

ART 14A Course Outline as of Fall 2013**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 involving acrylics and oils the basic elements and dynamics of art such as value, color, texture and space, as well as compositional factors and an introduction 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 and space, as well as compositional factors and an introduction 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

Outcomes and Objectives:

Upon completion of this course, students will 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 other-than aesthetic aspects of painting through the study of master artists' paintings.

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. Complex color study based on another artist's work, abstract or representational, emphasizing complementary color relationships or triadic color relationships.
5. Cropped copy of a master painting as the basis for study of content, scale, and composition.
6. Alla prima landscape composition painted within the three-hour class session.
7. Alla prima figure paintings from the model.
8. Thematic painting based on personal interest, an Art Gallery exhibition, library, or museum research.

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
40 - 60%

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
40 - 60%

Representative Textbooks and Materials:

The Artist's Handbook of Materials and Techniques, Fifth Edition. Mayer, Ralph. Viking Penguin, New York: 1991. (Classic)

Hawthorne on Painting. Hawthorne, Charles W. Dover, New York: 1960. (Classic)

Matisse on Art, Revised Edition (Documents of Twentieth-Century Art). Flamm, Jack. University of California Press: 1995 (Classic)

Theories of Modern Art. Chipp, Herschel B. University of California Press, Berkeley: 1989. (Classic)