



Santa Reparata International School of Art  
Course Syllabus

**Semester Course**

**Course Title:** Beginning Painting

**SRISA Course Number:** SART 2201

**Maryville Course Number:** ART 210

**Credits:** 3, Contact Hours: 90

**1. COURSE DESCRIPTION**

In this introductory painting course, students will learn the basic techniques of pictorial representation. Initial projects introduce the workings of paint handling, which include how to construct and begin a painting, the modeling of form through paint application and the fundamentals of color mixing. Painting techniques such as alla prima painting, under-painting and the build up of texture will also be studied. Through studio assignments, students will explore a variety of approaches to painting and gain competence using these techniques and materials. Studio assignments will be augmented by discussions, critiques, illustrated lectures, museum visits and the analysis of historic and contemporary paintings.

**2. CONTENT INTRODUCTION**

The aim of this course is to inform foundation students about the essential principles and elements of painting objects and representational images. Throughout the semester, students will be introduced to a variety of fundamental techniques and media, which will build upon one another as a means to give students a range of skills. Lessons will be supplemented with slide lectures of both contemporary and old master works. Students will also visit museums and galleries in the city as a means to understand the history of painting.

**3. PREREQUISITES**

Beginning Drawing, Fundamentals of 2-D Design.

**4. GOALS AND OBJECTIVES**

Upon completion of this course students will:

- Have a strong understanding of value, line, and color in relation to the structure and build up of form.
- Have a sound grasp of color theory.
  
- Have a developed knowledge of concepts of foreshortening and cross-referencing as they pertain to still life.
  
- Have a compositional awareness of how objects relate to one another in space through the successful completion of projects.
  
- Have a good knowledge of the history of painting.

**5. REQUIRED MATERIALS AND SUPPLIES**

Materials necessary for this course are:

1. Acrylic (or water based oil) paint set:

- Sap Green

- Green Earth
- Burnt Umber
- Burnt Siena
- Yellow Ochre
- Raw Siena
- Ultramarine Blue
- Cerulean Blue
- Red Earth
- Cadmium Red Light
- Cadmium Yellow Deep
- Orange
- Titanium White
- Ivory Black

2. Supports: 4 prepared cotton canvas mounted on stretcher bars in different sizes (30x40; 35x40)

3. Media and Solvents

4. Other Supplies:

Sketchbook, pencils, eraser

Acrylic gesso

Gesso brush (a wide flat utility brush)

Palette (we will discuss where to buy this and what material in class)

Palette knife

Brushes

- A range of brushes including: Round, Flat, and Filbert in small and medium sizes (list of exact sizes will be discussed in class)

- 1 large round brush

- 1 large filbert

- 4 or 5 jars with lids (for your medium, solvents and your brushes)

- Soap (to clean your brushes)

- Paper towels

- Rags

You may need to purchase more supplies as the semester proceeds

- Recommended stores where to get the above listed materials are:

Salvini . Aprox.cost : 80-90 Euro

**\* Students will also be required to buy a sketchbook. The sketchbook will be a key to aiding students better understand elements of composition. Students will thus be required to do homework on a regular basis, that they will then put into practice in their painting. Watercolor, ink, soft pencil, and charcoal are excellent ways in which students can develop a dynamic sketchbook.**

## **6. GRADING POLICY AND EVALUATION PROCEDURES**

**The best projects will be selected by the teacher to be included in the SRISA Student Show at the end of the semester.**

Your final grade will be based on the following percentages:

30% Term work and homework

20% Mid-Term assignment and critique

30% Final project and critique

20% Classroom participation and attendance

Following **grading system** will be observed:

A Excellent 4.0 (grade points awarded) 95% percentage of 100%

A- 3.7, (90% to 94%)

B+	3.3 (87% to 89%)
B	Above Average 3.0 (83% to 86%)
B-	2.7 (80% to 82%)
C+	2.3 (77% to 80%)
C	Average 2.0 (73% to 76%)
C-	1.7 (70% to 72%)
D	Below Average 1.0 (60% to 69%)
F	Failure 0.0 (59% and below)
W	Withdrawal 0.0

## 7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

## 8. CRITIQUES

Critiques are friendly group discussions of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks proceeding the critique, and it will help guide you to areas in your painting practice that need attention and development.

