COURSE OUTLINE OF RECORD

Number: ART G130    TITLE: Painting 1

ORIGINATOR: Amy Runyen
FORMERLY KNOWN AS:
CROSS LISTED COURSE:

SEMINTER UNITS: 3.0
HRS LEC: 36.0    HRS LAB: 72.0    HRS OTHER: 0.0
CONTACT HRS TOTAL: 108.0
STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG 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.

JUSTIFICATION FOR COURSE:

PREREQUISITES:
COREQUISITES:
ADVISORIES:

ASSIGNED DISCIPLINES:
    Art

MATERIAL FEE: Yes [X] No [ ] Amount: $12.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]    LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: D

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Art History AA-T
Studio Arts AA-T
Art Major

ART HISTORY( Associate in Arts for Transfer)
ART HISTORY(Associate in Arts for Transfer)
Art(Associate in Arts)
Art(Associate in Arts)
Associate of Arts: Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)
STUDIO ARTS(Associate in Arts for Transfer)
STUDIO ARTS(Associate in Arts for Transfer)
GE AND TRANSFER REQUIREMENTS MET:
CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages
   C1 - Arts, Dance, Music, Theater
GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
   Area C Arts, Literature, Philosophy, & Languages other than English

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Apply the principles of color theory to painting projects and recognize and reproduce the components of color mixtures in secondaries, tertiaries, a full range of chromatic grays and tints, tones and shades.
2. Acquire and appropriately use a broad range of painting vocabulary.
3. Evaluate and interpret works of art and articulate an informed personal reaction to them.
4. 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. Organize and apply the basic formal elements and principles of design in paintings;
3. Understand how to construct and prepare painting surfaces and supports;
4. Develop expressive content through manipulation of mark, color, value, and composition;
5. Examine and describe historical and contemporary developments, trends, materials, and approaches in painting;
6. Assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology;
7. Demonstrate an awareness of positive work habits (setting up and cleaning up) and how to safely handle and use studio painting materials and equipment;
8. Approach the process of painting coherently so that the paintings have a sense of resolution in each stage of their development.

COURSE CONTENT:

LECTURE CONTENT:

A. Safety
   1. Handling of paints, mediums and materials.
   2. Handling of studio equipment.

B. Underlying Structures-Drawing and Value
   1. Proportion
   2. Placement
   3. Eye level/Viewpoints
   4. Value structure

C. Materials
   1. Construction and preparation of painting surfaces and supports
   2. Paint-Pigment
3. Mediums
4. Tools (brushes, palette knives, etc…)

D. Paint Techniques, Methods and Physical Properties
1. Paint density, transparency, opacity
2. Wet-in-wet (alla prima)
3. Blending
4. Blocking
5. Glazing
6. Scumbling/Dry brush
7. Mark making
8. Impasto
9. Toned ground

E. Composition
1. Basic formal elements and principles of design for painting.
2. Organizing the picture plane
3. Editing/ Cropping
4. Space- atmospheric perspective

F. Color Theory
1. Basic principles
2. Color harmonies
3. Expressive Qualities

G. Styles and Content
1. Historical painting styles: academic, impressionistic, expressive
2. Contemporary approaches
3. Subject matter as it related to content (meaning)

LABORATORY CONTENT:

A. Various Ways to Begin a Painting
   1. Toned Ground
   2. Blocking in
   3. Wipe out/Imprimatura

B. Several Paintings Exploring:
   1. Color Theory- Limited palettes and color harmonies
   2. Diverse Painting approaches
   3. Compositional structures using the elements and principles of design

C. Range Of Inanimate, Representational Subject Matter
   1. Still life
   2. Landscape/Interiors/Exteriors
   3. Photographic reference

D. Paintings That Examine Historical Stylistic Variations
   1. Academic
   2. Impressionistic
   3. Expressive
METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

A. Demonstrations
B. Lectures
C. Slide shows
D. Videos
E. Field trips
F. Guest speakers
G. Group critiques
H. Handouts
I. One on one demonstrations/consultations
J. Readings

COURSE ASSIGNMENTS:

Reading Assignments

Articles of painting interest pertaining to class studies. Handouts.

Out-of-class Assignments

A variety of study oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as:

A. Still life studies using various color harmonies, compositions, picture planes, painting approaches, supports and subject matter/content.
B. Technique problem solving exercises- may include color, texture, value, and composition.
C. Paintings that reflect an understanding of contemporary and historical approaches to representationalism.
D. Paintings that demonstrate critical thinking in form, subject, and content coherence.

Writing Assignments

Formal analysis of either a current or historical painting of the student’s choosing.

METHODS OF STUDENT EVALUATION:

Short Quizzes
Written Assignments
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

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.

**TEXTS, READINGS, AND RESOURCES:**

**TextBooks:**
   This is the most recent version of this book.

**Other:**
1. 
   A. Acrylic or oil paints
   B. Canvas, masonite, paper or wood grounds
   C. Brushes, mops, knives
   D. Palettes, mixing trays, containers
   E. Drawing supplies
   F. Paper towels

**LIBRARY:**

Adequate library resources include:

**Comments:**

**Attachments:**

[Attached Files](#)