ART 3 Course Outline as of Fall 2006

CATALOG INFORMATION

Dept and Nbr: ART 3 Title: INTRO ART & DESIGN
Full Title: Introduction to Art & Design
Last Reviewed: 2/28/2022

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	4	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:	03 - May Be Taken for a Total of 3 Units
Also Listed As:	
Formerly:	

Catalog Description:
An introductory studio course in the fundamentals of art and design using shape, value, texture, line, pattern, color and space through exercises in drawing, painting, and collage. The course is required for the Fine Arts Certificate and is accepted for transfer at both the UC and CSU systems.

Prerequisites/Corequisites:

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: An introductory studio course in the fundamentals of art and design using shape, value, texture, line, pattern, color and space through exercises in drawing, painting, and collage. Course is required for the Fine Arts Certificate. (Grade or P/NP)
Prerequisites/Corequisites:
Recommended:

Limits on Enrollment:
Transfer Credit: CSU;UC. (CAN ART14)
Repeatability: May Be Taken for a Total of 3 Units

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	**Area**		Effective:	Inactive:
	E	Humanities	Fall 1981	
CSU GE:	**Transfer Area**		Effective:	Inactive:
	C1	Arts	Fall 1990	
IGETC:	**Transfer Area**		Effective:	Inactive:
	3A	Arts	Fall 1981	

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:

CID:
CID Descriptor: ARTS 100 2-D Foundations
SRJC Equivalent Course(s): ART3

Certificate/Major Applicable:
Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:
The student will be able to:
1. Develop perception and awareness of visual elements such as line, shape, value, texture, color, volume and space.
2. Develop perception and awareness of visual composition and ways of organizing the visual elements such as symmetrical balance (bilateral, radial, repeat pattern), approximate symmetry and asymmetrical balance.
3. Develop perception and awareness of design concepts and the dynamics of contrast such as positive/negative shape, unity/variety, harmony/ tension, simple/complex, static/active, structured/unstructured, organic/ geometric, similar/dissimilar.
4. Develop perception and awareness of visual relationships such as hue, value, saturation, proportion, scale, weight, surface.
5. Become familiar with and able to describe visual composition both verbally and in writing using vocabulary of terms pertaining specifically to art and design.
6. Develop hand skills necessary for basic mastery of various artist's tools and media, dry and fluid, cut and assembled.
7. Develop and exercise ability to perform basic measuring, scaling, and positioning necessary to organize the two-dimensional picture plane.
8. Exercise ability to make critical aesthetic judgments through class critiques.
9. Cultivate an understanding of the creative process which includes both the development of disciplined work habits and the practice of hand skills, as well as risk-taking and experimentation, and the exploitation

of various aspects of the dynamic process involved.
10. Examine and analyze examples of fine art and applied design, historical and contemporary, within a global context.
11. Define health and safety issues that could arise from the use of artist's materials. Train students to use spray fixatives, pigments, adhesives and other art materials safely.
Describe the values, themes, methods, and history of the discipline and identify realistic career objectives related to a course of study in the major.
Perform research specific to the discipline and use appropriate citation style, if different than MLA.

Topics and Scope:

The primary intent of Art 3 is visual literacy and performance using a wide range of specific media in a studio setting. This includes:
1. The ability to recognize the basic elements of visual art and design (figure/ground, shape, line, color, value, texture, pattern, volume and space.
2. The ability to make aesthetic decisions and judgments about these elements in development of visual composition.
3. The ability to perform specific techniques to demonstrate these elements (use pencil gradients to create tonal values within clear structures, use paint and brush to lay down even areas of flat color, for modeling effects, and to develop painterly surfaces; use pen and ink to create stipple marks or hatching to correspond to specific value ranges; mix pigments to produce a color wheel, value scale and tints, shades and tones; use brush and ink to make expressive marks and ink washes as well as drawings derived from still life set ups, landscapes and/or portraits; use cut and pasted papers to create collages.)
4. The ability to recognize relational aspects of composition: figure vs. ground, positive vs. negative, the two-dimensional illusion, the interplay of visual weights and forces.
5. The ability to intelligently use and care for the tools of Art 3 (pencils, brushes, pens and nibs, x-acto knife, scissors, inks, paints, glues and adhesives, contÅ crayons, charcoal, various art papers).
The scope and sequence of the course will be presented as follows:
1. Through lectures concerning the concepts, elements and historical precedents of art and design.
2. Through lecture/demonstrations of the proper use of materials and techniques.
3. Through student practice and demonstration of compositional, expressive and technical concepts.
4. Through evaluative one-on-one discussions with individual students.
5. Through group critique discussions and presentations of in-class and homework visual compositions.
Specific areas of study within Art 3 include:
1. Composition: Understand the nature of two-dimensional composition and the concept of visual balance. Analyze various types of symmetry (bilateral, radial, field) and asymmetry to develop studies explaining these concepts.
2. Shape: Recognize the essential relationship between positive and

