The purposes of this course are to stimulate perceptual growth and visual awareness in the student; to introduce and familiarize the student with the materials used in painting; to introduce the language of image making, expression, and analysis; and to develop awareness of the role of visual judgement (objective) and intuition (subjective) in making our creative decisions. We will address the form of painting (the what), the process of painting (the how), and the content of painting (the why). We will paint, we will discuss and read about painting, and we will look at a lot of paintings. Our goals are to have as many different painting experiences (as young painters, you don't know what kind of painter you may become), and to work hard at the discipline of painting – to learn to think with the brush in our hand.

Here is what you can expect from me and this class - that we will try to experiment with as many ways of painting as possible; that we will focus on experience and product; that I will attempt to explain projects, concepts, and ideas articulately; that I will attempt to answer all questions; and that I will treat everyone’s work equally and without bias.

Here is what I should expect from you - that you will arrive to class on time and prepared to work, with your supplies and a good, open attitude; that you will work hard; that you will be open and willing to experiment and take risks; that you will pay attention; and that you will treat me and everyone else in the class with equal respect.

Students are required to keep all of their work done throughout the semester. Individual and group critiques will be our evaluation process. You should expect to do work outside of class – all paintings are to be completed for critique, and there will be additional homework assignments. We will meet briefly at the beginning of each class, to explain what we will do that day, look at artists work, and answer any questions that we may have. It is important that you are on time - this is a group activity.

**INTRODUCTION TO COURSE -**

- syllabus, grading, class and studio rules (set up and clean up)
- materials and methods - different properties of oil paint and mediums
- getting set up - the furniture, where to paint, laying out a palette
- care and cleanup of materials
- stretchers, stretching canvas, preparing surfaces
- the history of painting
SECTION ONE - MATERIALS AND PHYSICAL PROCESSES – weeks 1 - 5

EXPERIMENTAL, NON JUDGEMENTAL PAINTING

Drawing on the material and our senses - what do the materials, the paints, brushes, thinners, and grounds allow us to do, and what information do we get through our senses. Discussion about developing a vocabulary of painted marks, markmaking, and variety, chance, variation, layering -

Painting from music, words, actions
Image expansion – small studies
Layering and Chance
Variations, working in series
Variations Masterpiece
Review – all paintings to be complete for review

We will need at least 8 canvasses for this work

SECTION TWO - OBSERVATION – OBSERVATIONAL PAINTING, STILL LIFE, THE FIGURE, INTERIOR SPACES

BLACK AND WHITE - week 6 - 7

Still life painted in black and white, using paint, brushes, knives, to recreate the texture of still life objects

modeling, shading, illusion of 3 dimensional form
planning a composition – gestural paintings, viewfinder, cropping
measuring and proportion
monochromatic color, glazing

We will need 1 canvas for this project

COLOR AND COLOR MIXING – week 8 - 9

Still life painted using the 3 primaries, 3 primaries plus white.
2 PAINTINGS IN ONE – glazing, impasto

We will need 1 canvas for this project
PORTRAIT, SELF PORTRAIT – week 10,11

Toned ground, subtractive painting
Mixing flesh tones

We will need 2 canvasses for this project

MASTERPIECE – week 12, 13, 14, 15

Perspective, large part of the studio / warm and cool color to create depth
Color and all its possibilities and combinations

FINAL REVIEW AND DISCUSSION

January 20 – Introduction to course, materials

January 25 – Material introduction, stretching canvas and canvas prep, color mixing demo
January 27 – Markmaking, painting from music, words, sentences
( You need 8 canvas panels for these projects )

February 1 – Small gestural studies
February 3 – Small gestural studies

February 8 – Scaling up, layering, diptychs
February 10 - Variations

February 15 - Variations
February 17 – Variations

February 22 – CRITIQUE OF SECTION 1 – MATERIALS AND METHODS
February 24 – Observation, measuring, texture - Black and white still life ( canvas panel )
February 29 – Black and white still life
March 2 – Black and white still life

March 7 – SPRING BREAK
March 9 – SPRING BREAK

March 14 – Color wheel, Color and light - color, still life, 3 primaries, glazing (2 canvas panels)
March 16 – Color, 3 primaries, glazing

March 21 – Color, 3 primaries plus white, impasto
March 23 – Color, 3 primaries plus white, impasto

March 28 – Portrait, toned ground, subtractive painting, value into color (canvas panel)
March 30 – Portrait, toned ground, subtractive painting

April 4 - Self Portrait in the style of another artist (canvas panel)
April 6 – Self Portrait in the style of another artist

April 11 – Introduce Final Project - The Masterpiece (large canvas)
April 13 – Masterpieces

April 18 – Masterpieces
April 20 – Masterpieces

April 25 – Masterpieces
April 27 – Masterpieces

May 2 – FINAL REVIEW

These are some of the important painters that we will look at, as they are the building blocks of our work -

MONET
CEZANNE
VAN GOGH
PICASSO
MATISSE
KANDINSKY
MONDRIAN
POLLOCK
DEKOOING
GUSTON
CLOSE

GRADING CRITERIA -

A  0 to 2 absences.

