

Course Modality and Expectations

<p>Instructional Mode</p>	<p>List the instructional mode for the course by referencing to this page for the description: https://www.utdallas.edu/fall-2020/fall-2020-registration-information/</p> <hr/> <p>Blended(Hybrid)* This option will be a combination of online and face-to-face meetings. Students will meet all together one or two days per week as needed, face-to-face; the rest of the meetings will be online.</p> <p><i>This class is mostly a synchronous online course. I chose this option to accommodate some face to face opportunities with students during the semester and during classtime.</i></p>
<p>Course Platform</p>	<p>E-learning/BlackBoard Collaborate, MS Teams and Comet BOX. In person: Computer Lab 3.902A, ATC 4.906 or ATC 4.910</p>
<p>Expectations</p>	<p><u>Synchronous on-line class meetings will predominate.</u> Meeting together virtually for instruction, discussion and Q&A is paramount for learning and learning from each other/from your peers.</p> <p><u>The syllabus</u> is our road map, keeping all of us together.</p> <p><u>Our first project</u> will require you to make a first name/last name folder in our TBA class BOX folder. You will turn in all work into this personal folder.</p> <p><u>Discussion Boards</u> per project in e-learning are required participation. Your work will be shared with all students in various ways for peer to peer learning.</p> <p>4-6 hours outside of class to complete assignments</p> <p>We understand there will be various student realities/situations during the COVID-19 crisis. Therefore, it is important to communicate with me any limitations or challenges you are facing so that we can find solutions.</p> <p>If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.</p>

<p>Asynchronous Learning Guidelines</p>	<p>Send me an email if you switch to asynchronous instruction. As the link describes, Asynchronous access does NOT mean that you can complete the course and course requirements at your own pace or discretion, and it shouldn't replace synchronous learning online unless absolutely necessary. You are responsible with keeping up with the syllabus calendar, announcements, recorded content and deadlines.</p> <p>UTD Provided web link at: https://www.utdallas.edu/fall-2020/asynchronous-access-for-fall-2020/</p>
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COVID-19 Guidelines and Resources

The information contained in the following link lists the University's COVID-19 resources for students and instructors of record.

Please see <http://go.utdallas.edu/syllabus-policies>.

Classroom Conduct Requirements Related to COVID-19

UT Dallas requires that all students must wear a face covering that covers the nose and mouth in all university buildings and classrooms. To help protect the health and safety of students, instructors, and the University community, students who choose not to wear a face covering may not attend class in person but may attend a course remotely. Anyone attending class in person without a face covering will be asked to put one on or leave. Instructors may end the class if anyone present refuses to appropriately wear a face covering for the duration of class. Students should also be sure they are at least six feet away from their fellow students and faculty, and seated in a seat that is designated to ensure that distance. Students who either refuse to wear face coverings appropriately or to adhere to other social distancing protocols may face disciplinary action for [Student Code of Conduct](#) violations. Students who are unable to comply with the university policies including wearing a face covering should consult the [Comets United](#) webpage for further instructions.

Students who have tested positive for COVID-19 or may have been exposed should not attend class in person and should instead follow required disclosure notifications as posted on the university's website (see "[What should I do if I become sick?](#)" webpage)

Class Attendance

The University's attendance policy requirement is that individual faculty set their course attendance requirements. Regular and punctual class attendance is expected regardless of modality. Students who fail to attend class regularly are inviting scholastic difficulty. In some courses, instructors may have special

attendance requirements; these should be made known to students during the first week of classes. These attendance requirements will not be used as part of grading (see Class Participation below for grading information).

In-person participation records may be used to assist the University or local public health authorities in performing COVID-19 occurrence monitoring. Please note – in-person attendance requires consistently adhering to University requirements, including wearing a face covering and other public safety requirements related to COVID-19, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Participation

Regular class participation is expected regardless of course modality. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

NOTE: if the instructor records any part of the course, then the instructor will need to use the following syllabus statement:

The instructor may record meetings of this course. Any recordings will be available to all students registered for this class as they are intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited

from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Materials

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course, however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Course Pre-requisites, Co-requisites, and/or Other Restrictions

(including required prior knowledge or skills)

Prerequisite: [ARTS 1316](#) or [ARTS 2316](#) or [ARTS 2350](#) or [ARTS 2380](#) or [ARTS 2381](#) or instructor consent required. (0-3) T

Course Description

ARTS 3382 Color as Subject (3 semester credit hours) This studio course explores the history of color in art and culture. It provides students in various majors a workshop forum for an intense personal investigation of color as subject, meaning and influence in their selected discipline. May be repeated for credit as topics vary (9 semester credit hours maximum).

