



**El Camino College**  
**COURSE OUTLINE OF RECORD – Approved**

**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Art 222  
**Descriptive Title:** Fundamentals of Painting I  
**Course Disciplines:** Art  
**Division:** Fine Arts

**Catalog Description:**

This course introduces the students to the principles, elements, and practices of painting. Focus is on the exploration of painting materials, perceptual skills, color theory, and paint mixing techniques, as well as creative responses to materials and subject matter.

**Conditions of Enrollment:**

**Prerequisite:** Art 110 with a minimum grade of C

<b>Course Length:</b>	<b>X Full Term</b>	<b>Other (Specify number of weeks):</b>
<b>Hours Lecture:</b>	<b>2.00 hours per week</b>	<b>TBA</b>
<b>Hours Laboratory:</b>	<b>4.00 hours per week</b>	<b>TBA</b>
<b>Course Units:</b>	<b>3.00</b>	

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** X Effective Date: Prior to July 1992  
**Transfer UC:** X Effective Date: Prior to July 1992

**General Education:**  
**El Camino College:**

**CSU GE:**

**IGETC:**

## II. OUTCOMES AND OBJECTIVES

### A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

SLO #1 Light and Volume Upon successful completion of this course, students will be able to paint natural and manufactured forms correctly applying highlight, core shadow, half light, cast shadow, and reflected light to create the illusion of volume.

SLO #2 Paint Manipulation Upon successful completion of this course, students will be able to demonstrate paint manipulation techniques such as dry-brush, blends and transitions, texture and pattern, dry-brush, and alla prima.

SLO #3 Color Principles Upon successful completion of this course, students will be able to compose, and paint natural and manufactured forms correctly applying color principles such as analogous, complementary, temperature, hue, and intensity.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

### B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below)

1. **Explore the physical properties of painting materials.**
  - Other (specify)
  - Portfolio of paintings
2. **Organize and apply the basic formal elements and principles of design as they relate to painting.**
  - Other (specify)
  - Portfolio of paintings
3. **Create paintings that investigate both observational and theoretical approaches to color theory.**
  - Other (specify)
  - Portfolio of paintings
4. **Construct and prepare painting surfaces and supports.**
  - Other (specify)
  - Portfolio of paintings
5. **Use and apply the materials and tools of painting.**
  - Other (specify)
  - Portfolio of paintings
6. **Development of expressive content through manipulation of mark, color, value, and composition.**
  - Other (specify)
  - Portfolio of paintings
7. **Present historical and contemporary developments, critical trends, materials, and approaches in painting, including representational, expressive, abstract, or non-objective approaches.**
  - Other (specify)
  - Portfolio of paintings
  - Class performance/quiz

**8. Critical evaluation and critique of class projects using relevant terminology in oral and/or written formats.**

- Other (specify)
- Class performance/quiz

**9. Studio, equipment, and material use and safety.**

- Other (specify)
- Class performance/quiz

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

<b>Lecture or Lab</b>	<b>Approximate Hours</b>	<b>Topic Number</b>	<b>Major Topic</b>
Lecture	2	I	Safety Guidelines and Best Studio Practices A. Safe use of equipment and materials B. Safe and environmentally friendly cleaning and disposal procedures
Lecture	6	II	Application and Manipulation Techniques A. Blends B. Stipples C. Washes D. Glazes E. Drybrush F. Mingles
Lab	18	III	Application and Manipulation Techniques A. Blends B. Stipples C. Washes D. Glazes E. Drybrush F. Mingles
Lecture	6	IV	The Painting Process A. Addition method B. Subtraction method C. Alla prima D. Improvisation and improvisation
Lab	18	V	The Painting Process A. Addition method B. Subtraction method C. Alla prima D. Improvisation and improvisation
Lecture	6	VI	Light, Space and Volume A. Light logic: highlight, half light, reflected light, core shadow, cast shadow B. Sequencing values C. Foreground, middle ground, background D. Atmospheric perspective: soft, medium, and sharp edges

