

ART 025A: BEGINNING ACRYLIC PAINTING

Originator

emaddigan

Justification / Rationale

Update and add DE

Effective Term

Fall 2022

Credit Status

Credit - Degree Applicable

Subject

ART - Art

Course Number

025A

Full Course Title

Beginning Acrylic Painting

Short Title

ACRYLIC PAINTING, BEG

Discipline**Disciplines List**

Art

Modality

Face-to-Face

100% Online

Hybrid

Catalog Description

This course is an introduction to the fundamentals of acrylic painting. Through hands-on assignments, painting techniques covered include traditional approaches of opaque, transparent, under and over painting, palette knife and wet-on-wet painting. Throughout the course, emphasis is placed on the use of basic visual elements, organizational principles of compositional structure, color theory and concept development. These techniques enable the student to communicate visual images as creative statements. Historical applications of acrylic techniques and different conceptual approaches to painting are studied. Basic drawing skills are recommended.

Schedule Description

This course is an introduction to the fundamentals of traditional approaches in acrylic painting where emphasis is placed on the use of basic elements and principles of compositional structure, color theory and concept development. Conceptual and technical approaches will enable the student to communicate visual images as creative statements.

Lecture Units

2

Lecture Semester Hours

36

Lab Units

1

Lab Semester Hours

54

In-class Hours

90

Out-of-class Hours

72

Total Course Units

3

Total Semester Hours

162

Required Text and Other Instructional Materials**Resource Type**

Book

Open Educational Resource

No

Formatting Style

MLA

Author

Lorena Kloosterboer

Title

Painting in Acrylics: The Indispensable Guide

City

North America

Publisher

Firefly Books

Year

2014

College Level

Yes

Flesch-Kincaid Level

11

ISBN #

9781770854086

For Text greater than five years old, list rationale:

This book is thorough and covers the basics that are needed in the course, and acrylic painting basics are classics, historical techniques with little change.

Class Size Maximum

25

Course Content

1. Basic compositional elements, principles and organizational structure.
2. Acrylic painting within the context of the history of painting media.
3. Image formats:
 - a. Representational
 - b. Abstract
 - c. Non-objective
4. Introduction to elementary color theory and pigment mixing
5. Painting surfaces:

- a. Raw and primed canvas
 - b. Raw and primed linen
 - c. Masonite versus wood panels
 - d. Paper
 - e. Stretched canvas versus canvas panels
6. Surface preparation:
- a. Stretching
 - b. Priming techniques
 - c. Gesso application techniques
7. Paint applicators:
- a. Brushes
 - i. Natural types and their variable uses
 - ii. Synthetic types and their variable uses
 - b. Palette knives
 - i. Metal
 - ii. Plastic
 - c. Alternative applicators
 - i. Rags and bags
 - ii. Hands
 - iii. Rollers
8. Fundamental acrylic painting techniques:
- a. Opaque and translucent applications
 - b. Compound under and over painting
 - c. Washes
 - d. Glazing
 - e. Wet-on-wet techniques including textural applications
 - f. Palette knife techniques
9. Basic acrylic mediums:
- a. Gloss versus matte
 - b. Release fluids
 - c. Gels
10. Sketch book and journal formats
11. Presentation, framing and care of completed paintings

Lab Content

- Using Types of acrylics, comparative advantages, how to read a paint label, using mediums and additives, gesso and varnish
- Materials, Safety and Equipment
 - palettes, masking, special effects tools, brushes, knives and shapers, airbrush, supports, surface preparation, the studio
- The Foundation – Color theory
 - Mixing colors, size and dimensions, order of work, using references, transferring images, painting whites, grays and blacks
- Techniques
 - Underpainting, washes, wet in wet, adding salt and alcohol, blending, dry brush and scumbling, pouring, masking and stenciling, grisaille, glazing, impasto, sgraffito, spattering, sponging, stamping, decalomania, airbrushing
- Surface and Form
 - Still life, wood, glass, metals, fabric, paper, flowers and leaves, portrait, skin, hair, animals, feathers, landscape, water, clouds, shrubs and trees, stone and brick
- Sketch book and journal formats
- Presentation, framing and care of completed paintings
- Portfolio development
- Work in progress critiques happen continuously

Course Objectives

	Objectives
Objective 1	Demonstrate a basic knowledge of acrylics, their properties and range within basic compositional structures by creating paintings with the medium.
Objective 2	Develop creative ways to solve problems using a variety of strategies for expressing visual ideas through the painting medium including research skills and sketchbook practices.