Semester Topic: The course will primarily study the theory and practice of bringing perceptual painting and color to canvas. We will work from contemporary life such as interiors, landscapes, still-life, the figure, self-portraits and casual scenes/people in everyday spaces. The material quality of paint, color mixing, color theory, planar analysis and techniques of painting will guide our practice of painting objects illuminated by light. Furthermore, each individual will be encouraged to get to know their strengths and weaknesses, as well as their subtle aesthetic personality using paint, color and mark.

Student Learning Objectives/Outcomes

1. Students will learn the material aspects of paint and the practice of painting from life, including the use of paint, color, palettes, tools, grounds, mediums and solvents.
2. Students will learn technical skills, strategies and color theory to represent objects illuminated with light.
3. Students will analyze and evaluate works of art in class through class critiques of paintings completed for each assignment.
4. Students will gain fundamental knowledge of important historical painting ranging from the 20th century to the contemporary of today, focusing on artists who utilize color in unique ways or make perceptual paintings from life.

Required Textbooks and Materials

Local Art Suppliers:

Asel Art, 101 S. Coit Rd, next to Jason's Deli, Ph 972-690-6320 Store Hours: M-F 8:30 - 6:00
Sat 9:00 - 5:00 Sun 1:00 - 5:00

Hobby Lobby and MJDesigns/Michaels often have online coupons; Joann Fabrics, Home Depot or Lowes

Paper Arts 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm.

Internet Art suppliers:

www.danielsmith.com

www.dickblick.com

www.utrecht.com

www.cheapjoes.com

Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778

Jerry's Catalog 1-800-827-8478, jerrycatalog.com or jerryssale.com, Jerry's www.jerrysartarama.com

Lockers:

It is advisable that you take your supplies home with you if you work on campus.

Students who want a locker may go to 2.402 and a Lab Tech will assist with filling out the paperwork. Hours are 10 a.m. to 7 p.m. **Painting students get priority access to 4th floor lockers.** Once they are filled, they get priority to 3rd floor lockers. Students must empty their locker at the academic end of each semester and apply for a new one at the beginning of each semester. If they had a locker last semester, they do not have to apply for a new one this semester. <https://atec-utdallas.zendesk.com/hc/en-us/articles/215965918-Locker-Application>

Paint: 1. Purchase a Limited Palette plus a Yellow Ochre, Quinacridone Red, a Thalo Green and Thalo Blue, Raw Sienna or Raw Umber.

A Limited Palette allows you to mix quality primary colors (Red, Yellow, Blue) for many of your other colors. Traditionally, one also purchases Ivory Black (although one can mix the primaries together to get a nice black); and Titanium White. A Raw Sienna or Burnt Sienna is important for some painting techniques.

Cheap paint does not have tinting strength for COLOR MIXING

Buy the most expensive brand you can afford, and you can get away with a "limited palette" or less paint

Specific colors of various brands** work well together for a limited palette

Each paint brand has slightly different names, tinting strength and color variation

Increased cost is equal to increased color tinting strength and pigmentation.

"Hue" means "not real" and possibly poor tinting strength, i.e. you use more paint if mixing two "hue" named colors together

You may use (1) oil paint or (2) "water based oil paint" or (3) **Golden** brand Heavy Body Acrylics, Mediums and Extenders. Do not mix these 3 formulations.

An "Expanded Palette"- Additional, Optional oil colors, for expanding the palette:
(Each brand might vary in name and actual color range)

2. Additionally purchasing the underlined colors will enhance your limited palette

Yellows:

Yellow Ochre, Lemon Yellow, Cadmium Yellow Medium, Naples Yellow, Hansa Yellow, Yellow- Green, Zinc Yellow Hue

Orange:

Permanent Orange or Cadmium Yellow Dark or Cadmium Red Light or Cadmium Orange

Greens:

Permanent Green, Cadmium Green, Thalo Green, Viridian, Sap Green, Chromium Oxide Green

Blues: Ultramarine Blue, Cobalt Blue, Cerulean Blue, Thalo Blue

Purple: Cobalt Violet, Dioxazine Violet

Reds: Cadmium Red Medium, Permanent Rose, Alizarin Crimson, Quinacridone Red, Venetian Red

Blacks: Ivory Black, Mars Black, Bone Black, Paynes Gray

White: Titanium White, Permalba White, Zinc White, Mixed White, Buff Titanium

Earth/Browns: Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna

**Specific set colors of various brands

****Gamblin Oil Colors, Introductory Set:**

Cadmium Yellow Light, Yellow Ochre, Burnt Umber, Cadmium Red Light, Alizarin Crimson, Ultramarine Blue, Viridian, Ivory Black, and Titanium White (In this case Cadmium Red and Yellow will give you a lot of tinting strength; add a Thalo, Raw Umber)

****Grumbacher Pretested Oil Set**

Cadmium Barium Red Light, Cadmium Barium Yellow Medium, Thalo Blue, Thalo Green (Blue Shade), Thio Violet, Burnt Sienna, Burnt Umber, Ivory Black, Titanium White, and Yellow Ochre. (Add Raw Sienna)

****Utrecht Oils Color Theory Set:**

Titanium White, Zinc Yellow Hue, Quinacridone Red, Phthalo Blue, and Ivory Black. (In this case I would add Raw Sienna)

****Daniel Smith Original Oil colors:**
Permanent Red, Hansa Yellow, Ultramarine Blue, Ivory Black,
Titanium White (In this case I would add Thalo/Phthalo and Raw
Sienna)

****Winton Oil:**
French Ultramarine, Cadmium Red Deep Hue, Cadmium Yellow
Pale Hue, Titanium White, Ivory Black (In this case I would add a
Thalo and a Quinacridone Red, as well as Raw Sienna or Raw
Umber)

****WATER MIXABLE Windsor Newton Artisan Water Mixable Oil Paint:**
Titanium White, Yellow Ochre, Phthalo Green (Blue Shade), French Ultramarine,
Permanent Alizarin Crimson, Cadmium Yellow Hue, Burnt Umber, Cadmium Red
Hue, Ceruleun Blue Hue (I would add a Raw Sienna or Raw Umber)

Mixing Knife/Painting knife:

[Do NOT use plastic painting knives!]
Liquitex "Small Painting Knife No. 1" key – DIAMOND shaped, METAL, FLEXIBLE
<https://www.jerrysartarama.com/liquitex-small-painting-knives>

Brushes:

Hog Bristle or Synthetic/mixed use Brushes, approximately "size 6-8":

1 Flat (rectangle, width 5/8", size 8) or Filberts (slightly rounded rectangle)
1 Round (width 3/16", size 6)
1 Bright (width 12/32", size 8)

<https://www.dickblick.com/items/05265-1010/>

The more brushes the better. I suggest 5 total mix of Brights, Flats or Filberts

Brights, Flats and Filberts, about the width of your thumb, size 8-10

Rounds, no smaller than the width of your pinky, size 6-8

One 2" cheap painting brush from hardware store

Canvas:

(10) 12x16 minimum sized stretched canvas or canvas panels (16x20, 18x24)

Paper?:

If you use heavy BFK or Coventry Rag (290 gsm) or any “more than 160g/98 lbs paper” rather than canvas or panels, it must be gessoed. Therefore, beige masking tape – NOT BLUE – needs to be purchased to tape your paper to a flat support and ALSO purchase gesso.

Tape paper down on all four sides to a strong flat board and after the gesso is dry you may paint on top of it. Carefully pull tape off when paint is dry and you will have a nice white frame (if you carefully placed the tape in the first place.)

Palette:

Grey 9x12” Palette paper; or (2) 9x12in pieces taped to 12x16” board; or 12x16” glass+grey+sturdy board with edges securely taped with grey duck tape.

