ISSUES:

Health Check and Reporting Cases

Students are advised to know about and to follow these college expectations related to COVID-19:

Before you go on campus, every day you go on campus: you are expected to review if you are feeling any COVID-19 symptoms, such as fever, chills, cough, shortness of breath, fatigue, body aches, headache, new loss of taste/smell, sore throat, runny nose, congestion, sneezing, nausea, diarrhea, and so on.

If you are experiencing COVID-19 symptoms, you must do the following:

- **STAY HOME** and fill out the [Student Health Check Form](#). Filling out this form or calling Student Health Center will trigger further instructions from Mt. SAC's contact tracer, including where to get tested for COVID and what to do depending on the test results.
- **GO HOME** or REPORT TO STUDENT HEALTH CENTER - Students who are sick with COVID-19 symptoms or have been exposed to COVID-19, are asked to fill out the [Student Health Check Form](#) or contact the Student Health Center at (909) 274-4400 as soon as possible.
- Contact your professor(s) to let them know if you will miss class that day and possibly longer depending on the outcome of your test for COVID-19.

While you are on campus: you are expected to follow the Mt. SAC requirements for health and safety related to COVID-19.

Masks are required for everyone, including students, indoors at all times with very few exemptions allowed such as a verified medical/health accommodation or if wearing the mask interferes with a learning activity. Professors may require mask wearing for outdoor learning activities. Students who do not have a mask may pick one up from their professors in class or in Student Services Center (Building 9B) or [instructional division offices](#).

Students with health/medical reasons who need an exemption from the mask requirement are to contact [ACCESS Center](#) for an accommodation. Students who are approved to have an exemption from mask wearing will be issued a document.

Students are expected to comply with college employees' directions regarding mask wearing unless they have an approved accommodation through Mt. SAC's ACCESS Center. Students who do not comply may be dismissed for up to two class meetings and will be subject to student disciplinary actions following the professor's [Student Misconduct Report](#), per Board Policy 5500 and Administrative Procedure 5520

Vaccination requirement or weekly testing with negative results: Vaccination remains one of the most effective ways to reduce symptoms, hospitalization, and death due to COVID-19 if you are sick with COVID and to combat the spread of the coronavirus to others.

Unvaccinated students will be required to (a) be vaccinated, or (b) be tested weekly with negative results.

Free Vaccination clinics are available twice a week on campus.

Free COVID testing is available.

What to do if you have been exposed to COVID-19:

First, here are helpful definitions:

Close contact/exposure is someone who was exposed to someone who tested positive for COVID-19 while they were infectious if: 1) you were within 6 feet of someone with COVID-19 for a total of 15 minutes or more over a 24-hour period; or 2) You had unprotected contact with body fluids and/or secretions from someone with COVID-19.

Quarantine is used to keep someone who has been exposed to COVID-19 away from others. Quarantine helps prevent spread of disease before a person knows they are sick or if they are infected with the virus without feeling symptoms.

- If you are vaccinated, you do not have to quarantine or get tested if you don't have symptoms after close contact with someone with COVID-19. You may continue to go on campus and self-check every day before you go on campus for any symptoms of COVID-19.
- If you have been exposed to COVID-19 and you **tested positive**, whether you are vaccinated or not, then you should **STAY HOME** and fill out the Student Health Check Form or contact Student Health Services at (909) 274-4400 to report it. Doing so will trigger follow-up activities including contact tracing, quarantining yourself for 10 days, and confirming a date for your return to campus.
- If you have been exposed to COVID-19 and you test negative, you may return to campus to classes and on-campus commitment. Every day before you go on campus, you will do a self-check for any symptoms of COVID-19.
- If you live with someone who was exposed but has not tested positive, you do not have to quarantine.

- **Parking and walk paths** on campus:
- The campus is undergoing construction, and those zones are blocked off for everyone's safety. That can affect how much time you'll need to get from the parking lot to your classroom. Students are advised to regularly check this interactive [Mt. SAC campus map](#) and to expect that there may be changes that don't get updated on the map right away. Please give yourself extra time so you'll get to class and other campus commitments on time.