negative shapes. Explore the dynamic interchange between positive and negative shapes within a composition and reverse their roles. Classify shapes into categories such as organic, geometric.
3. Value: Employ tonal contrasts and gradients to develop volume, depth, drama and movement.
4. Color: Understand the basic properties of color: hue, value, and saturation. Mix colored pigments to accurately diagram the 12 hue color wheel, 7 step value scale, and other studies explaining tint, shade and tone. Study harmonic color relationships such a monochromatic, triadic, analogous, complementary, Analyze concepts of warm and cool, and spatial cues like advancing/receding and aerial perspective. Explore emotional, expressive and symbolic aspects of color.
5. Pattern: Understand the nature of repeat pattern design. Develop an allover pattern by repeating a bsic unit. Discover variations produced from the same or slightly altered starting unit. Understand the importance of placement, reflection, orientation, and their impact on the finished design.
6. Texture: Use textural contrasts to describe surfaces and to enrich or give visual weight to visual compositions. Understand the difference between actual and implied texture. Find textures in nature and the man-made world, and manufacture textures to use in visual compositions.
7. Line: Explore various aspects of line through descriptive contour, the expressive gesture, and controlled mark-making. Analyze the role of tool, media, surface and attitude in the quality of line.
8. Abstraction: Explore pure, formal aspects of design. Introduce the concept of abstraction through various means: extreme simplification of the elements such as form or value, expressive, spontaneous, or improvised use of materials, 20th century precedents in the visual arts.
9. Content: Recognize other-than aesthetic aspects of visual art such as metaphor, symbol, narrative, etc.
10. Process: Balance the deliberate and planned with the accidental and spontaneous.
Orientation to the values, themes, methods, and history of the discipline and identification of realistic career objectives related to a course of study in the major.
Introduction to discipline-specific research tools, including seminal books, important periodicals, major indexing sources, professional or trade organizations, standard reference tools, discipline specific tools, and major web sites.

Assignment:

May include the following:
1. Value contrast compositions exploring the extremes of light and dark, positive and negative.
2. Gradient compositions exploring even sequencing of values from light to dark.
3. Texture compositions using found and manufactured textures as the key element.
4. Pattern exercises exploring programmed and variable repeats.
5. Color problems dealing with mixing and painting skills: optical color mixing; spatial characteristics, transparency; relativity and

interaction; emotive, evocative qualities; sensory, associative, symbolic aspects; contrasts (hue, temperature, value, complementary, analogous, triads, etc.); tints, shades, tones.
6. Line study exercises which explore descriptive contour drawing, expressive gesture, and formal arrangements.
7. Exercises emphasizing direction and movement as dynamic/physical design concepts.
8. Compositions relating the above design elements to the visual environment through drawing, painting and collage.
9. Compositions investigating various spatial effects such as size and value contrasts, placement within the picture field, orthagonals, aerial perspective and other devices.
10. Drawings of natural and man-made objects to study shape, texture, light and shadow, singly and in combination.
11. Tone and color used to create allusions to effects of luminosity, dusk, night, mist, the seasons.
12. Expand upon art reproductions to explore formal and stylistic characteristics of the work.
13. Use theme of an imagined space, such as a garden, as a means to employ symbol, abstraction and personal expression.
14. A design problem to be achieved in drawing and/or painting dealing with specific criteria such as a clock face, stamp, label or poster.
15. A project based upon a well known artist's work or the concepts underlying one of the important art movements or styles such as Pointillism, Cubism, De Stijl, Dada.
16. A project related to the geometric abstraction and patterns found in world textiles such as American quilts, Native American weavings, African, Guatamalan and Indian fabric and printed cloth.
17. A study exploring bilateral symmetry to create an anthropomorphic image (mask).
18. A sketchbook for specific homework assignments and self directed studies related to class work.
19. An exploration of planar dynamics in a low-relief format, investigating spatial relations, composition, light and shadow and color and textural contrasts.
20. An introduction to three-dimensional considerations through the use of simple materials such as cardboard, wood, wire, etc.

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 problem solving assessments and 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.

Homework problems	Problem solving 40 - 60%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, Portfolio	Skill Demonstrations 10 - 30%

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.

A portfolio of completed class and outside assignments. Other factors: attendance, attentiveness, attitude, effort, class participation, growth.	Other Category 10 - 30%

Representative Textbooks and Materials:
Design Principles and Problems, Zelanski and Fisher, Hartcourt Brace College Publishers, 2nd edition, 1996
Art Speak, A Guide to contemporary Ideas, Movements, and Buzzwords, Atkins, Abbeville Press, 1st edition, 1990