



Velasco Vitali, *TS*

<http://www.velascovitali.com/works/paintings/30/prospettiva/12>

**STA 115-215-315: PAINTING  
SPRING 2019**

**I. COURSE INFORMATION**

---

Instructor: Clarice Zdanski

Instructor's Email: [czdanski@fus.edu](mailto:czdanski@fus.edu)

Telephone: 091 985 2269 (kiosk)  
091 985 2292 (studio)

Office Hours: Tuesdays and Fridays, 14:30-15:30; Wednesdays 12:00-13:00; by appointment

Class location: Art Studio

Class meeting times: Tuesdays 16:00.18:45

## II. COURSE DESCRIPTION

---

STA 115 Introductory Painting This introductory course explores basic painting techniques and encourages the development of visual awareness through experimentation with mixed media, thus providing a foundation for further study. The course combines theory and studio practice to investigate the properties of color, line, point, plane and texture in an effort to free students from dead convention and encourage their creative abilities. The course will incorporate structured exercises on the nature of paint, the rudiments of color theory, and study of past and present painters in order to forge a personal creative identity. Visits to museums, galleries or ateliers will also be an essential part of the course.

STA 215 is an intermediate course aimed at further developing the basic skills learned in STA 115. Greater emphasis will be placed on developing individual projects and exploring different media and genre as students work towards finding their personal identity through creative experience. STA 315 continues with consolidating personal identity through individual projects.

## III. RATIONALE

---

The course is a 3-credit studio course, and meets requirements for art-related majors and minors. It could also serve as an elective for other majors.

## IV. COURSE GOALS

---

To learn principles of painting, construct a basic art vocabulary and develop the skills necessary to critical visual analysis through the study of:

**Supports** (canvas, panel, paper) and preparation.

**Foundation skills:** drawing skills; perspective, color theory, composition, chiaroscuro, transparency/opacity; proportions.

**Traditional approaches:** monochrome underpainting, washes and glazes; wet-into-wet; *alla prima*;

**Utensils:** brushes and more;

**Sources:** direct observation; found images; photographs; memory; imagination; transfer methods; emulating other artists' works;

**Genres:** still life; the portrait; the human figure; landscape; narrative (history, religion, mythology); no subject;

**Material effects:** impasto, surfaces, textures and the incorporation of non-paint into the work;

**The informal:** obtaining and exploiting chance effects;

**COLOR:** understanding how color and light function, and how color may be conditioned by culture; local color and how it is affected by light and shade; knowledge of basic mixing techniques as well as principles and vocabulary of color theory; properties of individual pigments; awareness

of tools, materials and contexts; color as a means of communicating emotions deeply encoded in the human psyche.

To learn about painting by looking (visiting museums, exhibits, etc.) and doing research: above all, let art be the teacher.

## V. SPECIFIC LEARNING OUTCOMES

---

At the end of the course, students should be able to:

- understand basic principles of color theory and mixing colors;
- understand basic principles of chiaroscuro (light and shade);
- understand the fundamental relationship between drawing and painting;
- do preparatory drawings and transfer them to supports;
- know how to apply paint in different ways (wash, glaze, body color, impasto, wet-into-wet);
- understand why different supports are used and produce paintings on them (paper, canvas, panels, unconventional supports);
- work from different kinds of sources in producing paintings (e.g., from life, other images, from memory);
- use library and digital resources to engage in research and to study art;
- engage in research and study art on site (museums, galleries, studios) as an essential part of the creative process;
- assemble a portfolio of their works;
- present their works in a 'virtual exhibition' online;
- use basic art vocabulary in conducting critical visual analysis on their own and others' art works;
- write project proposals and artists' statements.

## VI. REQUIRED TEXTS AND MATERIALS

---

There is mandatory studio fee for the course, so all art materials necessary for assigned work will be provided. If students wish to use their own materials and equipment, they may do so, but they will be entirely responsible for keeping up with them.

Required text for the course (all levels), available in the bookstore:

Betty Edwards, *Color: A Course in Mastering the Art of Mixing Colors*,  
New York: Tarcher/Penguin, 2005.