ATTENDANCE AND PUNCTUALITY POLICY:

EXCEPTIONS CAN BE MADE FOR ABSENCES DUE TO COVID-19. MAKE SURE TO FOLLOW ALL MTSAC PROTOCOLS RELATED TO ANY COVID-19 RELATED ISSUE

As a studio class, it is imperative that you attend. **UNEXCUSED ABSENCES WILL WARRANT SIGNIFICANT ALTERATION TO YOUR GRADE.** More than 6 absences (18 hrs.) will warrant a failing grade. If you have more than 2 absences your grade will be lowered by one letter. Showing up late 3 times or leaving early 3 times equals 1 unexcused absence. There will not be any incompletes granted for poor attendance. It is the student's responsibility to notify the instructor if you arrive after the attendance has already been taken, otherwise it could count as an absence. You MUST show up to the Final with your work. If you do not show for the Final your grade will be lowered by two letter grades (i.e. A would be lowered to a C, B to a D, C to an F) If you need to drop the class it is your responsibility to drop on line or through admissions. If you do not do this you may risk receiving an F on your record. Studio classes such as this one, demands concentration and commitment, I will give attention to students who are engaged and remaining productive.

There will be a ten minute break for each hour of class time. Any excessive lateness from breaks will be in the category of tardiness to class and will be factored in to the grading accordingly.

It is the college policy that when a student incurs a number of absences that exceeds the maximum number of times the class meets within a three-week period or has three consecutive absences or any unexcused absences within the first two weeks of classes will result in the student being dropped from the class.

It is the student's responsibility to officially drop a class whenever he or she determines that he or she can no longer attend the class. If you stop attending and fail to officially drop the class it may result in a failing grade and/or a financial obligation to the college.

Instructors may drop students from their class rolls through the last day of the tenth week of instruction of a regular semester for excessive absence as defined by the instructor. Further information on the add/drop policies and procedures of the college can be found on page 18 of the college catalog

Excused absence policy:

1. Absence due to illness will be excused only on production of a medical note, which must be turned in the day you return.
2. ***If you miss a class due to reasons beyond your control you may make up the absence by doing extra out of class work. It is the student's responsibility to notify the instructor of any special needs. If this policy is abused you will not be given the opportunity to make up missed class work.***

Excused absences are limited to:

1- participation in a Mt. SAC athletic event 2- Mt.SAC class field trips 3- attendance at student government conferences 4- Mt. SAC sponsored speech, art, drama or music programs.

(Work, Taking friends to the Airport, Job Interviews, appointments with school counselors do not constitute an excused absence)

Mid Term and Final Exams may only be made up by showing documented evidence for an absence.

A student who does not take a Mid Term or Final examination and who does not qualify for an "Incomplete" shall be assigned the grade "F" or "Zero" for the examination, and this grade shall be averaged in determining the final course grade.

College policy for repeating of courses:

If you have earned a "D", "F", or "No Credit" for a course, you may repeat that course only once. A maximum of 12 units may be repeated with the first grade forgiven in averaging the GPA. A student who withdraws from a course and receives a "W" on their transcript may re-enroll for that course only one more time. The policies are changed under extreme circumstances only.

Classroom / Studio Rules:

Disruptive Behavior Policy:

The Mt. San Antonio College Student Misconduct Guidelines are found in the Standards of Conduct and state that a professor may remove a student from their classroom for the remainder of the class time and the next class meeting if disruptive behavior occurs. This includes:

- Obstruction or disruption of the educational process
- Willful disobedience and a lack of cooperation with the instructor
- Verbal or physical threats to students, faculty, or staff
- ***Excessive talking in class***
- Active cell phones
- Passing notes in class

- Excessive lateness
- Sleeping in class
- Poor personal hygiene

DO NOT TEXT, PLAY VIDEO GAMES, WATCH VIDEOS OR USE A CELL PHONE DURING CLASS TIME OR YOU WILL BE REMOVED FROM THE CLASS FOR THE DAY!

Do not bring food into the classroom, bottled water is ok.

Out of Class Help:

If you have any questions you are encouraged to meet with me during my office hours in room 1B/4A (the office next to our classroom). If you cannot meet at these times let me know and we can set up a different meeting time

Cheating and Plagiarism:

Cheating is seen as “a voluntary act for which there may be reasons, but for which there is no acceptable excuse”. “It is important to understand that collaborative learning is considered cheating unless specifically allowed by the professor”.

