

MEDAILLE COLLEGE
AGASSIZ CIRCLE
BUFFALO, NEW YORK

COURSE OUTLINE

Program: Humanities
Course Number: ART 140
Course Title: Introduction to Studio Art and Creativity
Number of Credits: 3
Prerequisites: None

A. Catalogue Description of Course:

A studio course designed to introduce students to a variety of basic art activities, including drawing, painting, printmaking, crafts, and color theory. Emphasis will be on developing visual imagination and creativity.

B. Goals:

To establish an appreciation of various techniques of artistic expression.

To develop basic competency in visual perception and expression.

To develop an understanding of the nature of creativity in visual art.

C. Objectives:

Students will be able to:

Use basic art-making tools and materials.

Utilize basic art vocabulary and evaluative skills.

Express their understanding of basic art concepts in a variety of art mediums.

D. Outline of Course Content:

1. Lecture and Demonstration Topics

a. Basic studio practice: 1) the use, handling, and storage of art tools and materials; 2) studio health and safety practices

b. Basic art vocabulary: terms and definitions

Lecture and Demonstration Topics (continued)

- c. The nature of creativity in art
- d. Basic art mediums (drawing, design, painting, printmaking, crafts, sculpture, etc.)
- e. Line
- f. Value
- g. Shape
- h. Texture
- i. Color
- j. Space
- k. Art presentation methods

2. Project Assignments

Project assignments may vary, but are designed to involve various art mediums (#2. d) and formal elements of art (i.e., #2. e through j). Projects will include specific objectives with regard to the lecture and demonstration topics.

Students will also be required to maintain a notebook or sketchbook that relates to and amplifies some aspect of the course content based on personal interest or academic need.

E. Suggested Texts:

Ocvirk, Bone, Stinson, & Wigg, Art Fundamentals Theory and Practice. 5th ed. Wm. C. Brown Publishers, Dubuque, Iowa, 1985.

F. Suggested Modes, Media, and Techniques of Instruction:

The theory and practice of studio art activities will be presented in the form of lectures and demonstrations. Lectures will be augmented with art slide and videocassette presentations. Students will be given project assignments which will be discussed in critiques upon their completion.

The attached list provides an example of the basic art materials students are required to purchase.

G. Instructor References:

- Anderson, Donald M. Elements of Design. NY: Holt, Rinehart & Winston, 1961.
- Arnheim, Rudolph. Art and Visual Perception. Berkeley: University of California Press, 1954.
- Barkan, Manuel. Through Art to Creativity. Boston: Allyn & Bacon, 1960.
- Bates, Kenneth F. Basic Design: Principle and Practice. NY: Funk & Wagnalls, 1975.
- Betti, Claudia and Sale, Teel. Drawing: A Contemporary Approach. NY: Holt, Rinehart & Winston, 1986.
- Bevlin, Marjorie E. Design Through Discovery. NY: Holt, Rinehart & Winston, 1980.
- Coleman, Ronald. Sculpture: A Basic Handbook for Students. Dubuque, Iowa: Wm. C. Brown, 1980.
- Collier, Graham. Form, Shape, and Vision. Englewood Cliffs, NJ: Prentice-Hall, 1972.
- Conant, Howard. Art Education. Washington, D.C.: The Center for Applied Research in Art Education, 1964.
- Constable, W.G. The Painter's Workshop. Dover Press, 1980.
- Edwards, Betty. Drawing on the Artist Within. NY: Simon & Schuster, 1986.
- Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles: J.P. Tarcher, 1979.
- Eisner, Elliot W. Educating Artistic Vision. NY: Macmillan, 1972.
- Feldman, Edward Burke. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice-Hall, 1970.
- Harlan, Calvin. Vision and Invention: A Course in Art Fundamentals. Englewood Cliffs, NJ: Prentice-Hall, 1970.
- Itten, Johannes. The Art of Color. NY: Van Nostrand Reinhold, 1970.
- Janis and Blesh. Collage: Personalities, Concepts, Techniques. Phila.: Chilton, 1962.

Instructor References (continued)

- Kay, Reed. The Painter's Guide to Studio Methods and Materials. Englewood Cliffs, NJ, 1983.
- Krinsky, Norman. Art for City Children. NY: Van Nostrand Reinhold, 1970.
- Lansing, Kenneth M. Art, Artists, and Art Education. NY: McGraw-Hill, 1971.
- Linderman and Herberholz. Developing Artistic and Perceptual Awareness. Dubuque, Iowa: Wm. C. Brown, 1969.
- Lowenfeld, Viktor and Brittain, W. Lambert. Creative and Mental Growth. NY: Macmillan, 1970.
- Mendelowitz, Daniel. A Guide to Drawing. NY: Holt, Rinehart & Winston, 1976.
- Ocvirk, Otto G., et. al. Art Fundamentals: Theory and Practice. Dubuque, Iowa: Wm. C. Brown, 1985.
- Pappas, George. Concepts in Art Education. NY: Macmillan, 1970.
- Preble, Duane and Sarah. Artforms. NY: Harper & Row, 1989.
- Saff and Sacilotto. Printmaking. NY: Holt, Rinehart & Winston, 1978.
- Szekely, George. Encouraging Creativity in Art Lessons. NY: Teachers College, 1988.
- Wachowiak and Ramsay. Emphasis: Art. Scranton: International Textbook Company, 1965.
- Wickiser, Ralph L. An Introduction to Art Activities. NY: Henry Holt & Company, 1947.
- Wong, Wucius. Principles of Three-Dimensional Design. NY: Van Nostrand Reinhold, 1977.

ART 140 INTRODUCTION TO STUDIO ART AND CREATIVITY - MATERIAL LIST

- 18" x 24" Drawing Pad (at least 24 sheets, minimum 70 lb. weight)
- 18" x 24" Newsprint (rough surface) Pad
- 8 1/2" x 11" Notebook or Sketchbook
- Drawing Board (minimum size, 20" x 20")
- Masking Tape, 3/4" wide
- Metal Ruler (at least 24")
- Drawing Pencils: 2H, HB, & 2B
- Erasers: 1 white plastic or "Pink Pearl," 1 kneaded rubber
- Vine Charcoal (package of 3 sticks, medium or soft)
- Black Ink Pen with fine or medium fine point
- Bamboo Brush
- Indian Ink
- Acrylic (nylon) Bristle Brushes: at least one flate (#8 or #10) and one round (#6 or #8)
- X-Acto (or similar) Knife and replacement blades
- Plastic Palette
- Scissors
- Compass
- White Glue or Paste
- Spray Fixative
- Portfolio - (minimum size, 20" x 26")
- Empty Coffee Cans or Widemouth Jars
- Acrylic Paint (2 fl. oz., 1" x 4" tubes), 1 each:
 - Cadmium yellow light
 - Cadmium yellow deep
 - Cadmium red medium
 - Napthal Crimson or equivalent

Burnt umber