

The University of Western Ontario
Department of Visual Arts

Course:	VAS 2210	Title: Drawing & Painting
Section:	002	Time: Tuesday/Thursday 11:30-2:30
Term:	2015-2016	Location: Room 230
Instructor:	Prof. Kim Moodie	Office: VAC 118
E-Mail:	komoodie@uwo.ca	Office Hrs: Tuesday 2:30-3:30
Phone:	661-2111 ext. 85034	or by appointment.

Course Description and Aims:

This course is designed to develop a working knowledge of some fundamental techniques, materials and formal principles intrinsic to painting and drawing. In addition to experience with materials and studio processes, the course emphasizes theoretical issues relevant to contemporary visual art practices. As an introductory painting course an emphasis will be placed on both technical perceptual development relative to expressive and ideological concerns based on objectivity.

Requirements and Assignments:

The course includes a few readings, and a number of discussions and presentations designed to introduce materials, processes and theoretical structures related to contemporary painting/drawing. How to begin to establish and direct your own painting/drawing practice — (how to decide how to paint or draw, how to decide what to paint or draw, how to evaluate and develop your own work) — is an important focus of the course.

In order to ensure a well-rounded understanding of the material potentials of paint and drawing mediums, students will be required to use various types of paint and several drawing mediums and various supports during the school year. Students will be expected to respond to particular assignments directed toward the development of specific skills and aesthetic/technical considerations. As well, students may be asked to take responsibility for selecting materials, content or processes for particular projects

It is expected that students should take notes on all lectures, presentations and class discussions. A journal or sketchbook should be brought to every class with the course outline. Students can scan the course outline and change its physical format in order to make specific note on assignments.

Painting/drawing tends to be labour-intensive. Many class hours will be devoted to critiques and discussions. Students should realistically expect to spend time outside class working on every assignment; a bare minimum of one hour outside class for every hour in class is a possible estimate.

Students are expected to complete all assignments with respect to due dates. Students are expected to attend all classes, and to be prepared to participate and to present studio work for critique as specified by the instructor. Missing more than 15% of classes (including late arrival and early departure) without prior consultation with the instructor may result in a failing grade. Failure to complete assignments without prior consultation with instructor may result in a failing grade. Assignments may be submitted in a protective portfolio with each assignment clearly labeled, dated and separated. Failure to hand in assignments in a professional, organized manner may result in instructor declining to grade the portfolio.

Students may use personal computers in class but these activities should be restricted to material relative to course content. Texting and emailing will indicate a lack of commitment to the instructor, and will be reflected in course participation grades.

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. For assignments worth less than 10% please consult instructor for accommodation.

Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

OWL:

All students will have access to the OWL Sakai course site: <https://owl.uwo.ca/portal/site/owldocs>

Evaluation and Critiques:

The instructor will attempt to provide an environment of respect and security in which students will be encouraged to engage in a wide latitude of experimentation. In this environment of mutual respect there will be regular critiques of student projects in which participation is mandatory. Participation will be evaluated and constitute a portion of the final grade. Grades for this course are based upon the submission of class assignments and failure to submit projects will result in the subsequent loss of their respective percentage of the final grade. Late assignments will be penalized at 10% per missed class.

Evaluation:

Studio Assignments* 80%

Participation in discussion of assigned readings and in critiques-10%

Attendance, punctuality, conduct and professional conduct-10%

*Studio assignments will be evaluated based on the following criteria:

- Innovation and originality;
- Technical proficiency and creative use of materials;
- Demonstration of a clear understanding of the goals of the assignment; and - presentation, organization, and clarity of intent.

Students may contact the instructor for additional assistance or critique of work, either in class, during office hours, or by appointment.

Grading:

Based on the student's success in meeting the above requirements, grades will be assessed according to the following standard:

A+ 90 - 100%

Outstanding - The studio work shows significant originality and exhibits a high degree of critical engagement. Sophisticated analysis and synthesis involving complex theoretical and conceptual thinking are demonstrated. Mastery of complex ideas is immediately evident. The studio work has originality, clarity and ambition. The project is treated with sensitivity and subtlety of thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.

A 80-89%

Excellent - The studio work shows originality and exhibits a high degree of critical engagement. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The studio work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are

compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.

B+ 75 – 79%

Very Good - The studio work shows above average analysis, critical thinking and independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in a production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.

B 70-74%

Good - The studio work shows a satisfactory attempt at analysis and critical thinking. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates a sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.

C 60 – 69%

Competent - The studio work demonstrates adequate engagement with the project. It shows an attempt to respond to assignment parameters but does so at a very basic level that lacks creativity. Engagement with studio production demonstrates basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is competent.

D 50 – 59%

Marginal - The studio work shows less than adequate engagement with the topic and with the material covered by the course. The studio work waivers in its attempt to respond to assignment parameters and tends to be simplistic. Engagement with studio production demonstrates less than a basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is less than satisfactory.

F below 50%

Unacceptable - The studio work demonstrates a failure to comprehend/engage the topic. The studio work is incomplete and lacks redeeming creative merit. The work clearly does not meet the minimal requirements of the assignment. Background preparation and research, engagement with process and outcome of the studio production is unacceptable.