The term “cheating” includes but is not limited to:

- Plagiarism
- Receiving or knowingly supplying unauthorized information
- Using unauthorized material or sources
- Changing an answer after work has been graded and presenting it as improperly graded
- Illegally accessing confidential information through a computer
- Taking an examination for another student or having another student take an exam for you
- Forging or altering registration or grade documents
- Representing someone else’s work as your own.

Cheating

Instructors have the responsibility of planning and supervising all academic work in order to encourage honest and individual effort, and of taking appropriate action if instances of academic dishonesty are discovered. However, honesty is primarily the responsibility of each student. The College considers cheating to be a voluntary act for which there may be reasons, but for which there is no acceptable excuse. The term “cheating” includes but is not limited to:

- * *Plagiarism;*
- * *Receiving or knowingly supplying unauthorized information;*
- * *Using unauthorized material or sources;*
- * *Changing an answer after work has been graded and presenting it as improperly graded;*
- * *Illegally accessing confidential information through a computer;*
- * *Taking an examination for another student or having another student take an examination for you; and*
- * *Forging or altering registration or grade documents.*

The instructor who determines that a student has cheated may give the student a failing grade for the assignment, for the course, or drop the student from the course. Since the student has failed to abide by the standards of academic honesty, the instructor has a right to give an F for the assignment or the course even though the student may have successfully and, presumably, honestly passed the remaining portion of the assignment or course. If the instructor issues a failing grade for the course or drops the student, the actions shall be reported to the Dean of Students Services and to the Director of Admissions and Records. An instructor may also recommend that appropriate action be taken under provisions of the Administrative Regulations and Procedures on Student Discipline.

The Academic Honesty Policies defines plagiarism as “representing somebody else’s words or ideas as your own”.

If it is determined that a student has engaged in cheating or plagiarism, it may “constitute grounds for a failing grade, probation, suspension, or expulsion”.

Plagiarism

"Plagiarism is a direct violation of intellectual and academic honesty. Although it exists in many forms, all plagiarisms refer to the same act: representing somebody else's words or ideas as one's own. The most extreme forms of plagiarism are the use of material authored by another person or obtained from a commercial source, or the use of passages copied word for word without acknowledgment. Paraphrasing an author's idea or quoting even limited portions of his or her text without proper citation is also an act of plagiarism. In none of its forms can plagiarism be tolerated in an academic community. It may constitute grounds for a failing grade, probation, suspension, or expulsion.

"One distinctive mark of an educated person is the ability to use language correctly and effectively to express ideas. Faculty assign written work for the purpose of helping students achieve that mark. Each instructor will outline specific criteria but all expect students to present work that represents the student's understanding of the subject in the student's own words. It is seldom expected that student papers will be based entirely or even primarily on original ideas or original research.

"Therefore, to incorporate the concepts of others may be appropriate with proper acknowledgement of sources, and to quote others directly by means of quotation marks and acknowledgments, is proper. However, if a paper consists entirely of

*quotations and citations, the paper should be rewritten to show the student's own understanding and expressive ability. The purpose of the written assignment (i.e., development of communication and analytic skills) should be kept in mind as each paper is prepared. It should not be evaded through plagiarism."**

**Adopted with permission of California State University, Los Angeles, from their policy printed in the 1987-88 General Catalog. See Mt. San Antonio College Catalog, 1992-1993, pp. 34-35*

In addition to our class discussion of this issue, the Writing Center and the College Library offer free workshops to help students properly quote, paraphrase and document sources. Students can sign up for these workshops at the Writing Center (26B-100, behind the clock tower); more information about these workshops is also available at the Writing Center's website, <http://writingcenter.mtsac.edu>.

LIABILITY:

The college is not responsible for any unsolicited work, or projects left behind by students. The college is not responsible for any lost personal property, supplies or equipment.

The college is not responsible for lost or damaged student work.

STANDARDS FOR GRADING "A"- "F"

HIGH LEVEL PERFORMANCE-A

High level performance implies excellence in thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.

A-level work is, on the whole, not only clear, precise, and well reasoned, but insightful as well. Basic terms and distinctions are learned at a level that implies insight into basic concepts and principles.

