



NEW YORK INSTITUTE OF TECHNOLOGY

School of Arts, Sciences, and Communication
Fine Arts Dept., Computer Graphics, Painting I

Instructor's information

Name: Daniel Freeman, MFA; Computer Graphics

Office address: New York Institute of Technology in Bahrain, Room T103

Telephone: 17711444

E-mail: danyo001@yahoo.com

Website: <http://www.dan-freeman.com>

Office hours: TBA

Course information

Term:FALL, 2005 **Date of syllabus:** September, 2005

Course number and section: ARTP101 **Credits:** 3

Course title: Painting I

Meeting times: (B) Sunday, Tuesday, and Thursday; 10:30-11:50 am
(Ramadan: 10-11am)

Building and room number: B204

Prerequisites and co-requisites: ELI 4

Course description from catalog:

An introduction to the principles of Painting. Visual concepts are presented and reinforced through a series of classroom assignments.

Course goals and objectives

The objective of this class is to learn the basic conceptual tools necessary to make paintings and the basics of painting theory. There will be lectures and take-home assigned projects that will have strict deadlines. These projects cannot and will not be made on the computer, but by hand. There will also be in-class assignments that will be used as preliminary sketches so you will be required to bring in paintings with you to class. There will be many materials that students will have to purchase to accomplish this. The goal is to learn hands-on that good painting is the result of hard work and craftsmanship.

Grading formula

Evaluation: A = Excellent (100%), B = Good (90%), C=Average = (80%), D = Minimal Effort (70%), F = Failure (60% and below), I = Incomplete, W = Withdrawn.

Criteria for grading:

1) solving the design problem 2)Excellence of craftsmanship 3) Overall composition 4) Expressive risk-taking , originality

Attendance policy

Attendance in class is mandatory. The Fine Arts Department attendance policy states, "Three absences (excused or unexcused) result in a maximum grade of "D" for the class. Four absences (excused or unexcused) result in failure of the class. Two late arrivals (excused or unexcused) or leaving class early without authorization of the instructor will be counted as an absence." Students are expected to be prepared for each class; failure to do so will result in grade reductions. Failure to attend the final critique is grounds for automatic failure.

Withdrawal policy

Withdrawal from a Course

Students may withdraw from any course within the first eight weeks of the semester (or within 8 meetings of cycle classes) and receive the grade of W (Withdrawal). After the first eight weeks of the semester (or after 8 meetings of cycle classes) students may withdraw with the transcript notation of W only if they are passing at the time and receive the instructor's permission. After the 8th week or equivalent if the student is failing the course a grade of WF will be assigned.



NEW YORK INSTITUTE OF TECHNOLOGY

Official withdrawal from courses, whether before or after the 8th week of the semester, requires the submission of the withdrawal form to the registrar with both the student's and the instructor's signature. Faculty may indicate that the student is not passing the course when the student requests a withdrawal after the 8th week or equivalent. **The instructor must file Withdrawal-from-Course forms with the registrar.** These forms are available in the registrar's and departmental offices.

Policy for make-up exams and missed or late assignments

If students have a legitimate physical problem or otherwise reasonable explanation for lateness of submission, requests for late submissions of final projects will be considered. However, any final project not submitted before the deadline shall lose a full 20% of grade possible. (i.e.- if A level work is turned in after deadline, the best credit the work can bring will be a C grade or 80%.) If the work is not turned in at all, the student fails the course. In the deadline-oriented world of design, the penalty is a 100% loss.)

Academic Integrity and Plagiarism policies

Each student enrolled in a course at NYIT agrees that, by taking such course, he or she consents to the submission of all required papers for textual similarity review to any commercial service engaged by NYIT to detect plagiarism. Each student also agrees that all papers submitted to any such service may be included as source documents in the service's database, solely for the purpose of detecting plagiarism of such papers.

Plagiarism is the appropriation of all or part of someone else's works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one's own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course. If a faculty member determines that a student has committed academic dishonesty by plagiarism, cheating or in any other manner, the faculty has the academic right to 1) fail the student for the paper, assignment, project and/or exam, and/or 2) fail the student for the course and/or 3) bring the student up on disciplinary charges, pursuant to Article VI, Academic Conduct Proceedings, of the Student Code of Conduct. The complete Academic Integrity Policy may be found on various NYIT Webpages, including: http://www.nyit.edu/about/administration/academic_affairs/academics/resources_faculty.html

Other policies

Computer Usage

Students in this class will have access to and use of the computers in this school for the following purposes and the following purposes ONLY in the development of projects for this class:

- 1) The reading and understanding of design assignment samples
- 2) Analysis of color for color mixing percentages in CMYK, RGB, and Greyscale and the conversion of one to another
- 3) Downloading and reproduction of photographs from various online sources to be used in compositions assignments assigned.
- 4) Overall: only as a reference and analysis tool, and not as a computer production tool. Any other use of the computer, i.e., scanning and tracing, will be considered plagiarism even if the artistic product scanned or traced could be argued to be a found solution of the problem assigned in class. The work of the creation of the final product must be the authentic product of the student alone without production help from the computer.

Water

Water is used to thin paint and to clean brushes and is a necessity for this class to function. This classroom is absent a water-sink, so we must rely on the retrieval of water in buckets. A person will be chosen on a rotating basis to pass this water through the open window. Similarly, when the class is finished, per permission to dump the dirty water will be dumped in the sand in the back lot. Brushes and rags must be taken there to be washed out in the when cleaning up. **DUMPING WATER IN ANY TOILETS IS PROHIBITED.**

Protective Garment Requirement:

Students are REQUIRED to prepare and wear *special dress garments* (i.e.- Aprons or Laboratory coats, overalls or flight jump suits are some examples of acceptable dress) to protect Students shall be Required to clean their own brushes and other equipment



Description of assignments

In learning about design, you will make and practice the creation of visual designs. Except for the last two class meetings, reserved for Final Presentations, students are expected to complete in class hands-on design exercises assigned for each class, as well as a design homework assignment completed outside of class time prior to each class meeting (four homework designs) and a Final Project design. Expect to spend 2-4 hours on each design homework assignment.

Exams and Quizzes

Regular bi-weekly critiques of work involving shared discussions of technique of application, color, style, and overall effectiveness of student work. There will be midterm and final project of finished projects. Midterm projects will include 3 in-class studies assessed and reviewed in class. Finals shall be based on critique of final project assigned mid-term. Criteria shall be based on 25% learned basic techniques & craftsmanship, 25% on answering the basic design problem assigned throughout the term, 25% on overall success in reaching a intended goal, and 25% on attendance. Assessment and critiques will be based on unbiased criticism of Professor with peer input. There will be an exhibition(s) at later date(s), so homework is absolutely essential.

Required texts

Launching the Imagination, Stewart, Mary. Published by McGraw-Hill, 2002.
ISBN: 0072303557
Appearance and Reality; Hogbin, Stephen, 2000, Cambium Press, (Canada), ISBN 1-892836-05-X

Materials and supplies

1 quart of acrylic gesso.
1 72 x 72" lightweight student grade canvas material folded or rolled.
1 staple gun with staple gun staples.
1 set of painting stretchers, lightweight, 18 x 24"
Acrylic paints set, including following colors: Cadmium red light, cadmium yellow (hansa) medium, Thalo blue. Cerulean blue. Burnt sienna, Burnt umber,Black. 6 -8 oz tube or Jar Titanium White. Magenta, purple. Light green, dark green. All paint comes in student size tubes 2.5 - 6 oz, with exception of White, 12 oz.
7 Brushes: 3 rounds, nos., 2, 5, and 6. Flats .5 inch, 1 inch. Filberts, 1.25 ", .5 "

Resources for further learning

Students are encouraged to pick up serious Art magazines and publications. Galleries are free, as well as most museums, for art students. Visit them weekly.

Gray's Anatomy, The Natural Way to Draw
Launching the Imagination, Mary Stewart

Date	Lecture or Assignment Topics	Readings
Week one	<p>How do we see? How painting makes eye move with attraction, Scale, color, placement etc. Demonstrations: How to make a stretcher. How to stretch a canvas. How to mix paint. How to apply paint to canvas using Acrylic paint. Going from this to thick paint, background to foreground. Set up still life in class and demonstrate painting from still life on paper. Show how painting on paper is possible, as well as on Masonite</p> <p>Assignment: Stretch canvasses and paint still life. If students want to paint abstractly they can. Encourage students to take work home and work on it there, as well as draw.</p> <p>Talk about great painters and how painting affects history, and how the world is colorful pace to painting. Using</p>	