*It is important to note that it is the student's responsibility to ensure successful completion of all course prerequisites and that he or she has not taken an antithetical course. Lack of prerequisites may not be used as the basis of appeal. If not eligible for a course the student may be removed from it at any time and will receive no fee adjustment. These decisions cannot be appealed.

Supplies:

(Please note that the material list is a rough guide and that students may be required to purchase further materials. Assignment instructions will indicate when materials are required).

Drawing Supplies: - [1] Sketchbook or [2] Notebook with drawing paper presented in a portfolio.

- bulldog clips

- drawing board 24" x 30"

- Newsprint pads 22" x 28"

- Full range of graphite pencils from 2H to 8B

- Conte [one each of red, white, black, and umber including soft and hard),

- charcoal including vine, compressed, and willow
- Bottle of Chinese or Indian Ink
- Sharp knife (either X-acto or Olfa with replaceable blades) - Gum eraser and kneadable eraser
- Pencil sharpener
- Scissors

Acrylic Paint: (feel free to add to these if you already have paint, but these colours are essential). Paints should all be of one brand name if possible.

- cadmium red
- cadmium yellow
- raw umber
- cobalt blue
- sap green
- titanium white
- mars or bone black - gesso

A set of water-based oil paints containing basic colours.

A set of gouache or watercolour paints

Brushes: These are a very important tool and students who desire to continue painting should make an investment in good quality brushes.

- #1, #2, #6, #8 round bristle
- #2, #4, #8 bright bristle
- an assortment of cheap house painting brushes including a flat 2-inch
- canvas (to be discussed)
- masking tape (variety of sizes)
- large container (for holding water to clean brushes)
- wood for building canvas supports (or “stretchers”) to be discussed - bar of laundry soap and or dishwashing detergent
- paper towels or rags

*(Please note that certain materials will be discussed in class and are not included on Supplies list).

Safety and Maintenance Sheet for Drawing and Foundations Courses

Faculty Responsibilities:

- Inform students about safe use of toxic materials and ensure that students are following safe procedures. In case of an emergency, call 911.
- Instruct students in the proper use of the spray booth in room 230 if they wish to use aerosol fixatives. (The door of the booth must be closed when in use.)
- At the end of each class, return props and drapes to the model closet.
- At the end of each class, return space heaters and skeleton to room 206A, and opaque projectors, slide projectors, etc. to room 244. In the case of evening classes, equipment may be stored in your office and returned the next day.
- Notify the main VA office of any burnt-out bulbs, broken or missing furniture, broken window blinds, etc.
- Inform students about general cleanup (including removal of paint, etc., from table surfaces), and about storage of work in progress, and removal of completed marked work.
- Supervise students' adherence to the maintenance requirements listed below, under the heading “Student Responsibilities”.

Student Responsibilities:

- When using paint, remember that some pigments are more hazardous than others. Take special care with cadmium colours, cobalt colours, manganese colours, zinc white, flake white, cerulean blue, vermilion red, burnt and raw umber.
- Do not eat, drink or smoke while painting since these activities may lead to accidental ingestion of paint.

- Use aerosol fixative only in the spray booth in Room 230 or outdoors. Fine mists from these sprays can penetrate deep into the lungs.
- Flammable fixatives must be stored in the flammable cabinet located in the spray booth in 230 and not in your locker.
- At the end of each class, remove work-in-progress from easels, A-frames and walls, and store these works in your locker or storage racks.
- At the end of each class, clean all table surfaces. Throw used jars and other containers, and dirty rags and paper towels, into the garbage containers.
- Take home all completed graded work.
- Replace drawing boards in the model closet.
- Wash your hands thoroughly when you are finished working with dry or wet pigments or inks. Use a good hand cream after washing with soap, in order to prevent damage to your skin's natural defensive barrier.

Please note: According to University regulations guiding "Laboratory Use," students who fail to respect the responsibilities listed above will not have their final course grades sent to the Registrar.

Course Content

This is a tentative and flexible schedule, the length or number of assignments may change due to the pace of the class and the progression of time. Some course content may be altered in terms of numbers and specifications in order to suit both the time line of the course and to fulfill the aims of the course. Options within course sections may be provided in the form of printed handouts. Project descriptions will be provided for assignments. These will not be posted but provided in the appropriate class. It is unlikely they will be available afterwards.

September 10-Course Introduction: Discussion of course outline and materials list. The instructor will briefly discuss watercolour, gouache, acrylic and water based oil paints and techniques. Viewing of William Kentridge video tape.

Topics: Landscape or Urban-scape Drawing and Painting Reading Assignment Vitamin D-Emma Dexters Introduction.

Materials: 1] a black and white photograph of city or landscape scene which might include people or animals and should have a degree of depth or perspective. A 24 x 32 in. or larger sheet of 120 lb. paper, a pencil, soft charcoal, oil or acrylic paint, brushes, palettes and mediums and a 24 x 32 in. or larger canvas.