The A-level student has internalized the basic intellectual standards appropriate to the assessment of his/her own work and demonstrates insight into self-evaluation. The A-level student often raises important questions and issues, analyzes key questions and problems clearly and precisely, recognizes key questionable assumptions, clarifies key concepts effectively, uses language in keeping with educational usage, frequently identifies relevant competing points of view, and demonstrates a commitment to reasoning carefully from clearly stated premises as well as marked sensitivity to important implications and consequences.

A-level work displays excellent reasoning and problem-solving consistently at a high level of intellectual excellence.

THE GRADE OF B

The grade of B implies sound thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.

B-level work is, on the whole, clear, precise, and well reasoned, but does not have depth of insight. Basic terms and distinctions are learned at a level that implies comprehension of basic concepts and principles.

The B-level student has internalized some of the basic intellectual standards appropriate to the assessment of his/her own work in art and demonstrates competence in self- evaluation.

The B-level student often raises questions and issues, analyzes questions and problems clearly and precisely, recognizes some questionable assumptions, clarifies key concepts competently, typically uses language in keeping with educational usage, sometimes identifies relevant competing points of view, and demonstrates the beginnings of commitment to reason carefully from clearly stated premises in art, as well as marked sensitivity to important implications and consequences.

B-level work displays sound reasoning and problem-solving consistently at a competent level of intellectual performance.

THE GRADE OF C

The grade of C implies mixed thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.

C-level work is inconsistently clear, precise, and well-reasoned, moreover, it does not display depth of insight or even consistent competence.

Basic terms and distinctions are learned at a level that implies the beginnings of, but inconsistent comprehension of basic concepts and principles.

The C-level student has internalized some of the basic intellectual standards appropriate to the assessment of his/her own work and demonstrates competence in self-evaluation. The C-level student sometimes raises questions and issues, sometimes analyzes questions and problems clearly and precisely, recognizes some questionable assumptions, clarifies some concepts competently, inconsistently uses language in keeping with educational usage, sometimes identifies relevant competing points of view, but does not demonstrate a clear commitment to reason carefully from clearly stated premises, nor consistent sensitivity to important implications and consequences.

C-level work displays inconsistent reasoning and problem-solving and works, at best, at a competent level of intellectual performance.

THE GRADE OF D

The grade of D implies poor thinking and performance. On the whole the student tries to get through the course by means of rote recall, formula solutions or attempting to acquire knowledge by memorization rather than through comprehension and understanding. The student is not developing critical thinking skills and understandings as requisite to understanding course content.

D-level work represents thinking that is typically unclear, imprecise, and poorly reasoned. The student is achieving competence only on the lowest order of performance. Basic terms and distinctions are often incorrectly used and reflect superficial or mistaken comprehension of, basic concepts and principles.

The D-level student has not internalized the basic intellectual standards appropriate to the assessment of his/her own work in art and does poorly in self-evaluation. The D-level student rarely raises questions and issues, superficially analyzes questions and problems, does not recognize his/her assumptions, only partially clarifies concepts, rarely uses language in keeping with educational usage, rarely identifies relevant competing points of view, and shows no understanding of the importance of a commitment to reason carefully from clearly stated premises in art.

The D-level student is insensitive to important implications and consequences. D-level work displays inconsistent reasoning and problem-solving within art and works, at best, at a low level of intellectual performance.

THE GRADE F

The student tries to get through the course by means of rote recall, formula solutions or attempting to acquire knowledge by memorization rather than through comprehension and understanding. The student is not developing critical thinking skills and understandings as requisite to understanding art.

F-level work represents thinking that is regularly unclear, imprecise, and poorly reasoned. The student is not achieving competence in his/her academic work. Basic terms and distinctions are regularly incorrectly used and reflect a mistaken comprehension of, basic concepts and principles.

The F-level student has not internalized the basic intellectual standards appropriate to the assessment of his/her own work in art and regularly mis-evaluates his/her own work.

The F-level student does not raise questions and issues, does not analyze questions and problems, does not recognize his/her assumptions, does not clarify concepts, does not use language in keeping with educated usage, confuses his/her point of view with the TRUTH, and shows no understanding of the importance of a commitment to reason carefully from clearly stated premises in art.