Other texts, resources and required or optional/suggested readings will be placed on our Moodle page or on reserve in the Franklin University library. **THE MOODLE SITE IS THE MOST IMPORTANT SOURCE OF INFORMATION FOR THIS COURSE AND SHOULD BE CONSULTED FREQUENTLY. Please check the site regularly for course announcements and updates.** *Students who have been absent are expected consult the Moodle site and do homework assignments so as to keep up with the rest of the class.*

---

## **VII. ASSESSMENT OVERVIEW**

---

Students will be assessed in three areas: 1) Studio Assignments/ Art Projects; 2) Resources/ Art History/ Art Terminology; 3) Participation. Assignments in each area will be graded on a 100 point scale. At mid-term and at the end of the semester, averages in each of these areas will be taken, and the three scores will assist in determining an overall grade.

With studio assignments and projects, students should be able to demonstrate their knowledge and understanding of basic painting tools and techniques and their ability to use them independently. This knowledge can be assessed by observing working methods (including independent work in the studio outside scheduled class time), evaluating results and class critiques of finished projects. Understanding and use of basic studio language and art historical knowledge are also a part of this assessment. **STUDENTS SHOULD BE PREPARED TO DO SEVERAL HOURS' WORK OUTSIDE SCHEDULED CLASS TIME EACH WEEK.**

Integrating acquired knowledge of basic tools, techniques and materials in projects and explaining creative processes and objectives involves scholarly research outside the studio. STA115/215/315 is not a writing intensive course, but students will be expected to be able to demonstrate their knowledge and articulate their ideas in written form. During the course, students will have the opportunity to express their ideas for art works and their reflections upon the history of painting in written assignments and in-class critiques, which will be assessed as Art History/ Art Terminology projects and Participation activities. Projects involving written and oral skills and use of resources and terminology are evaluated according the following criteria: depth of content, organization, presentation style, verbal interaction and communication aids. Viewer responses and shorter writing assignments are evaluated as follows: structure, content, mechanics. Rubrics and guides are posted on the Moodle site.

Last but not least, class sessions are a continuous source of feedback between everyone participating in the course, both students and the instructor. Thus, participation is crucial for determining the final grade, and will be assessed through attendance, working attitude (respect for work environment, tools and techniques), the ability to work with others, completion of assignments by designated dates, independent work in the studio outside class time, the quality of presentation of finished work, participation in organized events, and contributions to class critiques and evaluation sessions. Please make a note of class sessions for which attendance is mandatory.

## **VIII. ASSESSMENT DETAILS**

---

### **STUDIO ASSIGNMENTS/ART PROJECTS:**

- A. Assignments exploring color theory (flat areas of color; clean, precise lines)
- B. Drawing assignments
- C. Assignments exploring various ways of applying paint to supports (value and modeling, limited palette or colored ground, texture and non-paint)
- D. Assignments emulating other artists' works
- D. Specific theme projects
- E. STA 215 and 315: Development of consolidated project for the semester, including detailed outline of working schedule and materials needed.

**If upper level students have never done any of the STA115 drills before, they should complete these before proceeding with their independent projects. See me immediately after the first class if this is the case.**

#### **RESOURCES/ART HISTORY/ART TERMINOLOGY**

- A. Sketchbook and preparatory work
- B. Mid-term ppt presentation to post on Moodle
- C. Emulation of a recognized painter's style
- D. Store of images/sources for paintings
- E. Final presentation of individual student's work
- F. Oral or written tests and exams on art history and art terms (at instructor's discretion)
- G. Project proposals
- H. Artist's statement
- I. Viewer response

#### **PARTICIPATION**

- A. Attendance, working attitude (respect for work environment, tools and techniques)
- B. Following instructions
- C. Completion of assignments by designated dates
- D. Independent work in the studio outside class time
- E. Participation in studio work and organized events
- F. Motivation
- G. Contributing to a positive, well-organized working environment
- H. Respect for course protocol (*coming to class on time, staying until the end of the class, cleaning up after class is over, no use of mobile phones during class time, no meals during class time, etc.*)
- I. Contributions to class critiques and evaluation sessions
- J. Doing projects and assignments with the care and attention they deserve

#### **IX. GRADING POLICIES AND EXPECTATIONS**

---

Students will be evaluated according to the criteria described in the **Assessment Overview** as they pertain to the task areas described in **Assessment Details**. The resulting numerical average will assist in the formulation of the final grade.

