



Center for International Programs and Sustainability Studies

Course Name: Art Fundamentals: Theory and Practice

Course Code: Art 2100

Total Contact Hours: 48

DESCRIPTION

This foundation course is designed to introduce and enhance students' beginner knowledge of art fundamentals. This course will help the students find personal meaning in works of art, develop a better understanding of the nature and validity of art as a medium, and learn basic concepts like line, shape, volume, contour, light, space, box construction, cylinder construction, saturation hue, and color.

Students will learn about the essentials of art through experience and experimentation. Through determination and an open mind, you will increase your creativity and discover exciting ways to understand and analyze the diversity of form and content in artwork. With a willingness to work, the experiences in this class will be memorable in a positive way.

Upon completion, students should have a basic understanding of the art materials used, have an overview of art history, understand how art represents its society, and have a communicative purpose.

COURSE PRE-REQUISITES

This is a beginner introductory course; you will need some basic materials to be able to complete in class practices and assignments.

- Sketch Book: notebook for drawing, sketching, doodling (unlined) 8x11in Ruler
- Hard eraser Pencil (2B, 4B, 6B) Pencil sharpener
- Fineliner Pens Black (0.4mm)
- Color pencils (good quality, Faber-castell, Prisma color, Sargent Art Premium pencils, Prang Groove, Reeves colored pencils etc.)
- Soft eraser (Kneadable art eraser) Blending stump

Below you will find this same list in Spanish:

- Cuaderno de dibujo
- Borrador
- Lápiz de dibujo (2B, 4B, 6B)
- Tajador
- Marcadores punta fina negro (0.4mm)
- Lápices de color
- Borrador de miga Difuminadores de dibujo

AUDIENCE

This course is structured for international students attending the Study Abroad Program at VERITAS University. However, courses are not exclusive to foreigners so some native students may enroll in this course. Some of the courses are also taught in Spanish as part of our Bachelor's in Sustainability Management.

This is a theoretical-practical course and responds to the professional profile to the according question:

How do I create a work of art which, in addition to applying the technical fundamentals also manages to elicit an emotional reaction in the viewer?

To answer this question, the following **generative topics** will be studied:

- Basic knowledge of the fundamentals; we'll be going over the core concepts and terminology that you will need to start understanding and creating art like a professional.
- Development of an understanding of the procedures and processes in the making of different types of art.
- Understanding the visual elements of art (line, shape, volume, light, space, time, motion, color, and texture).
- Learning and discussing art history, its evolution and the different ways it is used for the representation of objects, ideas, and emotions.
- Comprehension of what art from different cultures looks like and what it represents through different cultural and visual conventions.

Throughout the course the following **skills** will be promoted:

- Ability to properly work with artistic techniques and artistic materials.
- Ability to develop, create, manipulate, and control relationships between visual elements.
- Application of the inter-relationship of the visual elements of art (line, shape, volume, light, space, time, motion, color, and texture).
- Ability to observe and analyze art from a critical standpoint.
- Achieve predetermined qualitative content and specific aesthetic responses.

Among the **values** and **attitudes** that will be promoted among students are the following:

- Creative thinking.
- Observation skills.
- Collateral thinking.
- Communication intelligence.
- Artistic expression.
- Interest in learning to learn.

COMPETENCIES, CRITERIA AND EVIDENCE

Competencies for the VERITAS University are reflexive and integral actions that respond to a professional profile and to the problems of a specific context, with suitability and ethical commitment, integrating the know how to be, the know how do to, and the knowledge to know in a perspective of improvement.

Below are both the disciplinary and general competencies, linked to their criteria and evidence of performance for this course.

COMPETENCIES	KEY COMPETENCIES	EVIDENCE OF LEARNING
<p>TECHNIQUE</p> <p>Integrates the technical knowledge of drawing with the rules of composition and study of the subject in order to obtain an effective sketch.</p>	<p>Ability to technically handle the basic concepts.</p>	<p>Practical exercises.</p>
<p>ACADEMIC DISCIPLINE</p> <p>The creative uses of the medium, critical framework for the interpretation and creation of artwork to further artistic</p>	<p>Discusses the work of both national and international artists in contemporary and classical art.</p>	<p>Report on “Exit thru the Gift Shop”</p> <p>In class practices</p>
	<p>Actively applies knowledge of the basics in class, linking technique with critical thinking.</p>	<p>Participatory exercises in class, workshop on basics, line, form etc.</p>