The F-level student is oblivious to important implications and consequences. F-level work displays incompetent reasoning and problem solving within art and consistently poor intellectual performance.

CRITICAL THINKING:**THE ELEMENTS OF THOUGHT IN REASONING All reasoning has a PURPOSE.**

- *Take time to state your purpose clearly.
- *Distinguish your purpose from related purposes. *Check periodically to be sure you are still on target. *Choose significant and realistic purposes.

All reasoning is an attempt TO FIGURE SOMETHING OUT, TO SETTLE SOME QUESTION, TO SOLVE SOME PROBLEM.

- *Take time to clearly and simply state the question at issue.
- *Express the question in several ways to clarify its meaning and scope.
- *Break the question into sub-questions.
- *Identify if it is a factual question, a preference question, or a question that requires reasoning.

All reasoning is based on ASSUMPTIONS.

- *Clearly identify your assumptions and check for their probable validity. *Check the consistency of your assumptions.
- *reexamine your question at issue when assumptions prove insupportable.

All reasoning is done from some POINT OF VIEW.

- *Identify your own point of view and its limitations.
- *Seek other points of view and identify their strengths as well as weaknesses.
- *Strive to be fair minded in evaluation all points of view.

All reasoning is based on DATA, INFORMATION, AND EVIDENCE.

- *Restrict your claims to those supported by sufficient data.
- *Lay out the evidence clearly.
- *Search for information against your position and explain its relevance.

All reasoning is expressed through, and shaped by, CONCEPTS AND IDEAS.

- *Identify each concept that is needed to explore the problem, and precisely define it.
- *Explain the choice of important concepts and the implications of each.
- *Define when concepts are used vaguely or inappropriately.

All reasoning contains INFERENCES by which we draw CONCLUSIONS and give meaning to data.

- *Tie inferences tightly and directly from evidence to conclusions. *Seek inferences that are deep, consistent and logical.
- *Identify the relative strength of each of your inferences.

All reasoning leads somewhere, has IMPLICATIONS AND CONSEQUENCES.

- *Trace a variety of implications and consequences that stem from your reasoning.
- *Search for negative as well as positive consequences.
- *Anticipate unusual or unexpected consequences from various points of view.

Source: The Center for Critical Thinking and Moral Critique. Sonoma State University

REASONING IN ART AND DESIGN

All reasoning has a purpose or a goal. When you reason about design you reason to achieve some purpose, to satisfy some desire or fulfill some need. The goal, purpose or end toward which you reason must be realistic, must not contradict other goals you have, or be confusing. Start therefore by clarifying and assessing the goal or end. Your purpose, then should be realistic, clear, significant, achievable and consistent.

All reasoning is an attempt to solve some problem, to figure something out.

Generally at the beginning of the design process you must define the “**problem**”. Often the problem presents itself or is presented broadly and the first step would be too narrow and more closely define the problem: that is to redefine the problem in a more manageable form. Alternatively the design problem may appear to be very specific c- restrictively narrow. In this instance it may help to restate the problem in as broad a fashion as possible to avoid unnecessarily restricting one’s thinking at the outset. State the problem to be solved as many ways as you can. Be clear and precise in your language so that the differences in these formulations of the problem are clear to you and to a reader. Break the problem into sub-problems. Once you have considered different formulations of the problem, select that which seems to be the most accurate or to have the most potential. Your formulation of the problem should be a relatively important one, it should be solvable and you should understand the requirements for solving it.

All reasoning is based on ASSUMPTIONS. Clearly identify your assumptions and check for their validity. Assumptions are the starting points for your reasoning. If there were a defect in the starting point— an assumption that is not true for example— this would tend to create problems with the reasoning based on that assumption. In design you will make decisions about many different matters: aesthetics, market niche, function, structure, construction, and materials, time and cost. Identify your assumptions about all of these considerations and check to see if they are consistent and valid. If they are invalid or inconsistent—if for example you have assumed excessively expensive materials and construction techniques but have also assumed a buyer of modest income— you will need to reexamine your assumptions. In your reasoning you should be able to

recognize and articulate clearly your assumptions, which should be justifiable, crucial and consistent.