Objective 3	Discuss basic color theory and exhibit skills in effective actual applications of the theories.
Objective 4	Examine and describe historical and contemporary developments, trends, materials, and approaches in acrylic painting.
Objective 5	Objectively analyze and assess their own work as well as the work of others.
Objective 6	Present ideas and completed works of art in a professional format both visually and verbally.

Student Learning Outcomes

Upon satisfactory completion of this course, students will be able to:

Outcome 1	Create personal works of art, which demonstrate an introductory level of understanding of the painting discipline, the processes, materials, and techniques associated with creating 2-dimensional imagery with acrylic paint.
Outcome 2	Identify and differentiate basic technical and compositional problems inherent to acrylic paints and color theory.
Outcome 3	Assess and critique acrylic works in group, individual, and written contexts using relevant critique formats, concepts and terminology.

Methods of Instruction

Method	Please provide a description or examples of how each instructional method will be used in this course.
Demonstration, Repetition/Practice	Instructor demonstrates daily in groups proper safety use of equipment and painting materials prior to assignments. After clarifying assignment concept, instructor demonstrates effective use of format and materials using vocabulary and technical applications relevant to the assignment.
Lecture	Instructor informs, guides and advises students in relative concept, compositional format and historical technical applications daily.
Observation	Students view electronic and/or physical examples of assignments with relevant content created by instructor and other relevant works by professionals in the field
Activity	During designated laboratory time, students work individually using a variety of visual approaches such as sketches and proposals in draft format in preparation for creating final visual resolution.
Skilled Practice at a Workstation	Students will perform necessary tasks to complete assignments at a given workspace i.e. easel and table . (Currently there are 18 workstations The 18 are limited due to spatial and safety concerns.)
Technology-based instruction	Introduction of "smart phone" as a design tool through instructor group demonstration.
Laboratory	Students work hands-on relating to assignments creating works acrylic paintings.
Self-exploration	Students are assigned design problems to solve in personal and unique formats.

Methods of Evaluation

Method	Please provide a description or examples of how each evaluation method will be used in this course.	Type of Assignment
Self-paced testing	Students read handouts describing assignment and create informal 'rough' sketches pertaining to assignment. The sketches students create are for final images to be based upon. Weekly	Out of Class Only
Student participation/contribution	Students contribute verbally in informal discussions and formal critiques. Weekly	In and Out of Class
Mid-term and final evaluations	Students prepare assignment presentation formats. After each assignment and midterm and final.	In and Out of Class
Self/peer assessment and portfolio evaluation	During critiques, students ask questions of themselves relative to goals and objectives of assignment to both their own as well as their peers art work. After each design assignment.	In Class Only

Critiques	Students present their assignments to the instructor and class as a group assessing and defending their work. Feedback resulting from the students' presentation occurs between the student themselves, their peers and their instructor. Students also discuss and inquire concerning peer art work. After each painting assignment.	In Class Only
Product/project development evaluation	Students create series' of out of class sketches in preparation for in class studio work. Weekly	Out of Class Only
Written homework	Students inventory informational notes in preparation for critiques. This tends to be base of the outcome of the assignments and delivered with a prompt. Weekly.	Out of Class Only
Mid-term and final evaluations	Students present midterm and final assignments with an oral presentation where the oral defends the visual resulting in the visual defending the oral. For the midterm and the final.	In Class Only