literacy.		
GENERAL		
Integrates the knowledge, skills and attitudes necessary to learn continuously taking into consideration effective development of knowledge.	Learn to learn.	Daily in-class practices.
Develops the knowledge, skills and attitudes necessary to learn to communicate through art.	Communicate disciplinary thoughts in iconic form.	Thematic discussion record.
Integrates the knowledge, skills and attitudes necessary to learn the techniques of teamwork and leadership.	Team work and leadership.	Collaborative work record.
Develops the skills and attitudes necessary to learn interpersonal communication	Connect well with others. Manage and resolve conflicts. Negotiate knowing how to inspire confidence and	Research Presentation Participatory workshop on regulatory frameworks and their practical application.

techniques.	empathy. Speak responsibly, listen in depth.	
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COURSE CONTENTS

TOPIC 1. THE FUNDAMENTALS

- a) Theoretical foundations of art.
- b) The components of art: Form, line, shape, value, texture.
- c) Color theory, characteristics of color, the Role of color in composition, color balance
- d) Psychology and color: how can we use color to tell stories.
- e) Color, hue, saturation, value.

TOPIC 2. CREATING DEPTH AND DIMENSION

- a) The behavior of light, the visible spectrum, human vision.
- b) Optical illusions create 3D art
- c) Highlighting and contouring

TOPIC 3. PERSPECTIVE AND PERCEPTION GO HAND-IN-HAND

- a) Fundamentals of perspective drawing
- b) Visual depth
- c) Horizon
- d) Vanishing point
- e) Ground plane
- f) Orthogonal lines
- g) Vantage point
- h) Atmospheric Perspective

METHODOLOGY

This course implements a methodology that integrates the manual functions of the camera to enhance students' knowledge of the Art Fundamentals. Through exploratory and practical knowledge students will discover and analyze the importance and impact of art in history and day to day lives within a university context, applying an ethical framework.

During this process the professor's role will be to guide and facilitate the teaching and learning process, allowing students to create and self-regulate their own learning.

This methodology is supported epistemically in the learning model by comprehensive competences and promotes communication, research and exploration skills, through participatory workshops to solve problems and practical cases.

EDUCATIONAL RESOURCES

Among the didactic resources that will be used in the course, the following are cited: Bibliographic resources that are available both in the library of the institution, and on the internet to carry out documentary research and multimedia equipment. The student must allow extra class time to do the final work and take advantage of the theoretical classes to attend the teaching orientations and clarify doubts.

The University provides the facility of free access to the Internet and the use of computers. The student will be able to make use during the hours of independent work of the library of the institution, of the study rooms or of the computer labs, as well as of any other areas that he / she decides in the campus of the University, since it is equipped with free wireless Internet to use by all students, teachers and administrative staff.

LEARNING ASSESMENT

Evaluation compiles and evaluates evidence by taking into account feedback providing pre- established criteria. The course evaluation must be aligned with the competencies and the teaching mythology. There is a rubric for each evaluation resource. Even though the rubric grants a grade, it is also a quantitative and qualitative description of the students' performance. The rubrics include the core and discipline key competences.

ASSIGNMENTS	PERCENTAGE VALUE
<p>Exercises and after class work: (10% each)</p> <ul style="list-style-type: none"> ○ Exit Through the Gift Shop: A Banksy Film (2010) Essay ○ Course materials assignment ○ Individual assignment 	20%
<p>Class work (5% each)</p> <ul style="list-style-type: none"> ○ Case study analysis – Workshops. ○ Participation ○ Form exercises ○ Line ○ shape ○ Value ○ Texture ○ Depth and dimension ○ Perspective ○ Attendance 	50%
<p>Investigation: (10% each)</p> <p>Exposition and presentation of a Costa Rican artist</p>	10%

Final Project - Creative project: Research, meaning & presentation with results.	20%
TOTAL POINTS	100%

LEARNING STRATEGIES

The following learning strategies will be developed:

1. Case Study:

The case study consists of providing a series of descriptions of a specific situation that may be real or hypothetical but constructed with characteristics analogous to those presented in reality for clear purposes, presented through written material, enabling participants to initially raise divergent problems that do not have a single solution, followed by generating solutions. The topics to be analyzed are: Art and history, where does artwork really belong, colonialism and its effects, investments in artwork and value.

