

ART G130: PAINTING 1

| Item | Value |
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| Curriculum Committee Approval Date | 10/20/2020 |
| Top Code | 100210 - Painting and Drawing |
| Units | 3 Total Units |
| Hours | 108 Total Hours (Lecture Hours 27; Lab Hours 81) |
| Total Outside of Class Hours | 0 |
| Course Credit Status | Credit: Degree Applicable (D) |
| Material Fee | Yes |
| Basic Skills | Not Basic Skills (N) |
| Repeatable | No |
| Grading Policy | Standard Letter (S), • Pass/No Pass (B) |
| Local General Education (GE) | • GWC Arts, Lit, Phil, Lang (GC) |
| California State University General Education Breadth (CSU GE-Breadth) | • CSU C1 Arts (C1) |

Course Description

This course offers an introductory study in the fundamentals of painting and composition through learning about the materials, tools, and various approaches to painting in oil and/or acrylics. Focus is on exploration of painting materials, perceptual skills, color theory, paint mixing and technique. Emphasis is on creative responses to materials and subject matter, technical mastery and direct observation from life. Transfer Credit: CSU; UC. C-ID: ARTS 210. **C-ID:** ARTS 210.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Apply the principles of color theory to painting projects.
3. Use a range of painting vocabulary.
4. Evaluate works of art with an articulate, informed personal reaction to them.
5. Create the illusion of volume and space expressing the laws of light logic through chiaroscuro and color modulation.

Course Objectives

- 1. Create paintings that evince a working knowledge of the physical properties of painting materials.
- 2. Apply the basic formal elements and principles of design in paintings.
- 3. Construct and prepare painting surfaces and supports.
- 4. Develop expressive content through manipulation of mark, color, value, and composition.
- 5. Describe historical and contemporary developments, trends, materials, and approaches in painting.
- 6. Critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology.
- 7. Demonstrate a professional work environment through set up, clean up, and the safe handling of studio equipment.
- 8. Approach the process of painting coherently so that the paintings have a sense of resolution in each stage of their development.

- 9. Recognize and reproduce the components of color mixtures in secondaries, tertiaries, a full range of chromatic grays and tints, tones, and shades.

Lecture Content

Safety Handling of paints, mediums and materials. Handling of studio equipment. Underlying Structures-Drawing and Value Proportion Placement Eye level/Viewpoints Value structure Materials Construction and preparation of painting surfaces and supports Paint-Pigment Mediums Tools (brushes, palette knives, etc...) Composition Basic formal elements and principles of design for painting. Color Theory Basic principles Color harmonies Expressive Qualities Styles and Content Historical painting styles: academic, impressionistic, expressive Contemporary approaches Subject matter as it related to content (meaning)

Lab Content

Various Ways to Begin a Painting Toned Ground Blocking in Wipe out/Imprimatura Paint techniques, Methods and Physical Properties Paint density, transparency, opacity, viscosity Wet-in-wet (alla prima) Blending Blocking Glazing Scumbling.Dry brush Mark Making Impasto Exploration of Various Supports Paper Canvas Board Other Paintings Exploring Value Relationships Value scale Grisaille Paintings Exploring Color Theory: Warm/Cool Earth tones Polychromatic Chromatic Grays Tints Tones Shades Observational Paintings Reflecting Light Logic Highlight Midtone Core shadow Reflected light Casting shadow Painting Techniques That Apply Textural Concepts Implied texture Actual texture Impasto Application of Composition Development Techniques Organizing the picture plane Editing/cropping Space- atmospheric perspective Emphasis and subordination Avoiding tangents Range Of Inanimate, Representational Subject Matter Still life Landscape/Interiors/Exteriors Photographic reference Normal 0 false XMLInvalid> false false EN-US JA X-NONE e" Name="heading 8"/> /> ideWhenUsed="false" Name="Medium List 1 Accent 1"/> um Shading 1 Accent 2"/> sed="false" Name="Medium List 1 Accent 3"/> UnhideWhenUsed="false" Name="Medium Grid 1 Accent 4"/> miHidden="false" UnhideWhenUsed="false" Name="Medium Grid 3 Accent 5"/> rity="71" SemiHidden="false" UnhideWhenUsed="false" Name="Colorful Shading Accent 6"/> /* Style Definitions */ table.MsoNormalTable {mso-style-name:"Table Normal"; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshow:yes; mso-style-priority:99; mso-style-parent:; mso-padding-alt:0in 5.4pt 0in 5.4pt; mso-para-margin:0in; mso-para-margin-bottom:.0001pt; mso-pagination:widow-orphan; font-size:12.0pt; font-family:Calibri; mso-ascii-font-family:Calibri; mso-ascii-theme-font:minor-latin; mso-hansi-font-family:Calibri; mso-hansi-theme-font:minor-latin;} Paintings That Examine Historical Stylistic Variations Academic Impressionistic Expressive Development of expressive content through manipulation of Line Form Value Composition Critique and evaluation of painting assignments and exercises Group critique Individual reflection

