COURSE OUTLINE OF RECORD

Number: ART G140
TITLE: Life Painting 1

ORIGINATOR: Coast Coast
FORERMINLY KNOWN AS:

CROSS LISTED COURSE:

SEMESTER 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 is a beginning course in figure paintings. Emphasis will vary from a portrait approach to nude studies. A thorough explanation of color theory and painting methods will be given. Mediums include oils and acrylics.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
   Art

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

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 [X] No [ ]

LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

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

OCCUPATIONAL (SAM) CODE: E

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

NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Art(Associate in Arts)
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GE AND TRANSFER REQUIREMENTS MET:

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

1. identify and apply color theory in the interpretation of form, while contrasting tone and principles of human anatomy, i.e. proportion, counter balance, foreshortening, symmetry.
2. demonstrate an ability to understand, evaluate, interpret, and appreciate human creations in the visual arts.
3. demonstrate life-long learning strategies that are based on ongoing self-assessment, education, and acceptance of personal responsibility.
COURSE OBJECTIVES:
1. learn to define and use color theory in the interpretation of form.
2. learn to contrast the plane structures in tone and color to create form.
3. demonstrate working familiarity with the principles of human anatomy, i.e. proportion, counter balance, foreshortening, symmetry, unity, flow believability, etc.
4. attempt to depict character and personality traits, i.e. psychological and/or spiritual propensities in subjects.
5. compose figures with awareness of spacial contexts.

COURSE CONTENT:

LECTURE CONTENT:
A. Color Theory
   a. Perceptual basis
   b. Color use conventions
   c. Color/light/form/plane
B. Paint Handling, Technique, Method
   a. Density of pigment
   b. Approach to form, i.e. all at once, glazing, etc.
   c. Analysis, Synthesis, Unity, Variety
C. Structure in Human Form, the Nude
   a. Relationships of patterns in the abstract
   b. Dynamic counterbalance relative to gravity, i.e. gesture
   c. Organic planes
D. Portrait Study
   a. Character, inner content
   b. Subjective responsiveness, i.e. attraction, repulsion
E. Space, Placement, Background/Foreground
   a. Suggestions of space: linear, atmospheric, gestural
   b. Editing, simplifying, emphasizing

LABORATORY CONTENT:

METHODS OF INSTRUCTION:
A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

COURSE ASSIGNMENTS:

Out-of-class Assignments
A variety of other study oriented projects involving each student in an historical search for concepts in figure painting.

Writing Assignments
The student will learn various skills relating to the craft of painting, i.e. blending, mixing, paint handling.

Reading Assignments
Many articles relating to current art exhibitions.
METHODS OF STUDENT EVALUATION:
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:
Frequent oral critiques encourage verbal participation from students. Many very complex ideas emerge by analysis of the paintings, such critical thinking is the nucleus of the teacher/student dialogue and hence, completely essential for progress in the visual medium.

Required Writing, Problem Solving, Skills Demonstration:
The student will learn various skills relating to the craft of painting, i.e. blending, mixing, paint handling.

TEXTS, READINGS, AND RESOURCES:
Other:
1. Oil or acrylic paints
2. Canvas, panels, paper
3. Gesso or traditional grounds
4. Brushes, mediums
5. Pallettes, mixing trays

LIBRARY:
Adequate library resources include:
Comments:
Attachments:
Attached Files