Palette Storage:

Saran wrap or Asel “Masterson’s Palette Seal” or glass tupperware/grocery store purchase

Glass Jars:

with tight “metal” lids

2 small, recycled, wide-mouth glass jars (i.e. *Pace Salsa*)

100% COTTON:

recycled rags/t-shirts, socks [NO TERRY CLOTH TOWELS!]

Medium for regular OIL paint :

to create flow and glazes

1. “Classic medium”:

1/3 Linseed oil, 1/3 Pure Gum Spirits of Turpentine, 1/3 Damar Varnish

Purchase art store quality, in separate small bottles of 2.5 fl. Oz:
<https://www.dickblick.com/products/grumbacher-linseed-oil/>

Pour small amounts in glass jar with metal lid: 1/3 of each

The glass jar should only have a total about ½ inch of “Classic Medium,” should be kept free from dirty brushes, and mixed with a clean palette knife before use.

OR

Walnut ALKYD medium, 8 oz.

<https://www.jerrysartarama.com/m-graham-oil-color-mediums>

2. You will also have to purchase Odorless Mineral Spirits (hardware store) to clean brushes

Medium for WATER MIXABLE oil paint:

1. Water for clean up
2. Painting medium FOR WATER MIXABLE PAINT

If using glass palette, Paint scraper (razor blade in plastic)

Notebook, any kind

Latex gloves for painting

Mask (when on campus)

Supplies may need to be replenished throughout the semester

Required reading:

Required Reading: Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and posted in e-learning.

Recommended Textbooks:

Color: A Natural History of the Palette, Victoria Finlay (2004). ISBN-13: 978-0812971422

The Brilliant History of Color in Art (2014), Victoria Finlay

Color and Meaning: Art, Science, Symbolism, John Gage, University of California Press, LA, 1999

John Gage Color and Culture: Practice and Meaning from Antiquity to Abstraction (Thames and Hudson, 1993)

The Interaction of Color, Joseph Albers, Yale University, New Haven, 1975.

E-book, UTD: Color Codes: Modern Theories of color in philosophy, painting, architecture, literature, and psychology, Charles Riley, ISBN-13: 9780810970908

The Artist's Handbook of Materials and Techniques. Ralph Mayer. 5th Edition, Viking Penguin, NY, 1991

The Painter's Guide to Studio Methods and Materials. Reed Kay. Prentice Hall, New Jersey, 1983.
Design Basics by David A. Lauer and Stephen Pentak (Wadsworth/Thomson Learning, Belmont, CA, 2002).

Texas galleries and museums source for review: <http://www.glasstire.com>

Assignments & Academic Calendar

(Topics, Reading Assignments, Due Dates, Exam Dates)

SUBJECT TO CHANGE

LECTURE EXAMPLES MAY CONTAIN MATURE CONTENT

Tuesdays 4:00 – 6:45 pm

1 Week – August 18

First class - Introduction of expectations, supplies, requirements, lockers, projects, individual goals and objectives.

Talk about Materials, Color and Form

Project 1: Get Materials. Practice with learning platforms.

Create first name, last name folder in BOX

Submit a word document, one paragraph, introducing who you are, what you are interested in with regards to color (i.e. tell us your favorite color and why), as well as any concerns for the course.

ALSO, post a personal photograph in BOX and in our Discussion Board of one of your own recent photos of a **Color Situation** that you find intriguing.

2 Week – August 25

Discussion Boards directed per class. Announcements will be posted (and emailed) in e-learning as they arise, inviting participation.

Topics to understand:

Hue, Value & Saturation

Color Temperature – Warm Reds, Cool Reds, etc.

Planar Analysis

Complements: Color Vibration and Neutralizing Color

Color and Spatial Tension

Simultaneous Contrast

Bezold Effect

Illusion of Transparency

Analytical Color Studies

Additive and Reductive Painting Techniques

Moving with and against the form (or the topography of a painting)

Subjective Color: Color Contrast Theories and Color Psychology

3 Week – September 1

Color Notation, Color Mixing, Planar Analysis Drawing and Preparation for Bell Pepper Painting

4 Week – September 8

Saturation as Light

Complete Bell Pepper Painting

5 Week – September 15

Color Temperature

Head Study, $\frac{3}{4}$ view

6 Week – September 22

Head Study – Self, Family Member or Friend

7 Week – September 29

Results of Head Study Revisions

8 Week – October 6

Midterm Grades due Oct 10

Final Due Date for Projects –

1. Color Situation 2. Color Notation 3. Planar Analysis 4. Bell Pepper 5. Head Study
(Projects should already be set up by Name folder in BOX. Check for Discussion board instructions.)

