

ART 419B: ACRYLIC PAINTING I NONCREDIT FOR OLDER ADULTS

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Fall 2026
Units:	0
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Degree & Credit Status:	Non-Degree-Applicable Non-Credit Course
Foothill GE:	Non-GE
Transferable:	None
Grade Type:	Non-Credit Course (Receives no Grade)
Repeatability:	Unlimited Repeatability
Formerly:	NCAL 406C

Student Learning Outcomes

- Create beginning level paintings that demonstrate acrylic painting methods.
- Critique beginning level acrylic paintings based on terminology, technique and criteria.

Description

This noncredit course is targeted towards older adults. Introduction to the theory and practice of basic acrylic painting, including using value, color, and light to model the three-dimensional form.

Course Objectives

The student will be able to:

1. Create paintings that show evidence of a working knowledge of the physical properties of acrylic painting materials
2. Organize and apply the basic formal elements and principles of design in paintings
3. Model form from observation, using value, color, and light from observation
4. Apply the principles of perceptually and theoretically based color theory to painting projects
5. Understand the preparation of acrylic painting surfaces and supports
6. Develop expressive content through manipulation of mark, color, and stroke
7. Examine and describe historical and contemporary developments, trends, materials, and approaches in acrylic painting
8. Assess and critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and acrylic terminology
9. Safely handle and use studio acrylic painting materials and equipment

10. Produce paintings that creatively apply subjective matter that reflects personal and culturally diverse imagery

Course Content

1. Physical properties of acrylic painting materials
2. Organize the basic formal elements and principles of design in paintings
3. Painting a still-life
 - a. Model form using the value or tonal under-painting
 - b. Model form using color
 - c. Model form using the logic of shadow and light-form, core and cast shadows, half tones, highlights, and reflected light
4. Perceptually and theoretically based color theory to acrylic painting projects
 - a. Value or tonal under-painting
 - b. Monochromatic color
 - c. Warm/cool color
 - d. Complementary color
 - e. Local color
 - f. Tints, tones, and shades
 - g. Saturated/desaturated color
5. Preparation of painting surfaces and supports
 - a. Stretching a canvas
 - b. Application of gesso
 - c. Preparation of a panel
 - d. Drying process of paint media
 - i. Acrylic paint mediums and varnishes
 - ii. Mixing paint color
6. Content through manipulation of mark, color, and stroke
 - a. Palette knife
 - b. Brush strokes
 - c. Directional strokes
 - d. Mix media or collage applications
 - e. Strokes borrowed from traditional and contemporary artists
7. Class dialogue of historical and contemporary developments, trends, materials, and approaches in painting
8. Critique paintings in group, individual, and written contexts, using relevant critique formats, concepts, and acrylic terminology
9. Studio painting materials and equipment
 - a. Acrylic mix media
 - b. Organization of a paint palette
 - c. Cleaning brushes
 - d. Using an easel

Lab Content

1. Exploration of physical properties of acrylic painting materials
2. Organization and application of the basic formal elements and principles of design as they relate to painting
3. Safety rules and procedures related to the handling of acrylic painting materials
4. Evaluation and application of basic principles of color theory
5. Lecture or demonstration of the construction and preparation of acrylic painting surfaces and supports

6. Mixing acrylic paint on a palette, mixing media
7. Painting still-life or space projects from observation

Special Facilities and/or Equipment

1. Easels, stools, and storage space for each student. Still-life storage area, room darkening drapes, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each painting will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches
Written or oral critiques
Written or participation in lectures or dialogues of historical and contemporary painting
Painting revisions

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of acrylic painting
Discussion using the language of acrylic painting
Demonstration of using acrylic paint, brushes, supports, techniques, and methods
Critique and group presentation of acrylic painting projects followed by in-class discussion and evaluation

Representative Text(s) and Other Materials

Kloosterboer, Lorena. Painting in Acrylics: The Indispensable Guide. 2014.

Hammond, Lee. Big Book of Acrylic Painting. 2012.

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a contemporary abstract acrylic painting: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Discipline(s)

Art