

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Chet Glaze	Date:	06/25/2020
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Department	Subject	Course Number	Title
Art	Art ART	115	Painting I

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Activity Units	Total Units
3.00	3.00
Activity Contact Hours	Total Contact Hours
96.00 - 108.00	96.00 - 108.00
Activity Homework Hours	
48.00 - 54.00	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

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Maximum Enrollment:
Maximum Enrollment
Justification:

25
Course requires significant individualized instruction or assessment “ check all that apply: * Course relies on small group dynamics as a means of instruction or assessment. Justification: This course is taught in a specialized classroom that accommodates 30 painting students. Enrollment for Painting I is capped at 25 so as to allow for at least 5 Painting II students in the stacked class.

Grading Method:

Letter Grade or P/NP

TOP code:

1002.10

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course is an introduction to the fundamentals of painting. Coursework includes an explanation of materials, methods and techniques; the application of color theory and the principles of composition; and the development of visual perception and creative skills.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course is an introduction to painting fundamentals including materials, techniques, visual perception and color theory.

Need for the course:

This course is part of the AA-T in Art History for Transfer as well as the AA-T in Studio Arts for Transfer. It is also an elective in the Associate of Arts Degrees for both studio art and art history and the Liberal Arts: Arts, Humanities & Communications Emphasis AA Degree.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

-none-

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- ART 108 or
- ART 120

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)
Upon the completion of the course the student will be able to do the following:

1. Define and properly use painting terminology as it applies to materials, techniques, composition, and color
 2. Create artwork utilizing a variety of painting methods and techniques.
 3. Create paintings that utilize a visual analysis of relationships, the manipulation of values to convey form, and the articulation of space.
 4. Plan the use of color in a painting using the color wheel including the use of values and saturation.
 5. Apply basic color theory.
 6. Plan, compose, and complete a painting
 7. Analyze and evaluate paintings for visual effectiveness and the utilization of skills.
 8. Distinguish the aesthetic of the Western painting tradition as compared to non-western art.
 9. Employ safe and proper use of painting materials.

Course Content:

(please number the outline of main topics and subtopics)

1. Art Historical Overview of Painting
 1. The Western aesthetic
 2. Non-Western aesthetic
 3. Contemporary aesthetic
 2. Safety and Health Precautions
 1. Ventilation
 2. Heavy Metal Poisoning
 3. Accidental Ingestion
 3. Materials
 1. Painting supports
 2. Canvas and substrates
 3. Solvents
 4. Mediums
 5. Brushes
 6. Other painting equipment: easels palettes, palette knives
 4. Properties of Paint
 1. Opacity and Transparency
 2. Tinting Strength
 3. Drying and Drying Time
 5. Methods and Techniques
 1. Preliminary stages
 2. grounds; white and toned
 3. under-painting and/or blocking in
 4. Paint Application Principles
 1. wet-on-wet
 2. impasto
 3. blended brushstrokes
 4. drybrush
 5. glazing
 6. scumbling
 7. palette knife
 6. Color
 1. Hue, Value, Saturation and Temperature
 2. Color Wheel
 3. Contextual Color
 7. Articulation of Space
 1. Overlapping forms
 2. Linear and Aerial Perspective
 3. Advancing and Retreating Colors

8. Principles of presentation and critiquing

1. Framing considerations

2. Visual analysis of technique, concept, and content
9. Perceptual Skills

1. Composition

2. Use of perspective

3. Point of view

4. Rendering

5. Shading
10. Criticism

1. Evaluation of products

2. Comparison to works of known artists

3. Assessment of strengths and weaknesses

Lab Content:

(please number the outline of main topics and subtopics)

N/A

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture

Integration: The instructor will present lectures using slides/images to introduce the art historical and aesthetic background of paintings across time and culture.
- **Method:** Assigned reading

Integration: The instructor will assign readings in books, online articles and/or handouts to facilitate learning about styles and methods of painting.
- **Method:** Activity

Integration: The instructor will guide students through exercises in which the instructor will work alongside them as new painting techniques are introduced.
- **Method:** critiques

Integration: Led by their instructors, students will participate in regular in-class critiques, during which they will compare and evaluate their own paintings and the paintings of other students.
- **Method:** Lab Activities

Integration: The instructor will demonstrate various painting methods and media will be provided to familiarize students with important methods of painting.
- **Method:** Papers and Reports

Integration: Students will be assigned a 5-7 page research paper in which they compare a contemporary work of art from a relevant artist to an historical artist.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Exams/Tests

Integration: Graded evaluation of required artwork that demonstrates an understanding of the principles and techniques to be utilized. Grading Criteria: Students will be evaluated on their effective use of color, form and perspective.
- **Method:** Research Projects

Integration: Students will complete a 5-7 page research project. Students will be evaluated on their ability to identify relevant works of art, appraise aesthetic value, and use the principles of design to describe works of art.
- **Method:** Projects

Integration: Students will complete long-term painting projects. Students will be evaluated in these projects for

their effective planning and implementation of color theory. Particular evaluative emphasis will be placed on the students proper use of value, saturation and temperature of color.