			E. Linear perspective: one- and two-point
Lab	18	VII	Light, Space and Volume A. Light logic: highlight, half light, reflected light, core shadow, cast shadow B. Sequencing values C. Foreground, middle ground, background D. Atmospheric perspective: soft, medium, and sharp edges E. Linear perspective: one- and two-point
Lecture	10	VIII	Color and Composition A. Descriptive color B. Symbolic color C. Expressive color D. Color relationships E. Color harmony and compositional unity
Lab	18	IX	Color and Composition A. Descriptive color B. Symbolic color C. Expressive color D. Color relationships E. Color harmony and compositional unity
Lecture	6	X	Analysis and Criticism A. Value B. Color C. Technique D. Composition E. Expression
<b>Total Lecture Hours</b>		36	
<b>Total Laboratory Hours</b>		72	
<b>Total Hours</b>		108	

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations:

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Select a black and white reproduction of a master artist, such as a Renaissance, Baroque, Romantic, Neoclassical, or Impressionist painting. Using the reproduction as a reference, create a monochromatic value painting in black and white. Incorporate washes, blends, stipples, and dry brush techniques.

##### C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

- Working from observation, create a still life painting of earth color objects. Utilize a limited color palette, such as burnt sienna, yellow ochre, ivory black and titanium white. Develop the painting utilizing a variety of hues, values and paint application techniques.
- Create a composition in a collage technique, applying basic design theory concepts, such as focal point, balance, and color harmony. Using the collage as a reference, enlarge the composition onto a surface and translate the collage into a painting.

**D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Class Performance  
Homework Problems  
Other (specify):  
Portfolio Review

**V. INSTRUCTIONAL METHODS**

Demonstration  
Discussion  
Laboratory  
Lecture  
Multimedia presentations

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

**VI. WORK OUTSIDE OF CLASS**

Skill practice  
Problem solving activities  
Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 4**

**VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

Lea Colie Wight, Foundations of Classical Oil Painting, North Light Books, 2018

Juliette Aristides, Lessons in Classical Painting: Essential Techniques from Inside the Atelier, Watson Guptill, 2016

Robertson, Jean and Craig McDaniel. Painting as a Language: Material, Technique, Form, and Content, Harcourt College. 1999 (Discipline Standard)

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

Painting supplies

**VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
Course Prerequisite Art-110	Sequential

**B. Requisite Skills**

Requisite Skills
<p>Observation and perspective skills, including overlapping, relative size, relative placement, linear perspective (eye level, converging lines, and planes).                      ART 110 - Establish accurate visual proportions of natural and manufactured forms using relative size, shape, and position.                      ART 110 - Distinguish spatial relationships among various forms through the application of overlapping.</p>
<p>ART 110 - Determine the relative position of a form in relation to other forms using sighting techniques and the concept of relative placement.                      ART 110 - Create spatial recession/projection and figure/ground relationships by juxtaposing lines of contrasting tones.</p>
<p>Ability to use value and volume to describe 3-dimensional forms.                      ART 110 - Identify, define, and apply the principles of light theory with specific emphasis on highlight, half light, reflected light, core shadow, and cast shadow.</p>
<p>Identify and define color theory terms such as hue, value, temperature, and intensity.                      ART 110 - Identify, define, and apply basic color characteristics such as hue, value, temperature, and intensity.                      ART 110 - Identify and define color wheel principles such as complementary, split-complementary, analogous, and monochrome.</p>

**C. Recommended Preparations (Course and Non-Course)**

Recommended Preparation	Category and Justification

**D. Recommended Skills**

Recommended Skills

**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact

Course created by L. Macaray/R. Kobashi on 09/01/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 01/21/2020

Last Reviewed and/or Revised by: Randall Von Bloomberg  
18067

Date: 11/16/2019