All reasoning is done from some POINT OF VIEW. When you reason you must have some frame of reference or point of view. Identify your own point of view and its limitations. Seek other points of view and identify their strengths and well as weaknesses. If your strength is in certain areas, look for ways to approach the problem also from areas that are outside your normal point of view. For example if you normally think structurally, or in terms of architecture, attempt to approach the problem from the point of view of a sculptor, or a painter, a dancer or an accountant. Strive to step outside your point of view to see its strengths as well as its deficiencies. Attempt to identify and correct defects in the frame of reference you use—is it too narrow? Not precise enough?

Are you thinking only of the structural considerations and not of how human beings will react to using the design? Your point of view should be broad, flexible, fair, clearly stated and consistently adhered to.

All reasoning is based on DATA, INFORMATION, AND EVIDENCE. Clarify and assess the “stuff” about which you are reasoning. If there is any defect in the data, evidence, experiences or raw material upon which your reasoning is based it can lead to flawed reasoning. Your decisions should be supported by sufficient data and information. Do you have all the information you need to reason through all the design considerations involved? Is the information accurate? Is the information pertinent? Clearly give the evidence, data or information on which you are basing your design decisions. Also look for evidence, data or information that either does not support or goes against your design decisions and explain its relevance. Information should be gathered and reported clearly, fairly, and applied consistently.

All reasoning is expressed through, and shaped by, CONCEPTS AND IDEAS. In reasoning about design you will use some concepts and ideas and not others. You must use design concepts accurately and appropriately when you reason. The use of proper concepts in reasoning about form and function is critical to achieving good design. Clarify and assess which concepts, including design elements and principles of organization, are appropriate to the reasoning being done. Identify each concept that is needed to explore the design problem, and precisely define it. Explain the choice of important concepts and the implications of each. Your understanding of design concepts should be clear, deep, relevant to the issue at hand and undistorted by your point of view.

All reasoning contains INFERENCES by which you draw CONCLUSIONS and give meaning to data. Reasoning proceeds by steps that are called inferences. To make an inference is to think as follows: “Because this is so, that is also so (or probably so)”. Clarify and assess your inferences. Tie inferences tightly and directly from evidence to conclusions. Identify the relative strength of each of your inferences. Inferences should be sound, reasonable and relevant, justifiable and clear. They should be consistent and deep, not superficial.

All reasoning leads somewhere, has IMPLICATIONS AND CONSEQUENCES. Trace a variety of implications and consequences that stem from your reasoning. Every design decision you make will effect every other decision. Think through how each possible decision might effect other factors—trace the effect of your decisions on other design elements. Search for negative as well as positive consequences. Anticipate unusual or unexpected consequences from various points of view. Your implications need to be significant and realistic. They should be articulated clearly and precisely.

The Center for Critical Thinking and Moral Critique. Sonoma State University

STANDARDS OF REASONING

Clarity Could you elaborate further? Could you illustrate what you mean? Could you give me an example?

Accuracy How could we check on that? How could we find out If that IS true? How could we verify or test that?

Precision Could you be more specific? Could you give me more details? Could you be more exact?

Relevance How does that relate to the problem? How does that bear on the question? How does that help us with the issue?

Depth What factors make this a difficult problem? What are some of the complexities of this question?

What are some of the difficulties we need to deal with?

Breadth Do we need to look at this from another perspective? Do we need to consider another point of view?

Do we need to look at this in other ways?

Logic Does all of this make sense together? Does your first paragraph fit in with your last?

Does what you say follow from the evidence?

Significance Is this the most important problem to consider?

Is this the central idea to focus on?

Which of these facts are most important.

C. 1996 Foundation For Critical Thinking: 800-833 3645 Fax: 707 546-4718

URL: <http://www.sonoma.edu/think/>

Suggested Reference Books:

(These are not required, however they are very informative and align with the topics of this course and several other art and design courses)

Drawing from Observation: An Introduction to Perceptual Drawing by Brian Curtis

Drawing Lessons from the Masters by Robert Beverly Hale

The Art of Color by Johannes Itten

The Art of Responsive Drawing by Nathan Goldstein

Design and Composition by Nathan Goldstein

MATERIAL LIST Watercolors:

Brushes:

A good watercolor brush can be expensive, but a good one will last a lifetime if taken care of properly. If budget is an issue, you can get by using cheaper brushes, but the cheaper ones will eventually wear out. I've put some info below for both cheaper brushes and the higher end brushes.

