**COURSE CODE: IFA 1101**

**COURSE NAME: INTRODUCTION TO VISUAL ARTS**

**Course Description**

The visual arts traverse all academic practical disciplines taught at the Margaret Trowell School of Industrial and Fine Arts plus all other art schools elsewhere in the world. A parallel but dual purpose style teaching approach will be employed when giving lectures to students to allow them compare similarities and differences between Visual Elements from Visual Art to another.

When lecturing, juxtaposition between overlaps in description, application and appreciation of all Visual Elements between differing subjects will be considered. An Isolation of one subject from the rest while teaching will be avoided not to disfavour a comparative analysis of the Visual Elements; e.g. when relating the rough visual texture in cross – hatch method vis-à-vis the tactile rough texture in sculpture; or when relating (colour) in painting, sculpture, ceramics, weaving, photography, printing; with all other visual arts.

The course will rotate through a span of 14 weeks and will be evaluated at a rate of the following grades: Course work: 40% Examination: 60% Total: 100%.

**Course objectives**

• To introduce learners to the visual study of visual arts

• To introduce and train learners towards visual literacy

• To develop visual intelligence

• To develop the skill of observation of the visual elements and how they interrelate in various visual arts during practical sessions

**Course outline**

**Week 1: Introduction**

Meaning of Art, Art as a Communicative Language, Successful Communication;

The visual arts: Sculpture (Round, Relief, Wood, Metal, Jewellery); Ceramics; Stained Glass; Drawings; Writings; Carvings; Paintings (Oil, Acrylic, Tempera, Powder Colour, Water Colour, Frescoe, Encaustic); Architecture; Cinematography; Photography; Acting/plays/mimes/gestures; Dances; Textile Design; Graphics; Weaving; Printing (Relief, Intaglio, Planographic, Stencils/Screens); Television.

**Functions of Art:**

Creativity; Awareness; Discovery and expression; Art as a visual language

**What we respond to in a work of art:**

Form and content; The Visual Elements; Light and Shadow

**Week 2:**

**The Visual Elements**

Light and shadow chiaroscuro/components of light; color; line; value (light/dark); texture; volume; mass; space; shape/form; time; motion; design (organization and composition)

**Week 3: Light and Shadow**

Form defined by light, chiaroscuro, high lights, reflected light, diffused light, value, quality and character of light vis-a-vis value.

**Week 4: Components of light**

Light as broken by a prism into visible components i.e. the Electromagnetic spectrum; additive colour mixture (for light); subtractive colour mixture (for pigments); form space and value; pattern and value; range of values and expressive use of value; high key, middle key, low key; the value scale

**Week 5 - 6: Composition**

Composition and value; value definition and composition; value definition of space and composition;relationships between separation, integration, composition and value;expressive use of value;full range of value use; uses of value; dependence of perception on value e.g. coloration of the subject. E.g. Its lightness or darkness relative to its surroundings; or its local value

**Week 7: Colour**

Colour; colour theory; local colour;colour wheel**;** primary colours**;** secondary colours; tertiary colours; complementary colours;colour properties; hue**;** value**;** intensity

**Week 8: Colour properties**

Normal value; tint/shade, difference between intensity and value; intensity/saturation; pigment/light/electromagnetic spectrum; colour harmonies (colour schemes): monochromes, complimentary colours, analogous colors. Triad, polychromatic, simultaneous contrast, colour temperature; optical colour mixture of pointillism; Emotional qualities of colour.

**Week 9: Line**

Drawing/Sketching: Types of drawings- visualized, symbolized; descriptive; expressive lines. Type of lines**:** contour lines; Lost and found edges/suggestive line; Search line, Modeled lineHatching/cross hatching and scribbled tones;The calligraphic line; Directional/ Diagonal/Curved line; Functions of line

**Week 10: Interrelationships of Value/visual elements**

Light/shadow/dark, chiaroscuro in colour, line, painting, texture volume and mass; space and form and all the visual arts.

