



ARTS 120 - Fundamentals of Painting Course Outline

Approval Date:

Effective Date: 08/11/2014

SECTION A

Unique ID Number CCC000292348

Discipline(s) Art

Division Arts and Humanities

Subject Area Art

Subject Code ARTS

Course Number 120

Course Title Fundamentals of Painting

TOP Code/SAM Code 1002.10 - Drawing / E - Non-Occupational

Rationale for adding this course to the curriculum Minor revision for six-year update.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 0.00

Activity 108.00

Work Experience 0.00

Outside of Class Hours 54.00

Total Contact Hours 108

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This introductory studio course focuses on the basic techniques and materials of painting, employing a wide range of painting media and subject matter. Topics include basic color theory, materials, development of both representational and abstract approaches, and strategies for intuitive, individual response to subject matter and materials in directed assignments. Designed for students with no prior experience with painting.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended

- ARTS 101

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- Produce paintings that incorporate historical and contemporary approaches to representation, material practices, and color theory.
- Evaluate and critique paintings and receive criticism from others.

2. Course Objectives: Upon completion of this course, the student will be able to:

- Understand and successfully manipulate the physical and working characteristics of painting materials specific to oil, alkyd, watercolor or acrylic based paints, pigments, and mediums.
- Identify, organize and apply the basic formal properties of painting including shape, line, value, texture, pattern, composition and color.
- Understand and apply all safety rules and precautions related to the handling, storage and disposal of all painting materials and residues.
- Evaluate and apply the basic principles of color theory, including primary, secondary, and tertiary color relationships, hue, intensity, and value, complementary, analogous and harmonious color relationships in the creation of mimetic, representational or expressive paintings.
- Design and construct solid, properly prepared surfaces and supports.
- Analyze and apply observational methods and theories specific to the practice of painting.
- Competently identify and manipulate the wide range of brushes and other application tools unique to painting, including flats, filberts, rounds, fans and a variety of knives.
- Successfully apply a wide range of painting techniques including alla prima, al fresco, scumbling, glazing and others.
- Create and implement strategies for selecting, developing and evaluating individualized content and approaches with an emphasis on solving formal and representational problems.
- Examine and describe historical and contemporary developments, trends, materials, and approaches in painting.
- Develop expressive content through manipulation of color, mark, value, and composition.

L. Assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology.

M.

3. Course Content

- A. Basic physical properties and working characteristics of painting materials specific to oil, alkyd, watercolor or acrylic based paints, pigments and mediums.
- B. Organization and application of the basic formal properties of painting including shape, line, value, texture, pattern, composition, and color.
- C. Safety rules and precautions related to the handling, storage and disposal of all painting materials and residues.
- D. Evaluation and application of the basic principles of color theory.
- E. Construction and preparation methods for painting surfaces and supports.
- F. Observational theories and methods specific to painting.
- G. Use and manipulation of the wide range of brushes, knives and other application tools unique to painting, including flats, filberts, rounds, fans and a variety of knives.
- H. Paint application techniques including alla prima, al fresco, scumbling, glazing and others.
- I. Strategies for developing individual content and approaches to painting in the context of formal, expressive, and pictorial problems.
- J. Historical and contemporary developments, trends, materials, and approaches in painting.
- K. Critical evaluation and critique of paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology.

L.

4. Methods of Instruction:

Critique:

Lab:

Lecture:

Other: Demonstration: Color and Design demonstrations covering techniques, concepts, and material applications. Critique: Oral or written group critiques analyzing finished examples of student work related to specific course assignments. Lectures: Image and video-enhanced lectures covering core concepts, terminology, and historical development of drawing followed by all-class or small-group discussions on the same topics. Collaborative Learning: Peer critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students. Design Lab: Instructor-guided lab time to apply concepts and skills to course content through guided color and design exercises. Lab time will include both one-on-one and all-group instruction. Class Trips: Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historical and contemporary approaches to drawing and its relationship to their own studio work. Student presentations on historical and contemporary painters covering work from a diverse range of cultures.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Portfolios --

Oral Presentation --

Projects --

Field Trips --

Class Participation --
Class Work --
Home Work --
Lab Activities --
Final Exam --

Additional assessment information:

Successful completion of a minimum of four painting assignments.

For example:

a. After an introductory lecture on the basic working and mixing properties of oil paints and the preparation of a gessoed surface, the students will create a monochromatic, representational painting from the still-life using only black, white and a neutral earth tone. These paintings will be evaluated for composition, accuracy in representation, completeness, effort and craftsmanship.

Participation and performance in both oral and written critical analysis of work.

For example:

a. After an introductory lecture and review of handouts containing key formal and critical terms, students will participate in a group critique of their analogous color painting assignment. It is expected that all students participate in the discussion. Students will be assessed for participation, proper use of terminology, and relevant comments regarding basic formal and pictorial issues. Overall performance in critiques throughout the semester will be figured into the final grade.

Successful completion of homework assignments.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection.

For example:

1. Read chapter five in Art Fundamentals, pages 118 - 131, on the expressive uses of value.
2. Read the first part of chapter three in The Artist's Handbook of Materials and Techniques, pages 129 - 161, covering the history and materials of oil paint.

B. Writing Assignments

Writing:

Written critical analysis of a completed student or professional painting.

For example: Write a one page essay analyzing the strengths and weaknesses of your tonal painting, keeping in mind the parameters of the assignment and related reading material.

C. Other Assignments

Creation of a portfolio of finished paintings.

Performance:

1. Completion of several paintings based on instructor generated assignments.

For example:

- a. Create a representational painting from the still-life using a split-complementary palette, adhering to the basic rules of dynamic composition.
- b. Produce a series of small-format paintings from an interior architectural space that utilize strong contrasts of color and value to create dynamic, expressive content.

2. Verbally analyze, compare/contrast and assess student and professional paintings in group and individual critiques applying appropriate terminology and theoretical considerations.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Mayer, Ralph
Title: The Artist's Handbook of Materials
Publisher: The Viking Press
Date of Publication: 1970
Edition: 5th

Book #2:

Author: Ocvirk, Otto G.
Title: Art Fundamentals: Theory and Practice
Publisher: McGraw Hill
Date of Publication: 2012
Edition: 12th Revised

B. Other required materials/supplies.

- Oil paints, a variety of brushes, glass palette, painting mediums, canvasses, drawing paper, gesso, charcoal, and a graphite pencil.