Assignments

Other In-class Assignments

1. Exercises in pigment mixing: Using paint mixing techniques demonstrated in class, create sample charts that explore hue, value, chroma and saturation levels. As a support surface, use one of the papers reviewed in class lecture.
2. Pigment mixing exercises which apply principles of color theory: Critical discernment of color intervals and relationships should be illustrated through the use of various color theory application. These studies should include achromatic, monochromatic, complementary, analogous and triadic color schemes. Subject matter may be in an abstract or non-objective format. Support surface may be paper or canvas types.
3. Painting exercise(s) followed by full compositional studies: Opaque, transparent glazes, under-and-over painting and textural techniques should be utilized. Subject matter may include still life, landscape and/or the figure. Support surface to be used includes but is not limited to stretched canvas.
4. Painting exercise(s) incorporating various acrylic mediums: Utilize the appropriate proportions of pigment, medium and solvent in a painting(s). Subject matter may include still life, landscape and/or the figure. Support surfaces to be used include masonite, canvas board and/or wood panel.
5. Group critiques: Students are to participate in verbal group critiques which involve analysis of the student's own work and that of other students'.

Other Out-of-class Assignments

1. Sketchbook: Instructor will demonstrate and discuss various methods involved in maintaining sketchbook. Students are responsible to maintain a sketchbook throughout the course. Quick still life studies or personal images may be completed in sketch book using acrylic paint. Pen, pencil, other mark making materials and/or collaged elements may be utilized.
2. Students will complete a series of color mixing exercises of their choice which exemplify a Personal, subjective color palette.
3. Students will research an artist from 1960s-current who specialize in the use of acrylic paint. Student will give a presentation on painting approach by chosen artist. (Note: Acrylic paint was formulated in early 1960s thus specific time period of research)

Grade Methods

Letter Grade Only

Distance Education Checklist

Include the percentage of online and on-campus instruction you anticipate.

Online %

50

On-campus %

50

Lab Courses

How will the lab component of your course be differentiated from the lecture component of the course?

The online course will mirror the face to face version. Lectures and demonstrations will be delivered online, critiques in written format. Lab will involve the students completing the design challenges and writing and researching.

From the COR list, what activities are specified as lab, and how will those be monitored by the instructor?

Lab activities involve the creative process of making the work, sketching ideas, thumbnail "sketching", experimenting with materials. Assignments will be monitored by assignments that are "check-ins", or work in progress grades, so the progression can be documented and involve more dialogue and feedback. Final critiques and discussions will be the other activity used to monitor the students work in lab.

How will you assess the online delivery of lab activities?

Lab activities will be followed with graded "check ins". This will show the completed work, or to get in progress feedback on how the application of the assignments are being understood and executed. Discussions or something similar is also used for students to experience the "lab" by sharing work and providing feedback for one another. Assessment will be grades and feedback completed with a rubric.

Instructional Materials and Resources**Effective Student/Faculty Contact**

Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?

Within Course Management System:

- Chat room/instant messaging
- Online quizzes and examinations
- Private messages
- Regular virtual office hours
- Timely feedback and return of student work as specified in the syllabus
- Video or audio feedback
- Weekly announcements

External to Course Management System:

- Direct e-mail
- Posted audio/video (including YouTube, 3cm mediasolutions, etc.)

Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.

Students will be contacted regularly through messaging, discussions, assignment check-ins, office hours, interactive feedback asking questions and maintaining a dialogue through each assignment.

Other Information**MIS Course Data****CIP Code**

50.0701 - Art/Art Studies, General.

TOP Code

100200 - Art

SAM Code

E - Non-Occupational

Basic Skills Status

Not Basic Skills

Prior College Level

Not applicable

Cooperative Work Experience

Not a Coop Course

Course Classification Status

Credit Course

Approved Special Class

Not special class

Noncredit Category

Not Applicable, Credit Course

Funding Agency Category

Not Applicable

Program Status

Stand-alone

Transfer Status

Transferable to both UC and CSU

General Education Status

Y = Not applicable

Support Course Status

N = Course is not a support course

Allow Audit

No

Repeatability

No

Materials Fee

No

Additional Fees?

No

Approvals**Curriculum Committee Approval Date**

12/07/2021

Academic Senate Approval Date

12/09/2021

Board of Trustees Approval Date

01/21/2022

Chancellor's Office Approval Date

03/16/2022

Course Control Number

CCC000325910

Programs referencing this course

Arts Entrepreneurship Certificate of Achievement in Painting (<http://catalog.collegeofthedesert.eduundefined/?key=372>)

Digital Design Studies AA Degree (<http://catalog.collegeofthedesert.eduundefined/?key=377>)