Begin discussions:
Color in Architecture

Assign Inside / Outside Paint study

Locate “one scene to paint 3 different light situations” in 24 hour period (3 paintings)

9 Week – October 13

Due Inside / Outside Painting

Begin “one scene, 3 different light situations”, (3 paintings) Due Nov 10

10 Week – October 20

Mark-Making and Gestural Brush work
Dog Painting or Animal Painting

11 Week – October 27

Due Animal Painting

12 Week – November 3

Subjective Color, Color Research and the beginning of personal directions in color each week
Full length figure/figure type painting

13 Week – November 10

Due One scene, 3 different light situations (3 paintings)

14 Week – November 17

Due Full length figure/figure type painting

15 Week – November 24

Final Due Date for Projects

1. Inside/Outside Painting
2. 1 scene, 3 different times of day (3 paintings of one scene)
3. Animal Painting
4. Full Figure/Figures Painting
5. Personal Directions in Color Project

(Projects should already be set up by Name folder in BOX)

Last day

Grading Policy

(including percentages for assignments, grade scale, etc.)

A+	100	
A	94-99	EXCELLENT
A-	90-93	

Your project is completed on time, addresses the project objectives, and exhibits EXCELLENCE in the following areas:

1. Preparatory and exploratory work shows evidence of thoughtful intent and thorough investigation.
2. Work shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas (growth.)
3. Work demonstrates an awareness of the problems involved, experimentation within objectives, and variety in solutions and investigations.
4. Work shows a personal concept and interpretation of the problem into a visual image (creativity in visual concept.)
5. You make an effort to articulate your concept, sharing why it addresses the project objectives. (What are you trying to do? Is it working? Can it be strengthened?)
6. The work results in a successful composition; the formal elements (design, spatial concerns, color, etc.) are analyzed and used with intent.
7. Work exhibits care, presentation and execution. Concern and interest in the work of your peers.
8. Competency and development of skills and technique in the use of:
Color, Proportion, Volume and Light
Paint Application Awareness – Topography and working with and against the form

B+	89	
B	84-88	GOOD/VERY GOOD
B-	80-83	

Your project is completed on time, addresses the project objectives, and exhibits GOOD/Very Good results in 1-8

C+	79	
C	74-78	FAIR

C- 70-73

Your project is completed on time, addresses the project objectives, and exhibits FAIR results in 1-8

D+ 69

D 64-68 POOR

D- 60-59

Your project is turned in on time, yet is incomplete or deficient, exhibiting POOR results in 1-8

F 59 or below Failure

Your project is turned in or not turned in, missing objectives or is deficient enough to FAIL results in 1-8

Participation on Discussion boards is graded.

- 1) **Posting your work** as directed per project
- 2) **Review other student's work:** You should comment on 3-5 students per project.

Guidelines:

Look at the work posted and select where you can make an impact, do not just "follow the crowd." For example, if you see students who aren't getting any comments on their work, you should review that work rather than comment on a work that already has multiple comments.

Avoid comments such as "I like." Instead, share constructive, objective remarks or observations on what works, what doesn't and what could be better.

Course & Instructor Policies

(make-up exams, extra credit, late work, special assignments, class attendance, classroom citizenship, etc.)

All projects are equally important and build upon one another. Expectations rise as the course advances through individual and group critiques.

Repeatedly late work, excuses, issues, and/or problems interrupt the learning process and may point to time management issues.

We understand there will be various student realities/situations during the COVID-19 crisis. Therefore, it is important to communicate with me any limitations or challenges you are facing so that we can find solutions.

Off-campus Instruction and Course Activities

(Below is a description of any travel and/or risk-related activity associated with this course.)

N/A

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

Academic Support Resources

The information contained in the following link lists the University’s academic support resources for all students.

Please see <http://go.utdallas.edu/academic-support-resources>.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.