**Week 11: Texture**

Textural character of a drawing;Surface character of represented object **;** Artists materials and texture inherent in them (Texture of Artists media)**;**Types of texture**;** Visual/Implied texture;Tactile/Actual texture;Multiple units of texture**;** uniform texture**;** expressive use of texture

**Week 12: Volume/Mass**

Space; Spatial arts (Visual Arts); temporal art/time/space; time/Space; Types of space; Two dimensional space; Three dimensional space; Spatial organization; Illusion of depth/space; Overlapping subject matter on 2 D space and 3 D space; position of Image/distance from another on 2 or 3 D locations/space; Linear perspective; Vanishing point;Horizon

**Week 13: Shape and Form/Content**

Shape and form; Form and Content; Repetition or patterning shapes; Shape/light/silhouettes

**Week 14: Time**

Types: Clock time;Psychological time/colour**;** Elapsed time/movement; motion: Action (change of position);Implied (change of position); organization and composition: Balance, harmony, rhythm, repetition, variations, dominance/subordination and focus/point of interest; Composition plans; Basic plans in composition; Pyramidal, Symmetrical,Vertical**,** Radial – Radial**,** Plan in abstract.

**Week 15: Factors in Composition**

Format; Foreground, middle, background;Variation and contrast;Dominance and subordination;Movement; Rhythm;Depth;Value;Vantage point; Multiple point of view;Perspective: Linear,Aerial,Colour.Tools of Perspective:Picture plane/eye level/horizon line**;** Ground plane**;** Station point**;** Vanishing point; Systems of Perspective:One point perspective; Two-point perspective, Three point perspective. An integrated practical approach to visual analysis of all visual arts and their visual elements.

**Learning Outcomes**

* The students will have acquired the skills of observation, analysis, visual intelligence and visual literacy.
* Students will be able to inter-relate all visual elements and how they differ or apply in every visual art.
* Students will appropriately be able to apply all visual elements in their respective disciplines.

**Methods of Teaching /Delivery**

• Lecture and notes; Visual Aids; Discussion groups;

**Mode of Assessment**

Course work/ 40%

• Course work Assignments

• Tests (two during the semester)

End of Semester Examination/60%

**Reference Books**

1. Harriet Shorr. The Artists Eye: A perceptual way of Painting, New York 1990

2. Action and vision: Painting and sculpture in Ethiopia, Kenya and Uganda From 1990

3. Mc Cutchan, Publishing Corporation Duane Preble. Man Creates – Art – Creates Man, University of Hawaii, 1973.

4. H.H. Arnason. A history of Modern Art, Thames and Hudson 1986.

5. Alwyn Crawshaw’s Water Colour Painting Course, 1991(Hammersmith London), The Harpercollins Website www.fire and water.com

6. E.H. Gombrich, The Story of Art, Phaidon Press Limited, London 1995.

7. Bill Gray. Complete Studio Tips For Artists Graphic Design, Paul Shaw – New York London.

8. Micheal Crespo. How to make an Oil Painting, New York 1990.

9. Alwyn Crawshaw. Learn to Paint and Sketch, Hammersmith London 1998

10. John Canaday. Mainstreams of Modern Art, Rinehart and Winston Inc.1981.

11. Paul Zelansici – Mary Pat Fisher. Principles and Problems 2nd Edition, Wadsworth Group U.S.A.; 1996

12. Elsbeth S. Woody. Hand Building Ceramic Forms, John Murray Publishers 1979.

13. Howard Etter.Margit Malmstrom, Guptill Publication New York 1990

14. Mark Linley. How to draw anything, www.clarion-books.co.uk

15. Carolyn Korsmeyer. Aesthetics: The big Questions, Black well publishers Inc. Oxford 2002.

16. Robert W. Gill. Creative Perspective, Thames and Hudson London1979.

17. Sidney Litlefield Kasfir. Contemporary African Art, Thames and Hudson Ltd London 1999.

18. Rudolf Arnheim. Toward a Psychology of Art: Collected Essays, U.S.A. (California) 1994.

19. John Berger. Ways of Seeing, BBC – TV Series,1980.