Overall, don't spend more if you are on a tight budget, get the type of brush you can afford.

Cheaper brushes that would work: (These brushes will most likely wear out as the semester goes on, so you may need to get a replacement for one of them sometime during the semester. One of each would be ok in the beginning.)

Winsor & Newton Sceptre Gold II- Pointed Round Size 10

OR

Silver Brush Silverwhite Soft Synthetic-Round Size 10

Winsor & Newton Sceptre Gold II- Pointed Round Size 8

OR

Silver Brush Silverwhite Soft Synthetic-Round Size 8

The higher-end brushes: (You would be fine with any one or two of what is listed below. These are very good quality and are basically a one-time purchase. If you take good care of them, they will last a lifetime.)

Isabey Original Siberian Blue Squirrel Quill Mop-Series 6234 – Size 0

OR

Raphaël Pure Squirrel Mop- Series 803- Size 0

These two Da Vinci brand brushes seem to be the best prices for the quality and size of the high-end brushes.

If you can, you could get one of the Quill Size 2 and one of the round Size 10:

DaVinci Russian Blue Squirrel Brushes-Series 418 Quill Size 2

OR Size 4

DaVinci Russian Blue Squirrel Brushes- Series 5590 Round Size 10

Palette:

Palette with enough paint wells to accommodate all of your colors (John Pike Big Well Watercolor Palette is one of the best to have. Available on Amazon.com or dickblick.com . This is a one-time purchase and should last for years. I have one of these and it has lasted over 20 years so far.)

Watercolor Paints: 5ml size should be enough (Watercolor paint goes a long way)

Good Brands to get are Winsor/Newton, Da Vinci, Schmincke, M.Graham, Old Holland, Grumbacher, Daniel Smith and Blockxx. You can mix different brands.

The M.Graham brand is probably the most affordable and best for the money.

Minimum Colors to have:

Aureolin (sometimes called Azo Yellow)

Yellow Ochre

Cadmium Red Light **OR** Vermillion

Alizarin Crimson

Perylene Violet

Prussian Blue

Ultramarine Blue

Optional Watercolors, but very good to have:

Cadmium Yellow Light (some brands call it Cadmium Yellow Pale)

Cadmium Orange

Burnt Sienna

Gamboge

Naphthol Red

Cerulean Blue

Cobalt Blue

Hooker's Green

Viridian Green

Permanent Green Light

Burnt Umber

Raw Umber

Papers:

this is the most important item, get the what is listed below, cheap watercolor paper will make the process much more difficult.

1 pad of each to begin with-

-Arches Brand Watercolor Pad -Cold Press 10" x 14" size **OR** 11.7" x 16.5" size

-Arches Brand Watercolor Pad -Hot Press 10" x 14" size **OR** 11.7" x 16.5" size

(We will use more paper than this as the semester goes on, but I would get more as you need it rather than getting too much in the beginning. I will be explaining and showing examples of the additional paper in class. For now, just get the two pads listed above.

Other miscellaneous supplies:

Foam Core Board (sometimes called Gatorfoam Board)- **at least $\frac{1}{2}$ " thick, if it is thinner than this it will warp. It should be large enough to hold an 18" x 24" size paper. The Dick Blick website only seems to sell them in packs, so you can get an individual board at the Dick Blick Art Store in Fullerton.** If you have to, you could get one large piece of foam core and then cut it in half to an approximate 18" x 24" size. You could use one half for classwork and the other half for homework assignments.

Additional Materials:

Paper Towels

Sponge for Stretching Paper (a soft sponge from the grocery store should be fine)

You probably have the supplies below from a previous class:

H or HB Graphite Pencils (2 or 3 should be enough)

Kneaded Eraser

Exacto Knife

Sandpaper from the hardware store (220 grit or something similar would be fine)

HOMEWORK ASSIGNMENTS

HOMEWORK ASSIGNMENT #1: VALUE STILL LIFE and COLOR WASHES

(DUE- Monday, September 20th)

Medium: Watercolor on Hot Press OR Cold Press Watercolor Paper

Size: approximately 10" x 14"

- Using Hot Press OR Cold Press Watercolor Paper create a valued based still life painting with 3 objects of complex form. Use a strong single light source and make sure to pay attention to the divisions of light logic within the space.