Studio work involves learning by doing as well as by assimilating an abstract body of concepts through reading and research. Following instructions, paying attention during demonstrations and proceeding with care in the

studio at all times are important at every stage of the creative process. *Acquiring manual dexterity, familiarity with processes and mastering techniques are processes that require time, diligence and repeated effort – they cannot be put off until just before mid-term or the end of the semester.*

Keep in mind that artistic work is holistic, and demands a great deal of individual motivation, concentrated effort, care and attention at all times. The course does not aim for complete mastery of artistic processes and techniques, but will provide students with insights and tools to pursue art media and studio techniques independently well after they have completed their university studies.

Please take note of class sessions designated as **ATTENDANCE MANDATORY**, because an unexcused absence will result in a grade of 0 in the Participation area for that assignment. **IF ABSENT, STUDENTS ARE EXPECTED TO CONSULT THE MOODLE SITE TO STAY INFORMED OF CLASS ASSIGNMENTS.**

Rubrics for written assignments and for self-evaluation of studio projects are posted on the Moodle site.

## **X. COURSE POLICIES and REQUIREMENTS**

---

Studio work involves learning by doing as well as by assimilating an abstract body of concepts through reading and research. Following instructions, paying attention during demonstrations and proceeding with care in the studio at all times are important at every stage of the creative process. *Acquiring manual dexterity, familiarity with processes and mastering techniques are processes that require time, diligence and repeated effort – they cannot be put off until mid-term or the end of the semester.*

Given the special nature of artistic work, class attendance is fundamental. *One unexcused absence will be tolerated, but absence from two class periods – excused or unexcused – will result in the reduction of the final grade by one letter at the end of the semester. If three absences are reached, the student will be reported to the Dean of Academic Affairs.* You must attend class in order to acquire the necessary skills and information to understand and complete all assignments. In order for an absence to be excused, it must be accompanied by appropriate documentation. **IF YOU MUST BE ABSENT, YOU ARE STILL EXPECTED TO CONSULT THE MOODLE SITE TO STAY INFORMED OF CLASS ASSIGNMENTS.**

In any event, **make-up work will only be considered in the case of serious health or family issues** that demand prolonged periods of absence from the class. Should an emergency situation occur, please make sure you get in touch with the registrar and the dean so that all of your professors are notified. It is the responsibility of the student to make definite arrangements with the

instructor in such cases. Please do not hesitate to contact me if you have problems. There is **no extra credit** – if you fall behind in the work you are supposed to do, it is very difficult to find the physical time to get your assignments done, let alone take on more work.

**Assignments are due on the established dates announced in class and posted on the Moodle site. Assignments will not be accepted by email. Extensions may be considered ONLY in extenuating circumstances and on a case-by-case basis. Turning work in late without an approved extension will result in a lower grade.**

## **XI. ACADEMIC INTEGRITY: STATEMENT ON CHEATING AND PLAGIARISM**

---

Cheating is a dishonest action out of sympathy with the ideals, objectives and spirit of the University. Furthermore, cheating reflects negatively on one's personal integrity and is unjust to those students who have studied. A student whose actions are deemed by the University to be out of sympathy with the ideals, objectives or the spirit of good conduct as fostered by the University and Swiss community may be placed on Disciplinary Probation or become subject to dismissal from the University.

See the Academic Catalog for full statement (page 199):

<https://www.fus.edu/files/FUS-academic-catalog.pdf>

Plagiarism in written assignments will not be tolerated. If you need help with research and writing skills, come to see me or go to the Writing and Learning Center.