Topics: Landscape or Urban-scape Drawing and Painting. Sept. 15- Oct.1 -crit day.

Content:

a) Students will work from a black and white photograph to produce a representational drawing in which only shapes and a limited tonal range suggest the imagery and space. Later students will produce an interpretation of this scene in an oil or acrylic painting using a limited colour scheme and perhaps employing some unusual painting tools and techniques. Students may produce a work that suggests a man-made or natural disaster. The selection of original image, aesthetically and content implications, is important for this project. This should be an image you consider modern and emblematic.

Reach Artists: Malcolm Morley, Peter Doig, Kim Dorland, Kent Monkman.

Oct. 6-Nov.5 - Crit Day-Topic: Human Figure

Materials: Pencils 2-6 b, 6 sheets newsprint, oil paints, brushes, palette, 30 x 30 in.[or larger] canvas or masonite with backing stretcher bars.

Content:

- a) The instructor will discuss water based oil paintings techniques. Students will do a number of preparatory drawing exercises.
- b) Students may then continue with their direct drawings from the model emphasizing a variety of painterly approach combining various studies into a group arrangement. Or, students may select an image from another photographic or historical source of human figures, or do a selfie arrangement from their own social context. In each instance students are required to provide a background image in which to place the figures, or in which they are already placed, or impose the figures on. This placement should create a dialogue between the figures, and the setting which should symbolize a cumulative discursive scene. Content is a significant part of this section. This assignment could involve a number of experimental painterly approaches.

Relative Artists: Daniel Richter, Lucien Freud, Eric Fischl, Joanne Todd.

November 12 - Dec.9- [Critique Date] Collage or Pastiche drawing and painting.

Since the beginning of classes in September students should be collecting paper residue and pop culture images from their daily activities, bus tickets, food labels, clothing symbols, remnants of daily activities etc. they should construct a calendar like collage that is reminiscent of a period of their recent life. Materials can be repeated regularly. Then, selecting a section of their collage they should do a collage like 'POP' acrylic painting on any scale. A sense of plasticity and balance through colour repetition is important to this project.

Relative Artists: Robert Rauchenberg, Greg Curnoe, Anything Company, Jasper Johns,

Second Term: A more precise description of second term assignments will be provided at the end of November.

Jan. 5- Feb. 2 -Topic; Narration

Topic: For this section of the course students are expected to find an image[s] that they feel is telling or suggesting a story. Background information is very relative in terms of the construction of the narrative. This image should include both background and foreground imagery and be somewhat detailed. It can be taken from a variety of sources, such as a movie still, an illustration from a story, a comic book, a photograph of the students making. Students should view the setting for this imagery as a stage and consider how figures enter and exit this stage. Students might construct an image using Photoshop or photo collage that represents an image from a favourite passage in a book or an interpretation historical event. These images should emphasize motion.

Materials: 1 pieces of 14 x17 in watercolour paper or larger and i piece of 9 x 12 heavy stock paper,, either pencil crayons or pastels and either gouache or watercolour paints, plus either oil or acrylic painting supplies and a canvas constructed by the student.

Content:

A] Students are to do 2 drawings/paintings, one small, one large, in either pastels, pencil crayons, gouache or watercolours from 2 separate window details of their selected image. They should select sections which they feel are poignant in the narrative and emphasize scale, texture and tone, or shadow contrasts,

B] Students should select a large section of the original and paint it in a style which emphasizes characteristics of the implied narrative {neo expressionism, pop art, impressionism}.

Topic: Abstraction Feb. 4 to March 8.

Materials: A book on hieroglyphs, abstract symbols or alchemy signs, stencil paper, stencils, pencils, pastels or pencil crayons. possibly one large jar of acrylic paint, 2 sheets of 22 x 30 in paper, an assortment of utensils, a 3 x4 Ft. painting surface. paint, brushes etc.

- A] 2 pastel or pencil crayon drawings each on an enlarged abstracted symbolic shape.
b] A 3 x4 Ft. painting depicting variety of abstracted shapes or symbols on coloured painterly ground[s],

March 10- End of term.

a) Topic: student directed project:

This independent project must be comparable in the amount of work to all other course sections. The project should have an element of originality, formulated by the student and not be a copy of a known artist's work. The student must present the instructor with a project outline detailing ideas, techniques, mediums, number of drawings, paintings, etc., just after the February Conference week break. All topic sections are worth an equal amount [15%] of the course grade, and independent projects will also be considered to be the same so they need to demonstrate an involved progression.

Various material demonstrations will occur during the course and students are required to be present. Ambition will be rewarded if done well.

Department of Visual Arts Policies

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an anti-requisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from Black's Law Dictionary, 1999, 7th ed., p. 1170). (Refer to www.westerncalendar.uwo.ca/2014/pg113.html# or the 2014/2015 Western Academic Calendar, p. 19, with regards to academic penalties for plagiarism.)

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western

http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:00 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:00 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-2111 ext. 86193; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counsellor for your Faculty (Mr. Ben Hakala or Ms. Amanda Green for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e- mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html