



COURSE OUTLINE : ART 166
D Credit – Degree Applicable
COURSE ID 010107
Cyclical Review: October 2018

COURSE DISCIPLINE : ART
COURSE NUMBER : 166
COURSE TITLE (FULL) : Figure Painting
COURSE TITLE (SHORT) : Figure Painting

CATALOG DESCRIPTION

ART 166 is an intermediate studio art course that focuses on painting the human figure from life. Students will combine their knowledge of life drawing and painting to complete a series of figure paintings. Class time will include material demonstrations of techniques in painting, lectures focused on classical and contemporary approaches to the human body, and studio practice from live models. This course will also emphasize color mixing as it relates to figuration and will address advanced topics in composition and aesthetics.

Total Lecture Units:2.00

Total Studio Units: 1.00

Total Course Units: 3.00

Total Lecture Hours:36.00

Total Studio Hours: 36.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 72.00

Prerequisite: ART 152.

Recommended Preparation: ART 160

ENTRY STANDARDS



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	Subject	Number	Title	Description	Include
1				draw the figure in various time limitations, ranging from one minute drawings to one hour or more drawings;	No
2				develop technical skills necessary to draw the figure with pure line as well as tonal drawings which involve chiaroscuro;	No
3				analyze the movements of forms in space and articulate relationship of the figure to its particular space;	No
4				develop and understanding of the figure structure by synthesizing anatomical texture studies with expressive classroom life studies;	No
5				evaluate the aesthetic qualities of personal work, classmates' work, and work of recognized artists in history through class discussion, critiques, and museum visits;	No
6				use the figure as a vehicle to express emotional attitudes by use of the abstract elements of line, tone, texture, dark, and light;	No
7				understand and evaluate importance to the human figure as a subject for artistic expression.	No

EXIT STANDARDS

- 1 paint the human figure using value and color;
- 2 discuss human proportion and structure;
- 3 discuss the intersection of drawing with painting, as it pertains to figuration;
- 4 produce a finished life painting, utilizing research, thumbnail sketches, preliminary sketches, and color notes;
- 5 recognize and use good studio practice including setting the palate, cleaning and maintaining brushes, preparing grounds for painting, use of mediums, and proper use and disposal of solvents;
- 6 analyze the formal elements in the work of the historically important traditional and contemporary painters, and implement those elements in their own work;
- 7 evaluate the aesthetic qualities of personal work, classmates' work, and work of recognized artists in history through class discussion, critiques, and museum visits.

STUDENT LEARNING OUTCOMES



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- 1 produce an original figure painting utilizing line and tonality
- 2 produce directly-painted figure sketches and studies
- 3 produce paintings demonstrating different methods of managing and mixing color
- 4 analyze the formal elements in the work of the historically important traditional and contemporary painters
- 5 evaluate the aesthetic qualities of personal and classmates' work

COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Orientation <ul style="list-style-type: none"> • Overview of class • Discussion of painting materials: paint, mediums, and tools • The support • Demonstrate sound studio practice 	4	4	8
2	Review of Painting Method <ul style="list-style-type: none"> • Laying out palette • Paint quality • Describing form • Light logic • Proportion and sighting • Laying out figure • Blocking in with value 	4	4	8
3	Quick Studies: One Hour Poses <ul style="list-style-type: none"> • Composition • Raw umber and white • Building up light values • Form following strokes 	4.5	4.5	9



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4	<p>Color Temperature</p> <ul style="list-style-type: none"> • Burnt sienna, ultramarine blue and white on a colored ground • Warm lights and cool shadows • Reflected lights • Cast shadows • Negative space 	4.5	4.5	9
5	<p>Expanding the Palette</p> <ul style="list-style-type: none"> • Muted Primaries – ultramarine Blue, venetian Red, yellow Ochre and white on a toned ground • Adding a cool red • Successful transition of values 	5	5	10
6	<p>Long Studies</p> <ul style="list-style-type: none"> • Preparatory sketches and composition • Under-painting with values • Over-painting glazing • Thin shadows • Opaque lights • Transitions to negative space • Composing with two figures 	5	5	10
7	<p>Head Studies</p> <ul style="list-style-type: none"> • Planer structure • Value studies • Scale and proportion • Lighting • Transfer of image from drawing or photo 	9	9	18
				72

OUT OF CLASS ASSIGNMENTS



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- 1 weekly exercises;
- 2 exhibition reviews;
- 3 museum visits.

METHODS OF EVALUATION

- 1 portfolio review; (i.e. a portfolio of student's original artwork);
- 2 oral presentations; (i.e. an artist's work that inspires the student);
- 3 examinations; (i.e. a midterm or a final exam);
- 4 slide identification; (i.e. a presentation of slides with reference figure painters);
- 5 written exercises (i.e. a personal artist's statement);
- 6 final Examination (i.e. a final project using techniques learned in figure painting).

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	IBSN	Date
Painting People: The State of the Art. London	Required	Thames & Hudson		print	Mullins, C.	9781933045832	2010