

CATALOG INFORMATION

Dept and Nbr: ART 14A

Title: BEGINNING PAINTING

Full Title: Beginning Painting

Last Reviewed: 1/9/2024

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:
An introductory course in painting acrylics or oils involving the basic elements and dynamics of art, such as value, color, texture, dimensional space and compositional factors. Students will be introduced to the various problems and potentials of painting.

Prerequisites/Corequisites:

Recommended Preparation:
Course Completion of ART 7A

Limits on Enrollment:

Schedule of Classes Information:
Description: An introductory course in painting acrylics or oils involving the basic elements and dynamics of art, such as value, color, texture, dimensional space and compositional factors. Students will be introduced to the various problems and potentials of painting. (Grade or P/NP)
Prerequisites/Corequisites:
Recommended: Course Completion of ART 7A
Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

CID Descriptor: ARTS 210 Introduction to Painting

SRJC Equivalent Course(s): ART14A

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Create a group of paintings that organizes pictorial elements, interprets themes, develops color relationships, and employs a variety of painting techniques.
2. Organize and analyze elements in the development of a painting to create a more cohesive whole.

Objectives:

At the conclusion of this course, the student should be able to:

1. Analyze complex problems of shape, value, color, line, proportion, and surface.
2. Plan and execute paintings in stages.
3. Improvise during the painting process.
4. Employ a variety of tools and painting techniques.
5. Create a range of hues, tints, tones and shades using double primary colors and earth tones.
6. Interpret the ideas of Old and Modern Masters, as well as major contemporary artists, as a point of departure for painting.
7. Define health and safety issues that can arise from the use of paints, solvents, and mediums.

Topics and Scope:

1. Shape: Analyzing the essential shape of forms before focusing on surface detail, using positive and negative shape relationships to strengthen compositional drama or unity.
2. Value: Employing tonal contrasts and gradients to develop volume and depth.
3. Color: Mixing hues and demonstrating an understanding of contrasts of hue, temperature, and saturation.
4. Line: Assessing the role of line versus edge in paintings.
5. Positive and Negative Space: Analyzing the role of the space that surrounds the major forms or shapes.

6. Scale: Considering how scale shifts influence the impact of a painting.
7. Technique: Employing and caring for brushes, palette knives, rags, solvents, paintings mediums, grounds, supports, and palettes.
8. Surface: Developing paintings from thin to thick, from lean to fat, and the role of texture in painting.
9. Pacing: Working from the general to the specific.
10. Experimentation: Introduce elements of improvisation, spontaneity, and chance into the painting process.
11. Content: Develop aesthetic aspects of painting through the study of master artists' paintings.
12. Health and safety: Study issues including recycling that will be covered in connection with paints, solvents and mediums.

All topics covered in both Lecture and Lab portions of the course.

Assignment:

Lecture-Related Assignment:

1. Thematic painting based on personal interest, an Art Gallery exhibition, library, or museum research.
2. Complex color study based on another artist's work, abstract or representational, emphasizing complementary color or triadic color relationships.

Lecture- and Lab- Related Assignment:

1. Alla prima figure paintings from the model

Lab-Related Assignment:

1. Black and white still life of basic cubic, cylindrical, and conical forms with an emphasis on proportion, negative and positive space relationships, and tonal variation.
2. Earth palette still life paintings, one painted using only a palette knife, one using brushes and rags.
3. Primary color still life painting with a directional light source exploring hues, tones, tints, and cast shadows.
4. Cropped copy of a master painting as the basis for study of content, scale, and composition.
5. Alla prima landscape composition painted within the three-hour class session.
6. Students will participate in verbal critiques periodically.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%
Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.	
Class performances, paintings and sketchbooks	Skill Demonstrations 80 - 90%
Exams: All forms of formal testing, other than skill performance exams.	
None	Exams 0 - 0%
Other: Includes any assessment tools that do not logically fit into the above categories.	
Attendance, effort, growth, and participation in group critique.	Other Category 10 - 20%

Representative Textbooks and Materials:

Gateways to Art: Understanding the Visual Arts. 2nd ed. DeWitte, Debra and Larmann, Ralph and Shields, Kathryn. Thames & Hudson. 2015

Preble's Artforms. 11th ed. Preble, Duane and Preble, Sarah and Frank, Patrick. Pearson. 2013 (classic)

Matisse on Art. Revised ed. Flam, Jack. University of California Press 1995 (classic)

The Artist's Handbook of Materials and Techniques. 5th ed. Mayer, Ralph. Viking Penguin. 1991 (classic)

Theories of Modern Art. Chipp, Herschel. University of California Press. 1989 (classic)

Hawthorne on Painting. Hawthorne, Charles. Dover. 1960 (classic)