2. Final Project, Creative project Presentation

The research project allows us to acquire new knowledge in the world around us, as it generates complex reactions and allows us to draw conclusions from the phenomena we study.

Final project is completely open topic, you may apply what you have learned this semester to other fields of knowledge to make a piece of art that has meaning. This Creative project is about a work of art that borrows from techniques, artistic compositions and styles studied in the course. The project may include a drawing, tridimensional project, pictorial collage from cut-outs, found objects, photos, copies on poster board, etc. Students must prepare project on their own time, and be prepared to present it to the class, with a short presentation on the "why" behind, documentation of the process, and any other pertinent

information.

Student's presentation should be **at least 10 minutes long**. It should be a clear, professional presentation, original, creative, what the work is about, how it is informed or influenced, how it is made including process and materials, is the work finished? If so, why do you feel that it is?, the intention of the piece, its strengths or weaknesses, future directions the work will take, framing and curating, supplying information such as titles, dates and media through labels.

3. Workshops:

The participative Workshops facilitate the learning process through the discussion and exposure of different points of view and different resources that integrate and complement the knowledge imparted in the course.

4. Practices:

Practices of each of the topics discussed and analyzed in class to reinforce learning and to solve possible doubts that arise during the process.

5. Exit Through the Gift Shop: A Banksy Film (2010) Personal Study Essay (10%):

Write a personal essay on the documentary seen in class. Maximum word count is 3,500, This is a *maximum* and fewer words are more than appropriate, double-spaced, with 12 or 13-size font). First discuss the "plot" of the film (who, what, where, why, when, how).

Your film reports are intended to promote critical thinking and the application of concepts, vocabulary, and topics presented in class lectures. Your reports will be graded based on your ability to summarize the key points of the film and to creatively integrate your own personal opinions. Your film report is graded and, as such, is supposed to be an indication of your individual abilities. You should not work on your reports with other students. You will be graded, therefore, both on your ideas and grasp of information. Here's a rubric that will be used for grading Exit Through the Gift Shop: A Banksy Film (2010) Personal Study Essay worth 10% of the total grade.

6. Exposition and presentation of a Costa Rican artist (10%):

Create a clear, professional presentation with strong editing and sequencing focusing on the body of work of a Costa Rican artist. Include in the presentation: Biography and past expositions, what the work is about, how it is informed or influenced, how it is made including process and materials, the intent of the piece, Its strengths or weaknesses. Here's the rubric that will be used to grade "Exposition and presentation of a Costa Rican Artist" worth 10% of the final grade.

ATTENDANCE

Regarding Classes:

1. Students are only allowed a total of two (2) nonconsecutive (back-to-back) class **absences**. A student shall fail the course if more than two absences are registered.
2. Three **late arrivals** to class are treated as one absence. Attending class 30 minutes late without an official justification will also count as an absence.
3. In the case of an **absence from any assignment** (presentations, evaluations, field trips, etc.) a student will be given a grade zero (0) unless an official document is presented within one week of the absence.
4. Any assignments turned in after specified due date will result in an automatic zero (0), late assignments will not be accepted unless an official document is presented justifying tardiness.
5. If a student presents an official document to excuse the absence, the missed assignment is to be presented on that same day.

Regarding field trips:

1. An unjustified absence on a field trip will immediately result in the loss of all points assigned to that specific trip. However, if an official document justifying the absence is presented, 50% of the assignment points may be obtained on presentation of a complementary research assignment, to be agreed upon with the professor, within

one week of the field trip.

2. An absence on a field trip may be justified should two course field trips coincide. In such a case, and in order to avoid losing points, students shall be able to opt for carrying out a research assignment.
3. One field trip to one of the San Jose art museums to view actual works of art and cultural objects is required. We will choose one of the following museums: The National Museum, The Gold Museum of the Central Bank, The Jade Museum, The Museum of Contemporary Art and Design, The Costa Rican Art Museum.

CODE OF CONDUCT

Professors have the right to expel a student from the classroom should he /she /they:

1. Be disruptive in the classroom.
2. Behave in a disrespectful way.
3. Be under the influence of alcohol or even smells like alcohol.
4. Be under the influence of any illegal drug or even smells like drugs.
5. Shows hygiene problems that may disturb other students.

