Modesto Junior College
Course Outline of Record

ART 147

I. OVERVIEW
The following information will appear in the 2009 - 2010 catalog

ART 147    Painting 1 (in Acrylic)    3 Units

Prerequisite: Satisfactory completion of ART 120 with a minimum grade of C or better ART 124 with a minimum grade of C or better or.

Introduction to acrylic painting; basic techniques and stylistic approaches. Emphasis on developing form through color.

Field trips might be required. (A-F or P/NP - Student choice) Lecture /Lab

Transfer: (CSU, UC) General Education: (MJC-GE: Activities)

II. LEARNING CONTEXT
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

A. Introduction to general requirements and objectives of the course
B. Lectures and discussions on basic materials and painting approaches
   1. Preparing mediums
   2. Preparing canvas
   3. Organizing palette
   4. Mixing medium with paint
   5. Various means of applying paint (palette knife, brushes etc.)
   6. Care and cleaning of brushes
   7. Basic compositional considerations
   8. Basic color theory and mixing
C. Demonstrations
   1. Establishing tonal structure on canvas
   2. Paint mixing on palette
   3. Using the brush
   4. Using palette knife
   5. Developing color structure in painting
   6. Painting techniques (alla prima, glazing, etc.)
   7. Gestural approach to painting
D. Painting Systems
   1. Color spotting
   2. Value spotting
   3. Broken color
   4. Simplification of form
E. Lectures and discussions on the general historical development of painting to present the student with the ranges of possible approaches and painting styles that have been developed as a resource for further development

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 120 with a minimum grade of C or better ART 124 with a minimum grade of C or better or.
2. **Requisite Skills**
   
   *Before entering the course, the student will be able to:*

   a. Identify various drawing media and be able to determine the appropriate tool for the task.

   b. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.

   c. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.

   d. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.

   e. Identify the role of light and shade to create an illusion of form on the flat drawing surface.

   f. Identify and label the patterns of tone on basic geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.

   g. Demonstrate the use of texture to stimulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. **HOURS AND UNITS**

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<tr>
<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
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<tr>
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<tr>
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D. **METHODS OF INSTRUCTION (TYPICAL)**

*Instructors of the course might conduct the course using the following method:*

1. A comprehensive syllabus outlining the objectives and parameters of the course will establish the goals.

2. Related materials will be presented through designated class lectures and studio presentations.

3. Audio visual presentations will augment lecture presentations. a. DVD b. Power Point Presentations c. Slide presentations

4. Lecture presentations will be followed by directed studio time will focus on the production of paintings based on the objectives presented.

5. The class will make a visitation to public or private art galleries to examine historically and aesthetically significant works of art. Students may substitute this assignment with a research paper on a historically significant artist or movement for the purpose of learning the chronological developments of style.

6. Individual critiques are used to channel the student toward the stated objectives of each painting problem.

7. Group critiques are used to encourage interaction among students in the learning process.

8. Students are encouraged to use self-evaluation to articulate and clarify painting problems

9. Individual and group critiques require students to articulate their ideas and concepts both visually and verbally
Painting assignments are designed to emphasize deductive insights into various painting approaches.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. COURSE GOAL
   As a result of satisfactory completion of this course, the student should be prepared to:

B. STUDENT LEARNING GOALS
   Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
   Upon satisfactory completion of this course, the student will be able to:
   a. Analyze the basic technical problems relating to acrylic painting: paint mixing, paint application, preparation of painting surfaces, painting mediums, care and cleaning of materials.
   b. Describe various possible approaches to painting as related to major developments.*
   c. Evaluate different stylistic approaches as they relate to the use of painting media.*
   d. Identify the historical content of various painting styles.*
   e. Demonstrate skill in the manipulation of paint and the use of various painting techniques.
   f. Practice intensively, to develop skill in interpreting visual, emotional and intellectual responses through the painting medium.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT

1. Demonstrations of various painting approaches through the execution of paintings based on defined criteria

2. Mid-Term and final examination of technical terms, procedures and historical developments
3. Participation in group critiques that focus on assigned objectives and personal results and interpretations