	<p>stretcher sticks and canvas, build canvases</p> <p>Bring for next week: Canvas and stretchers and gesso and brushes and paints.</p>	
Week two	<p>Get students to look at painting in galleries, museums, books, and on the internet and as many other sources they can. Talk about great painters and how painting affects history, and how the world is colorful place to painting in class from still life. Demo: how to clean brushes.</p> <p>Show clearing painting and starting over again: Preciousness. Get the paint moving!</p> <p>Individual one on one painting advice. Encourage students to make box of air. Principles of Light and shadow color and design. Give demonstrations of design</p> <p>Exercise: Allow students to work on paintings in class. Allow students to go outside to paint outside. All students must be painting at home at least 30 minutes per day.</p>	
Week three	<p>The Picture Plane and Perspective. Give lecture on one and two point perspective. Front middle and background, figure and ground. Motivate new painters with encouragement at all times. Teacher will help student in their space to paint. Introduce concept of form to students;</p> <p>Exercise: Allow students to work on paintings in class. Allow students to go outside to paint outside. All students must be painting at home at least 30 minutes per day.</p> <p>Assignment: Look at Al Held paintings and his use of linear perspective.</p> <p>Paint perspective paintings on masonite or other hard surface, painter painted stretched on board.</p> <p>Student should have one painting and one study finished by 11/09.</p> <p>HW: start new paintings</p>	
Week Four	<p>Color: Talk about various theories of color in painting, psychological, purist, lyrical, natural. Hint about style and it's real</p> <p>Data Show: Look at paintings, and themes of great and Modern Painting. Continue HW assignments: help students develop design and color of their pictures. Work with them on perspective considerations in real-life depiction. Work with student on color of light on form. Work with students one-one. Do not forget any student.</p> <p>Exercise in Composition light with color of On a single ground shape, using circle(s), square(s) and triangle(s) make thumbnails of 6</p> <p>Assignment: Finish paintings and prepare for midterm critiques.</p>	
Week five	<p>Midterm Critiques – What makes something look finished? Which painting is precious and which is not? Carefully guide peer-to-peer talking about art. Restrain any rivalries or resentments between students at all times. Final Project will be assigned d after determining strengths or weaknesses of each students work. Projects will be worked at the same time In class assignments are going on.</p>	<p>Hand out students list of URLs: for contemporary in New York, Paris</p>

Week six	<p>Students are working on final paintings and discussions one on one with students. If necessary work with students at other times of day if necessary and to keep painting studio up and running when night classes are not going. (Until 9 pm)</p> <p>In class work. . Look at paintings; discuss Illustration and comic book art. Show cartoon style and show work of Andy Warhol and Keith Haring. Discuss and themes of great and Modern Painting.</p> <p>HW. Have students try to make a cartoon painting, painting on board. . Crash course on Figure begins.</p>	Look up Art magazine sites.
Week seven	<p>Students are working on final paintings and discussions one on one with students. If necessary work with students at other times of day if necessary and to keep painting studio up and running when night classes are not going. (Until 9 pm)</p> <p>Figures- Demonstration of formal proportion in figures. (In class painting and drawing of classmates sitting and standing while they work.)</p> <p>More Demonstrations. How forearm and muscles work.</p> <p>HW: Tell Students to Gather sand and make another small canvas for texture discussion, try mixing into paint</p>	Gray's Anatomy.
Week eight	<p>Students are working on final paintings and discussions one on one with students. If necessary work with students at other times of day if necessary and to keep painting studio up and running when night classes are not going. (Until 9 pm)</p> <p>Texture: Itten, rubbings, examples of texture. Real texture and illusion of texture. Take materials and magazines for texture Examples of line, inside and outside, erased line, etc.</p> <p>Look at last week's projects. Talked about paying attention to edges. Various interesting strategies and presentations: "Does it look good?" We will now try to go on to other criteria. Students work in class</p>	
Week nine through 12	<p>Students are working on final paintings and discussions one on one with students. If necessary work with students at other times of day if necessary and to keep painting studio up and running when night classes are not going. (Until 9 pm)</p> <p>In class discussions on paintings,</p>	
12/14/05-19	In-class final critiques.	