

ART 0009A - ACRYLIC PAINTING I

Catalog Description

Advisory: Completion of ART 4A with grade of "C" or better

Hours: 90 (36 lecture, 54 laboratory)

Description: An introduction to the techniques and concepts of acrylic painting. Painting techniques explored in historical, cultural, and contemporary contexts, with emphasis on perceptual skills and creative responses to materials and subjects. Compositional strategy, introduction to color theory, and sources of inspiration explored through in-class and independent painting assignments. (C-ID ARTS 210) (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Critique artworks using correct studio terminology.
- CSLO #2: Apply proper material handling and disposal safety standards.
- CSLO #3: Create original acrylic paintings that demonstrate an expressive use of the physical properties of acrylic paint.
- CSLO #4: Create original acrylic paintings using appropriate brushwork techniques.

Effective Term

Fall 2024

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Lecture Objectives:

1. Examine and describe historical and contemporary developments, trends, materials, and approaches in painting.
2. Explain safe handling and use of studio painting materials and equipment.
3. Assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology.

Laboratory Objectives:

1. Create paintings that evince a working knowledge of the physical properties of painting materials.
2. Organize and apply the basic formal elements and principles of design in paintings.
3. Apply the principles of perceptually and theoretically based color theory to painting projects.
4. Construct and prepare painting surfaces and supports.

5. Develop expressive content through manipulation of mark, color, value, and composition.

6. Safely handle and use studio painting materials and equipment.

General Education Information

- Approved College Associate Degree GE Applicability
 - AA/AS - Fine Arts
- CSU GE Applicability (Recommended-requires CSU approval)
 - CSUGE - C1 Arts
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Students will be evaluated on a combination of their participation in classroom discussions and formal critiques including verbal and written examples. For example: The instructor will assign a number to each student's finished art work as it is hung up for class critique. Each student will then be assigned a numbered index card for a work other than their own to write a comment about one aspect of the painting's success—either process, composition, style, historical relationship, emotional response, etc. The card will then be exchanged with another student who will add a new comment. After several passes of the cards and written responses, the instructor will request more critical comments and suggestions for improvement. The process will continue until the card is filled. When completed, the cards will be read out loud with discussion to follow and subsequently passed on to the original creator of the painting for further consideration. As a specific example, students will be asked to complete an acrylic landscape painting in the retinal style, transcribing shape and color from three dimensions into two, while working from bigger shapes smaller shapes. The instructor can identify through the observation of these written and verbal comments any points of confusion, and readdress gaps in understanding related to form, composition, tonal and value range, and other elements of visual literacy.
- Objective Examinations
 - Example: Objective exams may test students on basics of lab safety and protocol. Example True or False question - For brush cleaning during your painting session, first wipe excess paint from brushes with a rag. (True).
- Projects
 - Example: Projects can be used as a method to assess the student's working knowledge of the physical properties of painting along with the perception and development of composition through elements of design, color theory, and organization of form. For example, the instructor will show images in class of still life paintings while pointing out a variety of characteristics that can be attributed to compelling or desirable passages in a painting such as form, value, tonal shifts, color key, entire use of picture plane, etc. Students will then be asked to select a multi-planed object to use as a subject in a series of four paintings, each to be executed in a different color key (high, medium, low, and saturated), scheme (complementary, analogous,

etc.), and under-painting color. Students will also be required to consider scale and placement of the object in the composition, along with the description of light, shadow, foreground, background, and edge quality. Work will be assessed using a rubric developed by the instructor and shared with students covering topics such as composition, form, use of full value scale, tonal variety, and perspective.

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. The instructor also creates and in-class demonstration of painting techniques and applications will be given at the beginning of new assignments. For example, a demonstration will be given on under-painting techniques such as massing, washes, imprimatura, and the grisaille method. This demonstration can help students build a better working knowledge of the physical properties of paint, brush usage, and foundational approaches to form and placement.

Lecture:

1. Instructor presents a visually oriented lecture and demonstration about safely handling, using, and disposing of materials, along with the safe use of equipment in the lab. For example, a safety video specific to our labs will be shown both in class and available on line, along with an instructor-led lab walk-through and tutorial. A safety quiz that corresponds with the video will be administered in class or on-line. All students must take, and pass, the safety quiz before being allowed to proceed with laboratory activities.

Distance Learning

1. Visually oriented lecture demonstrating the use of color to communicate mood. Video demonstration showing how to mix tint, tones, and shades from different colors or hues to make color swatches. Students create color swatches with different color groups and submit them to the instructor for feedback. Students then paint the same scene multiple times with different color swatches and post these paintings to the discussion board to be critiqued through written format on the processes and degree of overall success. Active and relevant participation includes students responding to each others' comments in the discussion board.

Typical Out of Class Assignments

Reading Assignments

1. Read instructor assigned reviews of gallery/museum painting show from a periodical or website. In a one-two page typed paper, analyze and describe the reviewer's effectiveness in describing visual work with the written word. Differentiate the use of descriptive and vague interpretations in the review. 2. Read about a well-documented artist and give an oral presentation about their work in class, describing style, technique, and historical context of their significant work.

Writing, Problem Solving or Performance

1. Write a critique on a museum or gallery show about painting you have visited during the semester. In a one-page typed paper evaluate the aesthetic strength and weakness of the show, using correct terminology.
2. Prepare and submit for evaluation a portfolio of artwork completed during the semester. Include a written critique of the work using correct terminology to describe its technical and aesthetic strengths, while also addressing areas in need of development.

Other (Term projects, research papers, portfolios, etc.)

1. Develop a still life painting every two weeks, outside of class, that further investigates approaches and techniques learned in class. The completion of each painting will be followed by an in-class critique examining the works formal, aesthetic, and technical strengths, while discussing opportunities and strategies towards the painting's development.

Required Materials

- Artist's Manual
 - Author: Gair, Angela
 - Publisher: Chronicle Books
 - Publication Date: 1996
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Painting in Acrylics: The Indispensable Guide
 - Author: Kloosterboer, Lorena
 - Publisher: Firefly Books
 - Publication Date: 2014
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- New Acrylics Essential Sourcebook: Materials, Techniques, and Contemporary Applications for Today's Artist
 - Author: Rheni Tauchid
 - Publisher: Watson-Guption
 - Publication Date: 2009
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Becoming an Artist: Design, Drawing, Value, and Color
 - Author: Christiansen, Jan L.
 - Publisher: Cognella Academic Publishing
 - Publication Date: 2017
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Thinking through Painting: Reflexivity and Agency beyond the Canvas

- Author: Geimer, P et al.
 - Publisher: Publisher Sternberg Press
 - Publication Date: 2012
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Contemporary Painting (World of Art)
 - Author: Hudson, Suzanne
 - Publisher: Thames & Hudson
 - Publication Date: 2021
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.

Paints, brushes, supports, mediums