- **Method:** Self-Evaluation

Integration: Students will present their works during oral critiques throughout the semester. Students will then evaluate their own works by analyzing composition, context of subject and use of color attributes.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

COLOR MIXING EXERCISE

The purpose of this color mixing exercise is to familiarize yourself with the color potentials of your limited palette. You can best take advantage of this by labeling your mixtures so you can reproduce them.

1. In the upper left corner of your canvas make a 6" color wheel by following the instructions below.

Primary colors are the colors that cannot be mixed - yellow, blue and red. These colors are placed at the three corners of an equilateral triangle within the wheel; yellow at the top, blue to the right and red to the left. Use your tube colors, pure hues, that best describe the color. You may need to add a touch of white to the blue since its value is so dark. Secondary colors are produced by mixing two primaries together. They are placed on the color wheel between the primaries that form them. The secondary colors are green, a mixture of yellow and blue; violet, a mixture of red and blue; and orange, a mixture of red and yellow.

Because you have two of each primary color you will have 4 sets of secondary colors.

You may start with equal amounts of each color but pigment strengths vary, use your eye. A true secondary will not appear dominated by either primary. Violets need a little white.

Intermediary or tertiary colors are located on the color wheel between a primary and secondary color. You will naturally mix these colors in the process of achieving a secondary. Yellow-green is between yellow and green. Just like it sounds, it is a green which appears yellowish which means it contains more yellow than the secondary green. The other intermediary colors are blue-green, blue-violet, red-violet, red-orange, and yellow-orange. Intermediary colors are secondary colors dominated by one of the primaries. The hardest part of this exercise is judging your secondary and intermediary colors.

-To the right of your color wheel label and place your sets of secondary and intermediary colors. There will be 4 sets for each with three mixed colors apiece. Example: lemon yellow + ultramarine blue = blue-green, green, yellow-green.

-Below each intermediary and secondary color mix 3 tints. A tint is produced by mixing white with a color. This is a shift in value. The third tint should be very light in color.

2. After you have mixed all your secondary and intermediary colors, place a sample of each of your tube colors, hues and mix at least 3 tints below.

3. Chroma is the brightness or intensity of a color. To lessen the intensity of a hue you add a very small amount of its complementary color. Complementary colors are directly across from each other on the color wheel. Example: the complement of red is green. This is called graying a color or neutralizing it. If you add too much the color will not look like either one-it will be mud. Change the chroma of each primary 3 times unit you neutralize it.

RESEARCH PROJECT

You will write a 5-7 page research project that explores a direct comparison between two works of art by different artists. The first artist should be relevant contemporary artists (list of artists will be provided). The second artist should be an historical artist with a well-documented history. Take care to ensure that the two artists are not both Western/Wester-European artists. Be sure to discuss the following in your paper:

- 1. Subject of artwork
- 2. Materials used
- 3. Research/Context
- 4. Public reception and criticism
- 5. Cultural relevance
- 6. Formal attributes

THE CRITIQUE

You will be participating in regular critiques, both of your work and the work of other students. During critiques, you will be doing the following:

- 1. Finding ways to verbalize what you and other students have learned and accomplished while making the paintings on view.
- 2. Sharing your ideas and what you have learned in the process of making paintings.
- 3. Using appropriate vocabulary in discussing and describing paintings and painting processes.

Keep in mind that critique is a social and collaborative process designed the share and disseminate ideas and information.

WEEKLY READING

Each week, you will have a prompt to read and article, essay or short story that relates to topics and themes discussed in class. You will need to keep a notebook log of your reading with a one-page summary and response to your reading. Additionally, you will need to bring to class 3 questions about the reading for a follow-up group discussion.

Textbooks:

- David Howell (2014). *Painting with Oils* Crowood Press. ISBN: 1847977154
- Solomon J. Solomon (2012). *The Practice of Oil Painting and Drawing* Dover. ISBN: 0486483584
- Juliette Aristides (2016). *Lessons in Classical Painting: Essential Techniques from Inside the Atelier* Watson-Guption . ISBN: 1607747898
- Leatrice Eiseman (2017). *The Complete Color Harmony, Pantone Edition: Expert Color Information for Professional Results* Rockport Publishers. ISBN: 1631592963

Other Resources:

Minimum Qualification

- Art (Masters Required)