ELECTRONIC DEVICES

The use of cell phones, smartphones, or other mobile communication devices is disruptive and is therefore prohibited during class. **Please turn all devices OFF and put them away when class begins.** Devices may be used only when the professor assigns a specific activity and allows the use of devices for internet search or recording. Those who fail to comply with the rule must leave the classroom for the remainder of the class period.

CIPSS PROGRAM POLICIES

The student must comply with the provisions of the CIPSS Program Policies available on the Canvas platform

BIBLIOGRAPHY

Mittler, G. (2006). *Art in focus*. New York: Glencoe/McGraw-Hill.

Ocvirk, O.G., Stinson, R., Wigg, P., Bone, R., & Cayton, D. (2012). *Art fundamentals*. McGraw Hill.

Gombrich, E. (1963). *The story of art*. London: Phaidon.

Roukes, N. (1988). *Design synectics*. Worcester, Mass.: Davis Publications.

Hellyn, L., & Bennett, S. (2019). *From ordinary to extraordinary*. The Curiosity Approach.

Hobbs, J., Salome, R., & Vieth, K. (2005). *The visual experience*. Worcester, Mass.: Davis Publication.

CHRONOGRAM

WEEK	SUB- COMPETENS	CONTENS	LEARNING STRATEGY
1	SKETCH TECHNIQUE.	Introduction to the course, course contents. Topic 1: Theoretical foundations of art. The components of art: Form, line, shape, value, texture.	Presentation of the course. Topic analysis.
2	SKETCH TECHNIQUE.	Topic 1: Theoretical foundations of art. The components of art: Form, line.	Lecture. Practice Exercises.
3	SKETCH TECHNIQUE	Topic 1: Theoretical foundations of art. The components of	Lecture. Practice Exercises.

		art: Shape, value, texture.	
4	HISTORY & CREATING DEPTH AND DIMENSION	<p>Topic 1: Theoretical foundations of art.</p> <p>The components of art: Form, line, shape, value, texture.</p> <p>Color theory, characteristics of color, the Role of color in composition, color balance.</p>	<p>Lecture.</p> <p>Practice Exercises.</p>
5	TECHNIQUE: COMPOSITION, THE BASICS.	<p>Topic 1: Psychology and color: how can we use color to tell stories.</p> <p>Color, hue, saturation, value.</p>	<p>Lecture.</p> <p>Practice Exercises.</p>
6	TECHNIQUE: COLOR PSYCHOLOGY.	<p>Topic 1: Theoretical foundations of art.</p> <p>The components of art: Form, line, shape, value, texture.</p> <p>Topic 2: Renaissance Art, Baroque Art.</p>	<p>Lecture.</p> <p>Practice Exercises.</p>
7	ACADEMIC DISCIPLINE: ETHICS.	<p>Documentary: Exit Through the GiftShop: A Banksy Film (2010)</p> <p>Class discussion</p>	<p>Topic analysis</p> <p>Participatory workshop about ethics, bioethics and sustainability.</p>
8			Presentation

	ACADEMIC DISCIPLINE: HISTORY	Topic 2: Latin American colonial Art, Nineteenth-century art, Early twentieth-century art, Costa Rican art. Topic 3: The behavior of light, the visible spectrum, human vision.	
9	ACADEMIC DISCIPLINE: A BRIEF STUDY OF COSTA RICA	Topic 2: Latin American art. Topic 3: Optical illusions create 3D art Highlighting and contouring.	Presentation and research paper
10	Get to know a local Museum.	Lectures Topic analysis	
11	GENERAL: ART AND TECHNOLOGICAL ADVANCES	Exposition and presentation of a Costa Rican artist	Lecture Participatory workshop about ethics, bioethics and sustainability.
12		Topic 4: Topic 2: Early twentieth-century art, Costa Rican art. Topic 4: Fundamentals of perspective drawing, visual depth, horizon, vanishingpoint, ground	Lecture Participatory workshop Practice Exercises

		plane, vantage point, Atmospheric perspective.	
13	ARTISTIC TECHNIQUE	Ai Weiwei Never Sorry - 2012	Lecture Participatory workshop Practice Exercises
14	ACADEMIC DISCIPLINE: PRACTICAL APPLICATION	Topic 4: Vanishing point, Ground plane.	Practice Exercises
15	GENERAL: GUIDED TOUR	FINAL PROJECT PRESENTATION.	Practice Exercises