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Demonstrations Lectures Slide shows Videos Field trips Guest speakers Group critiques Handouts One on one demonstrations/consultations Readings

Reading Assignments

Articles of painting interest pertaining to class studies. Handouts.

Writing Assignments

Formal analysis of either a current or historical painting of the students choosing.

Out-of-class Assignments

A variety of study oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as: Still life studies using various color harmonies, compositions, picture planes, painting approaches, supports and subject matter/content. Technique problem solving exercises- may include color, texture, value, and composition. Paintings that reflect an understanding of contemporary and historical approaches to representationalism. Paintings that demonstrate critical thinking in form, subject, and content coherence.

Demonstration of Critical Thinking

Projects- Solve visual problems through painting representational objects and spaces accurately in proportion, space, surface texture, value structure and color. They must make clear and reasoned judgments about what they are directly observing. They must analyze visual data and interpret that data rationally through various painting approaches. They must synthesize what they understand about the elements and principles of design in to a coherent and harmonious composition.

Required Writing, Problem Solving, Skills Demonstration

Written Assignments- Students may be asked to write self-assessments about the work that they have completed. These assessments require that they consider their performance on an assignment. They are asked to readdress the stated criteria and learning outcomes and how they achieved or did not achieve the goals of the assignment. They must identify the elements and principles of design and/or the drawing/ painting techniques that they used and justify how they applied them. Problem Solving/Skills Demonstration- Students must be able to paint a representation of a still life with an accuracy of proportion, surface and edge quality, value structure and color mixing relative to their introductory learning level.

Eligible Disciplines

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent.

Note: "masters degree in fine arts" as used here refers to any masters degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Masters degree required.

Textbooks Resources

1. Required Robertson, J. Painting as a Language: Material, Technique, Form, and Content, 1st ed. Wadsworth, 1999 Rationale: This is the most current edition. Legacy Textbook Transfer Data: Most current, out of print 2. Required Gury, A. Color For Painters: A Guide To Traditions and Practice, 1st ed. Watson-Guption Publications, 2010 Rationale: This text is an excellent resource for understanding the history, application and perceptual nature of color for painters. Legacy Textbook Transfer Data: Most current, out of print 3. Required Gurney, J. Color And Light: A Guide For The Realist Painter, 1st ed. Andrews McMeel Publishing, 2010

Rationale: This text offers very practical and thorough information about painting all aspects of representational forms. Legacy Textbook Transfer Data: Most current, out of print 4. Required Jennings, S. The New Artists Manual: The Complete Guide To Painting and Drawing Materials and Techniques, ed. Chronicle Books, 2006 Rationale: This text offers a very thorough guide to materials and techniques as well as health and safety for painting and drawing materials. Legacy Textbook Transfer Data: Most current, out of print 5. Required Galton, J. Encyclopedia of Oil Painting Techniques: A Unique Visual Directory Of Oil Painting Techniques, With Guidance On How To Use Them, 1st ed. Search Press, 2018

Other Resources

1. Acrylic or oil paints Canvas, masonite, paper or wood grounds Brushes, mops, knives Palettes, mixing trays, containers Drawing supplies Paper towels