

# BUTTE COLLEGE

## COURSE OUTLINE

### I. CATALOG DESCRIPTION

#### **ART 7 - 2-D Foundations**

**3 Unit(s)**

**Prerequisite(s):** NONE

**Recommended Prep:** NONE

**Transfer Status:** CSU/UC

34 hours Lecture

51 hours Lab

This course is an introduction to the concepts, applications, and historical references related to two-dimensional art and composition, including the study of the basic principles and elements of line, shape, texture, value, color and spatial illusion. Students develop visual vocabulary for creative expression through lecture presentations, studio projects, problem solving, and written assignments. (C-ID ARTS 100).

### II. OBJECTIVES

Upon successful completion of this course, the student will be able to:

- A. Demonstrate a working knowledge and understanding of the basic elements of a two-dimensional art, including line, shape, texture, value, color and spatial illusion.
- B. Demonstrate a working knowledge and understanding of the organizing principles of two-dimensional art, including balance, proportion, repetition, contrast, harmony, unity, point of emphasis, and visual movement.
- C. Independently produce visual compositions and problem-solving projects that successfully incorporate the basic elements and organizing principles of two-dimensional art.
- D. Make individual aesthetic decisions and judgments related to their own artwork.
- E. Skillfully use a variety of artistic materials, techniques and tools.
- F. Translate ideas and visual experience into images using both formal and conceptual approach.
- G. Discuss, critique and evaluate their own two-dimensional compositions, as well as those of their classmates.
- H. Discuss and write a critical evaluation of two-dimensional art using the appropriate vocabulary and terminology pertaining to the basic elements and organizing principles of two-dimensional art.
- I. Examine, compare and analyze historical and contemporary examples of two-dimensional art, within a global context.

### III. COURSE CONTENT

#### **A. Unit Titles/Suggested Time Schedule**

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Fundamental theoretical concepts and terminology common to all two-dimensional art activities, including the basic elements of line, shape, value, texture, color, spatial illusion	6.00
2. Organizing principles of two-dimensional art, including balance, proportion, repetition, contrast, harmony, unity, point of emphasis, and visual movement	6.00
3. Problem solving visual exercises that develop two-dimensional awareness and require exploration and manipulation of the basic two-dimensional elements	6.00

4. Dynamic relationships of two-dimensional elements and organizing principles	2.00
5. Introduction and development of skills using a variety of media	3.00
6. Translation of ideas and visual experience into images using both formal and conceptual approaches	2.00
7. Evaluation and critique of examples of two-dimensional art from various cultures, historical periods, and aesthetic sensibilities	2.00
8. Written assignments in which students must clearly articulate comprehension of the basic elements and principles of two-dimensional art	2.00
9. Critical evaluation and critique of class projects	3.00
10. Examination of contemporary trends, materials, and approaches in two-dimensional art	2.00
Total Hours	34.00

#### Lab

<u>Topics</u>	<u>Hours</u>
1. Assignments based upon the elements of design	6.00
2. Assignments based upon the principles of design	6.00
3. Problem solving visual exercises that develop two-dimensional awareness and require exploration and manipulation of the basic two-dimensional elements	10.00
4. Studio projects that explore the dynamic relationships of two-dimensional elements and organizing principles	10.00
5. Development of skills using a variety of artistic materials, techniques and tools appropriate to an introductory study in art, including but not exclusive to pencils, markers, inks, paints, glues and cutting tools	10.00
6. Discuss, critique and evaluate their own two-dimensional compositions, as well as those of their classmates	9.00
Total Hours	51.00

#### IV. **METHODS OF INSTRUCTION**

- A. Lecture
- B. Instructor Demonstrations
- C. Class Activities
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Discussion
- F. Demonstrations
- G. Multimedia Presentations
- H. Class Critique

#### V. **METHODS OF EVALUATION**

- A. Oral Presentation
- B. Projects
- C. Demonstration
- D. Class participation
- E. Written or Oral Examinations

- F. Class Discussion
- G. Portfolio of completed work
- H. Group and individual critiques in oral or written formats

## **VI. EXAMPLES OF ASSIGNMENTS**

### **A. Reading Assignments**

1. Read chapter "The meaning and symbolism of colors" in the book Color by Betty Edwards. Paint swatches of the 15 colors on the color wheel and identify attributes by writing down what you believe would be the taste, smell, sound, emotion and iconic symbol of each color.
2. Review the instructor generated handout on Simultaneous Contrast. Be prepared to discuss the four basic principals of color interaction.

### **B. Writing Assignments**

1. In your sketch books answer the 10 instructor generated questions pertaining to the finished assignments taped up around the room in front of you. The questions will address color relationships, balance, quality presentation, imagination, and abstract vs realism. You will be called upon at random to answer these questions.
2. Write a brief history of color theory from the early Hindu culture to Johhannes Itten (1961) using your notes from the segment of the film "Seeing Color, Object, Light, Observer" titled Color Theory and Artist Practice.

### **C. Out-of-Class Assignments**

1. From the instructor generated list of local galleries, pick one and visit it. Write a one page paper describing the work in the exhibit using the color and design vocabulary learned in class.
2. Go to a grocery store and photograph an aisle of your choice. Print the photo and using the instructor generated camouflage suit template match the shapes and colors of the objects in that aisle with paint on Bristol board. The outcome should be a "disappearing" suit worn by a real person.

## **VII. RECOMMENDED MATERIALS OF INSTRUCTION**

### **Textbooks:**

- A. Ocvirk, O. Art Fundamentals: Theory and Practice. 12th Edition. McGraw-Hill, 2012.

### **Materials Other Than Textbooks:**

- A. Acrylic paints
- B. Brushes
- C. Image transfer media
- D. Spray adhesives
- E. Foamcore design board
- F. Stretch Canvas
- G. Canvas Boards
- H. X-Acto knife, Scissors
- I. Construction Paper
- J. Glue Stick