-Create a flat wash of every color on your palette. Make each flat wash 1" x 3", then "lift out" in a small section of each flat wash

-Create a graded wash of every color on your palette. Make each graded wash 1" x 3"

HOMEWORK ASSIGNMENT #2: COLOR THEORY

(DUE- Monday, September 27th)

Medium: Watercolor on Hot Press OR Cold Press Watercolor Paper Paper

Size: 10" x 14"

-Create three (3) mixed secondary colors (orange, green, violet): 1 wet into wet mix, 1 layered mix, and 1 direct mix. Make each mixture 2" x 2"

-Create three- 9 step intensity scales: 1- red/green, 1- yellow/violet, 1 blue/orange

-Create six- 9 temperature scales: 1-yellow, 1-red 1-orange, 1-violet, 1-blue, 1green

HOMEWORK ASSIGNMENT #3: STILL LIFE PAINTING

(DUE- Monday, October 11th)

Medium: Watercolor on Hot Press OR Cold Press Watercolor Paper

Size: 10" x 14"

Using the limited palette listed below, create two (2) still life paintings consisting of at least 3 objects. You may use more than 3 objects if you wish.

One painting should be based on an analogous color harmony and the second shoud be based on a complementary color harmony. Remember to stretch the watercolor paper correctly and let it dry BEFORE beginning the assignments.

Limited Palette for both paintings in this assignment:

Yellow Ochre

Cadmium Red Light **OR** Vermillion

Ultramarine Blue

**HOMEWORK ASSIGNMENT #4: LANDSCAPE PAINTING
(DUE- Wednesday, November 3rd)**

Medium: Watercolor on Hot Press OR Cold Press Watercolor Paper

Size: Minimum 10" x 14"

Choose one of the two options for this assignment

Option #1-

Create two (2) landscape paintings by setting up in a safe outdoor space. You may use either cold press or hot press paper. Remember to stretch the watercolor paper correctly and let it dry BEFORE beginning the assignments. Use the limited palette listed below for all three paintings.

Limited Palette for this assignment:

Aureolin (also called Azo Yellow)

Cadmium Red Light **OR** Vermillion

Ultramarine Blue

Option #2-

Choose two (2) landscape paintings available through the classnotes website and copy them using the approach demonstrated in class. You may use either cold press or hot press paper. Remember to stretch the watercolor paper correctly and let it dry BEFORE beginning the assignments. Use the limited palette listed below for all three paintings.

Limited Palette for this assignment: Aureolin (also called Azo Yellow)

Cadmium Red Light **OR** Vermillion

Ultramarine Blue

HOMEWORK ASSIGNMENT #5: PORTRAIT DRAWING STUDY

(DUE- Wednesday, November 24th)

Medium: Graphite on white drawing paper

Size: Minimum 10" x 14"

Select three (3) portrait images from the classnotes website and create a copy of the images using an HB graphite pencil, following the approach demonstrated in class.

Write a minimum 2-page essay (typed, double spaced) on the problems you encounter when completing your final project and the solution you used to solve any problems related to technical approaches, composition and color theory.

HOMEWORK ASSIGNMENT #6: PORTRAIT PAINTING (Wednesday, December 9th - Finals Week)

Medium: Watercolor on Hot Press OR Cold Press Watercolor Paper

Size: Minimum 10" x 14"

Select a two (2) portraits from the classnotes website and using either hot press or cold press watercolor paper, create a portrait painting using the approach demonstrated in class. You may use either a limited palette or a full palette.

The final drop date for this class with a refund is September 3rd, 2021

The final drop date for this class without a "W" is September 6th, 2021

The final drop date for this class with a "W" is October 28th, 2021

The FINALS for this class will be on:

Final Written Exam Written Exam Tuesday, December 7th 10:30 am

Final Exam Critique - Final Exam Critique - Wednesday, December 9th 10:30 am

AND There will be NO CLASS on the following days:

Monday, September 6th, 2021- Labor Day