Unless a collective art project is involved, all work submitted *must be your own*. Although a great deal will be learned through collaborative learning (i.e., watching each other and sharing studio experience), each student *must do his/her own work*. An F will be given for any individual assignment not completed solely by the individual student.

## **XII. RESOURCES AVAILABLE**

---

**Office hours:** I have weekly office hours, and individual meeting times will be scheduled throughout the semester. You may come anytime during those hours to get feedback about assignments and course work. Please do not hesitate to contact me the moment you have any uncertainties about the class. The best place to find me is the studio, before or after class for small matters. For more complex issues, schedule an appointment.

**Accessibility Services and Accommodations:** For documented disabilities and rights to accommodations, follow the procedure outlined on the FUS website:

<https://www.fus.edu/services/accessibility-and-tutoring/accessibility>. Write an email to [accessibility.services@fus.edu](mailto:accessibility.services@fus.edu), and make an appointment during my office hours if you want to discuss the matter with me.

**Writing and Learning Center:** Fowler Learning Commons, 1<sup>st</sup> Floor. Here you can get help with writing issues. Make an appointment at the center or at

<https://wlc.setmore.com/>.

**Collaborative learning:** In the studio, we all work together in the same limited space. In learning by doing, watching your classmates at work and exchanging impressions on working methods are excellent ways to acquire more knowledge. For the presentations, they can also help you by giving feedback prior to speaking before the group or uploading assignments on the Internet. The studio is a place of continuous exchange and feedback. Use it!

**Moodle site:** Our Moodle site contains a record of what was done in class and descriptions of all assignments, and will be updated as we go along. It also has resources on various aspects of painting and material relating to special projects, including uploaded documents or links to helpful material on the Internet. *Students who have been absent are expected consult the Moodle site and do homework assignments so as to keep up with the rest of the class.*

**Technology Help:** The IT Staff office is located in Lowerre Academic Center, ground floor, for all computer-related and Internet problems.

**Grace Library:** Art materials are located in the 700s section of the reference section upstairs and in the stacks downstairs in Grace Library. You may need to use the library to research material, and art books are a wonderful way to browse and get ideas. Consult the library staff for assistance.

### XIII. COURSE SCHEDULE

DATE	PLANNED ACTIVITIES	ASSIGNMENTS
22/01	<p>Presentation of course</p> <p>Principles of color theory: the color wheel</p> <p>COLOR THEORY ASSIGNMENT: Small work on paper, chart showing 6 different ways of mixing color, with 5 gradations for each type</p> <p>Emphasis: clean lines; flat, even areas of color; precision of design</p> <p>STA215/315 - If you have not done this drill in the past, you must do it; otherwise work on assigned advanced color theory exercises</p> <p>STA 215/315 TBA according to individual student. Work on project proposal, to discuss with me individually after STA115 is at work on their color theory assignments</p>	<p>READING ASSIGNMENT: Edwards chapters 1-3 "Learning the Vocabulary of Color"</p> <ul style="list-style-type: none"> <li>- STA 115: test during next class, chapters 1-3 only</li> <li>- STA 215-315: advanced color theory assignment TBA</li> </ul> <p>Finish color theory charts for homework</p> <p>STA 215/315 make an appointment with me BEFORE next class to discuss your semester's work or make arrangements for the semester if you do not want to do an individual long-term project.</p>
29/01	ATTENDANCE MANDATORY FOR EXAM	