Works in an independent manner. Willing to try new approaches while constantly working on improving basic skills. Follows project rules. Contributes meaningfully to class critiques. Finishes work and brings in homework assignments on time. Asks a lot of questions. Shows interest and involvement.

To have a chance to receive an A, you must be on time to class, stay until the end of class, work hard while in class, complete all assignments and homework, and actively participate (talk, ask questions) in critiques and discussions, and follow all class rules (no texting or checking email during class – phones OFF). This does not guarantee an A, but if you do not do all of the above, there is no chance for you to receive an A.

B  3 - 4 absences

Works constantly, finishing work and turning in homework assignments on time. Follows project rules. Participates in class critiques.

C  4 - 5 absences

Completes most work. Work and homework assignments not always completed on time. Rarely contributes to class critiques.

D  5 - 6 absences

Work often incomplete and/or missing. No significant contribution to class critiques.

Class begins at the stated time. If you are more than 10 minutes late, you will be considered late for that day. Every 2 lates will equal one absence. I will not grade each of your paintings. I will pay attention to your attendance and engagement in class. When you arrive, get yourself ready
to paint - get an easel and table, get your supplies out and ready to go so that we can begin. This is a group activity - your behavior impacts everyone else in the studio.

We will work hard in class. Any paintings not completed during class time will need to be completed outside of class time (the painting studios are open 24 hours a day for your use). This is a studio class, which means the majority of the work you do will be done during class time. Class time is also when conversation, discussion, show and tell, question and answer, and critique take place. Attendance and engagement are required, and there are no exceptions to this rule!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

You must e-mail me if you have missed a class – I can tell you what you missed or what you need for the next class.

NO PHONES IN CLASS –IF YOUR PHONE IS IN USE, I WILL ASK YOU TO LEAVE THE STUDIO!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
IF YOU NEED TO USE YOUR PHONE FOR ANY REASON OTHER THAN AN EMERGENCY, PLEASE LEAVE THE STUDIO
SAME THING FOR TEXTING - NO TEXTING IN CLASS!

CONCENTRATE!

NO I-PODS IN CLASS - WE ARE HERE TO CONCENTRATE ON OUR PAINTING!

WE ARE GOING TO WORK STANDING UP! THERE ARE COMFORTABLE ROLLING CHAIRS, WE WILL NOT SIT WHILE PAINTING!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus - Dates for Spring 2016
February 20
March 19
April 9

ArtsBus Credit
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.
* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment.
You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Spring 2016
Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20–9:00 p.m. in Harris Theater: http://soa.gmu.edu/visualvoices/

Important Deadlines:
Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

AVT 232 PAINTING 1 MATERIAL LIST STEVEN CUSHNER

We will be working with oil paint as our medium this semester. You will need the following materials –

PAINTS –

Ivory or Mars black
Titanium White
Cadmium Red Medium
Alizarin Crimson  
Cadmium Yellow Medium  
Hansa Yellow or Zinc Yellow  
Ultramarine Blue  
Pthalocyanine Blue  

Any other colors you may want or already have

Gamsol (odorless thinner)  
Baby oil  
Liquid dish soap

An assortment of brushes (6) – a range of size and shape, some or all bristle, one at least 2 "
Palette knife (not inexpensive plastic)
Palette – palette paper, roll of wax paper, piece of plexiglass – bigger is better
Containers with lids – at least 2 (glass, metal, plastic)
Rags

Color Wheel  
Artnin
2 pocket folder (to keep class readings)

13 canvas panels (or stretched canvas) – 16” x 20”, 18” x 24” - we will use these throughout the semester
1 stretched canvas - as large as you can get (at least 30” x 36”)

You must have your paints, brushes, thinner, palette, rags, jars, and clean up materials with you for EVERY CLASS! Your palette, rags, and containers are as important as your paint and brushes! No exceptions!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

Please have an extra canvas with you at all times - this way, if you finish a painting before class is over, you can begin another, or if you are not pleased with the painting you are working on, you can set it aside and begin another.

All materials required by Monday January 25!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!