## 9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.

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## 10. COURSE CALENDAR

Date	<b>Class 1</b>
Meet	In class
Lecture	Introduction to the course and studio rules, slide presentation of assignments from syllabus
In class work	Discussion of goals for the course, materials and where to purchase them
Homework	3 sketches in sketchbook of bottles, bowls, cups in order to prepare for 1 <sup>st</sup> painting (preliminary drawings)

Date	<b>Class 2</b>
Meet	In class
Lecture	The importance of tonal variation in painting
In class work	Students consider how to paint an object using light, middle, and dark tones Painting chosen object (from the still life) Slide presentation of past student works with examples of grisaille paintings
Homework	Make a tonal paint chart

Date	<b>Class 3</b>
Meet	In class
Lecture	The general to the specific
In class work	Continuation of tonal painting
Homework	Erasing from charcoal ground drawing: make drawing of two objects touching

Date	<b>Class 4</b>
Meet	In class
Lecture	Rubout and Placement
In class work	Rubout: toning the ground of the canvas and using cloth/brush to remove lights and illuminate form. Students will complete a rubout exercise of a still life in space. Using large brushes and rags.

Homework	Do a rubout of chosen object
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Date	<b>Class 5, 6</b>
Meet	In class
Lecture	Tints and Tones using a limited palette
In class work	Student will paint their hands and feet using a limited palette with emphasis on tonal color mixing, and mixing skin tones.  Discussion of anatomical proportions of the hands and feet. Handouts of hands and feet from different time periods.
Homework	Complete color studies and paint foot

Date	<b>Class 7</b>
Meet	In class
visit	On-site trip to see paintings at The Uffizi
In class work	Discussion of painterly techniques used by painters students will be looking at.
Homework	Do 500 word write up on what artists interested you from the museum

Date	<b>Class 8</b>
Meet	In class
Lecture	Tonal Color Mixing
In class work	Sustained painting of a larger still life (painting only a select portion). To be worked on for 2 class periods and finished for homework. Slide Lecture – still life (minimum of 3 painting sessions to obtain a strong finished project)
Homework	Continue to work on still life over weekend On October 5 <sup>th</sup> there is a mandatory trip to San Gimignano.

Date	<b>Class 9, 10</b>
Meet	In class
Lecture	The importance of layering the paint

In class work	Completion of larger still life Introduction of mid-term project
Homework	Work over the weekend plan what you are going to work on for your mid-term project and be able to discuss this with professor Smaldone on Monday

Date	<b>Class 11, 12</b>
Meet	In class
Lecture	Work on mid-term project
In class work	Work on mid-term project
Homework	Work on mid-term project

Date	<b>Class 13, 14</b>
Meet	In class
Lecture	Mid-term critique
In class work	Mid-term critique. Students have 20 minutes each for critiques. Format resembles that of other previous critiques.
Homework	Collect postcards while traveling during spring break

### Break

Date	<b>Class 15, 16</b>
Meet	In class
Lecture	Brush Size exercise
In class work	Painting of still life (select area where forms meet). Dividing paper in 4 sections and using different size brushes in each section to paint the same image to demonstrate the importance of moving from the general to the specific.
Homework	complete brush size exercise

Date	<b>Class 17, 18</b>
Meet	In class

Lecture	Intensified Color <b>visit to Pitti Palace</b>
In class work	painting an object or still life using intensified color, seeing and painting color in the shadows, short discussion of color theory and related works from art history. All painting materials used in previous lessons, medium sized canvas.  Visit to Pitti Palace to look at macchiaioli paintings in order to get ideas for on-site work the following week.
Homework	Finish Intensified color painting

Date	<b>Class 19, 20</b>
Meet	In class
Lecture	exercises on-site in Florence
In class work	Students go on-site to explore how to make work from the city of Florence.
Homework	do 7 ink exercises of spaces in Florence, in your apartment or any on-site space

Date	<b>Class 21, 22</b>
Meet	Composition – a sustained still life
Lecture	One-on-one discussions with prof. Smaldone regarding the direction of final Project
In class work	Students begin compositional sketches of an object still life by doing an under painting. This will be a sustained painting incorporating the balance of elements, shapes, light, and color values.
Homework	continue to work on sustained still life

Date	<b>Class 23, 24</b>
Meet	In class
Lecture	texture, glazing and details. How to finish a painting in a more advanced way
In class work	A continuation of the techniques and concepts learned from previous painting. The final painting will be begun on top of an under-painting, which will be the goal for this week.
Homework	continue work on final painting

Date	<b>Class 25, 26</b>
Meet	In class
Lecture	Work on final project
In class work	Work on final project Final Critique
Homework	Continue to work on final painting

Date	<b>Class 27</b>
Meet	In class
Lecture	Student Show
In class work	Students select works for student show.
Homework	none

## **11. ACADEMIC ACCOMMODATIONS**

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

## **12. DISCLAIMER**

This Syllabus may be amended as the course proceeds. You will be notified of any changes.