	<p>STA 115: Color theory exam</p> <p>STA 115: Color theory project. Geometric design or mandala using at least one of the color transitions on the color theory chart</p> <p>STA 215: Finish color theory exercise. Start work on individual project.</p>	<p>STA 115: Edwards chapters 5-7 on how the color wheel influences hue, value and intensity.</p>
05/02	<p>Critique color wheel exercises (STA115) and color theory exercises (STA215/315)</p> <p>STA115 begin value studies Produce drawing for value studies: work from life or a b/w photograph (at least A4) Drawing workshop at discretion of instructor</p> <p>Value studies: work from life or from a b/w photograph</p> <p>STA 215/315 TBA according to individual student.</p>	<p>Learn how to make and use: Thumbnail sketches from life Preparatory drawing Grids, viewfinders, camera lucida and other devices</p> <p>Transfer drawing</p> <p>3 small value studies: - one color and wash - one color and white - build up whites on a colored ground</p> <p>Variants: - use colored ground and one color - use two colors as if they were black and white</p>
12/02	<p>STA 115: continue with value studies</p> <p>STA 215/315 TBA according to individual student.</p>	<p>READING ASSIGNMENT ALL LEVELS: Edwards: chapter 11. Make sure you understand this material as we will do a floral scene using a similar method</p>
19/02	<p>Continue work on value studies</p> <p>STA 215/315 TBA according to individual student.</p>	<p>MID-TERM ASSIGNMENT ALL LEVELS: power point presentation on 3 painters of interest, to be uploaded on Moodle, and begin to do preparatory drawings for a copy of one of his/her paintings as a final project</p>
26/02	<p>Critique finished value studies of STA115; STA 215/315 bring in works to discuss your progress with class</p>	

	<p>ATTENDANCE MANDATORY</p> <p>In class: floral painting on a colored ground</p>	
02/03	<p>Due date for MID-TERM ASSIGNMENT ALL LEVELS: power point presentation on painters of interest to be uploaded on Moodle</p>	
05/03	<p>Finish floral paintings, short critique at end of class            STA 215/315 TBA according to individual student.            ATTENDANCE MANDATORY            Portfolios due for mid-term evaluations</p>	
9-23/03	<p>ACADEMIC TRAVEL BREAK</p>	
26/03	<p>Visit to LAC for Surrealism exhibition</p>	<p>Assignment: viewer response (due 02/04)</p>
02/04	<p>Lecture on texture/non-paint for STA 115 and palette knife demo            STA 115 Assignments: 1) textural painting, any subject, all the colors you like – use any tool except for the paintbrush (palette knife, fingers, q-tips, toothpicks, sticks, etc.); 2) small work with an element that is not paint as the focus</p> <p>STA 215/315 continue with individual projects</p>	
09/04	<p>Bring in ideas and drawings for the final painting project, emulation of a past master (meet individually with Prof. during class time)</p> <p>ALL LEVELS: continue work on individual texture/non-paint projects</p>	<p>READING ASSIGNMENT STA 115:            Edwards: chapter 11. Make sure you understand this material as we will do a variant of this method for a floral painting</p>
16/04	<p>Critique of texture/non-paint projects; STA 215/315 bring in works to discuss your progress with class</p> <p>Begin final painting assignment: emulate a past master</p>	
23/04	<p>Continue with final painting assignment STA 115. If you finish, see</p>	

	the professor about setting up another project  STA 215/315 continue with individual projects	
30/04	LAST CLASS - ATTENDANCE MANDATORY  Continue with final painting assignment STA 115. If you finish, see the professor about setting up another project  STA 215/315 continue with individual projects  PORTFOLIOS DUE	
14/05 13:30- 15:30	Critique of final projects, all levels  ATTENDANCE MANDATORY: counts as FINAL EXAM	
16/05 13:00	Final ppt presentations due (as upload to Moodle)	

*This syllabus/course calendar is provided as a courtesy to the student, and is subject to change. Changes will be announced in due time in class and on the Moodle site.*

*The course calendar provides an indication of various aspects of painting to be introduced during the semester. Please consult the Moodle site regularly to keep informed of latest developments, specific assignments and deadlines.*

#### **XIV. BIBLIOGRAPHY**

David Hockney. *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*. London: Thames and Hudson, 2001. [FUS library copies: 751.409/H65s/ copies 1 and 2] This work has been published in new, expanded editions since then. The content is also available as a two-part BBC television series:

<https://www.youtube.com/watch?v=JKbFZIpNK10>;

<https://www.youtube.com/watch?v=MDIiVkoTik8>.

Nathan Goldstein. *The Art of Responsive Drawing*. Upper Saddle River, NJ: Pearson/Prentice Hall, c2006.