

Las Positas College  
3000 Campus Hill Drive  
Livermore, CA 94551-7650  
(925) 424-1000  
(925) 443-0742 (Fax)

## Course Outline for ARHS 1

### INTRODUCTION TO ART

Effective: Fall 2010

#### I. CATALOG DESCRIPTION:

ARHS 1 — INTRODUCTION TO ART — 3.00 units

Architecture, sculpture, painting, photography and design in relation to human inventiveness in providing for material and aesthetic needs; orientation to contemporary and historic art forms and principles. 3 hours lecture.

3.00 Units Lecture

#### Grading Methods:

Optional

#### Discipline:

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Total Hours:</b>	54.00

#### II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT:

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

#### IV. MEASURABLE OBJECTIVES:

**Upon completion of this course, the student should be able to:**

1. compare and contrast the basic visual elements
2. analyze and explain the principles of design
3. identify, evaluate, and define two dimensional and three dimensional media
4. make critical, aesthetic value judgments about 2-D and 3-D art

#### V. CONTENT:

- A. Visual elements
  1. Line
    - a. Contour outline
    - b. Direction and movement
    - c. Implied lines
- B. Shape and mass
  1. 2-dimensional
  2. 3-dimensional
  3. Shape as symbol
- C. Light, value and color
  1. Implied light
    - a. Modeling mass in 2-D
  2. Actual light
  3. Color
    - a. Theory
    - b. Color properties
    - c. Light and pigment
    - d. Color harmonies
    - e. Optical effects of color
    - f. Emotional effects of color
- D. Texture and pattern
  1. Actual texture
  2. Visual texture
  3. Pattern
- E. Space
  1. Implied space
    - a. Linear perspective
    - b. Foreshortening
    - c. Atmospheric perspective
    - d. Isometric perspective
- F. Time and motion
- G. Principles of Design
  1. Organization in Art

- a. Form/function
  - b. Variety in unity
- 2. Balance
  - a. Symmetrical
  - b. Asymmetrical
  - c. Radial
  - d. Overall composition
- 3. Emphasis and Subordination
- 4. Scale and proportion
- 5. Rhythm in Art
- H. Two-Dimensional Media
  - 1. Drawing
    - a. Materials for drawing
      - 1. Dry media – pencil, metalpoint, charcoal, chalk, crayons
      - 2. Wet media – pen and ink, brush and ink
  - 2. Painting
    - a. Materials for painting – encaustic, fresco, tempera, oil paint, watercolor, gouache, acrylic, collage and mosaic
    - b. Brushes and supports
  - 3. Printmaking
    - a. Types of printmaking
      - 1. Relief
        - a. Woodcut
        - b. Wood engraving
        - c. Linocut
      - 2. Intaglio
        - a. Engraving
        - b. Drypoint
        - c. Mezzotint
        - d. Etching
      - 1. Aquatint
      - 3. Lithography
        - a. Stone printing
        - b. Plate printing
      - 4. Screenprinting
        - a. Cut Stencil
        - b. Photo printing
  - 4. Camera Arts
    - a. Photography
      - 1. Portraits
      - 2. Landscape
      - 3. Still life
      - 4. Special effects
      - 5. Color
      - 6. Photography and art
      - 7. Photo journalism
      - 8. Fashion photography
    - b. Film
      - 1. Film and filmmakers
      - 2. Special effects
      - 3. Animation
    - c. Video as Art
      - 1. Video artists
  - 5. Graphic Design and Illustration
    - a. Signs and symbols
    - b. Typography and layout
    - c. Illustration
    - d. The digital realm
- I. Three-Dimensional Media
  - 1. Methods and materials of sculpture
    - a. Modeling
    - b. Casting
    - c. Carving
    - d. Assembling
  - 2. Sculpture and the third dimension
  - 3. Sculpture and the environment
  - 4. Crafts – clay, glass, metal, wood, and fiber
  - 5. Blurring the boundaries: artists and crafts
  - 6. Architecture
    - a. Structural systems
    - b. Purpose of architecture
    - c. Environmental design
  - 7. Looking at art
    - a. Art and the artist
    - b. Art and meaning
    - c. Art and appearance
      - 1. Representational
      - 2. Abstract
      - 3. Non-objective
    - d. Themes in art
    - e. Studying art
    - f. Art from different cultures
    - g. Materials and processes
    - h. Diversity in contemporary materials

## VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. **Discussion** -
- C. **Demonstration** -
- D. **Lecture** -

- E. **Audio-visual Activity** - Slides, PowerPoint, and videos
- F. **Field Trips** - A museum and a gallery visit with an appropriate exhibition
- G. **Student Presentations** -
- H. Examples of student and professional work

#### VII. TYPICAL ASSIGNMENTS:

A. Writing or Discussion 1. Discuss the impact on the environment from such works as Smithson's Spiral Jetty or Christo's Running Fence. 2. What are the advantages and disadvantages of painting with synthetic media as opposed to the more traditional oil paints? 3. Compare and contrast the expressive possibilities of drawing with metalpoint and with charcoal. 4. Explain why you think the authorship of a work of art is important to the viewer's appreciation of that work. Refer in your discussion specifically to The Polish Rider, which may or may not have been painted by Rembrandt himself. 5. Explain the major differences between the Postmodern style of architecture that emerged in the 1980's and the International style prevalent in the 1960's and 1970's. B. Projects 1. Critique in detail one work you find personally the most interesting (include overlay). Make a comparison with another artist of another style or period (include overlay). Make sure your comparison relates by theme (war, love, fantasy, etc.), meaning (iconography or representation/abstract), or subject (landscape/landscape, portrait/portrait, still life/still life, etc.) Discuss how both images are the same, and how they are different in regards to the following: line, shape, mass, light, value, color (hues and chroma), texture, pattern, space, time and motion, theme, meaning, subject, and all the principles of design. 2. Explain the various ways in which art is present in your daily life, and consider how you might live more actively with that art.

#### VIII. EVALUATION:

##### A. **Methods**

- 1. Exams/Tests
- 2. Quizzes
- 3. Home Work
- 4. Other:

##### B. **Frequency**

#### IX. TYPICAL TEXTS:

- 1. Robert Henri *Art Spirit*, Western Press, 1984.
- 2. Stanley Olson *John Singer Sargent: His Portrait*, St. Martin's Griffin, 2001.
- 3. Andy Warhol and Pat Hackett *Andy Warhol Diaries*, Warner Books, 1991.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: