

25109 - Colour II

Syllabus Information

Academic Year: 2022/23

Subject: 25109 - Colour II

Faculty / School: 301 - Facultad de Ciencias Sociales y Humanas

Degree: 278 - Degree in Fine Arts

ECTS: 9.0

Year: 2

Semester: Annual

Subject Type: Compulsory

Module:

1. General information

1.1. Aims of the course

The subject and its expected results respond to the following approaches and objectives:

DIDACTIC OBJECTIVES:

1. To understand and deepen the syntactic-semantic foundations of painting: expressiveness and symbolism of color, concept of composition and space in painting, usefulness of the levels of iconicity and expressive possibilities of matter.
2. Master and use with ease the terminology and vocabulary specific to the subject.
3. Develop perceptual intuition and rational thought in their intimate relationship and as methods of synthesis and analysis.
4. To develop critical and self-critical capacity.
5. Acquire clarity and rigor in oral and written expression in relation to the subject, their work in particular and the context of contemporary art in general.
6. Understand the methodology that allows the development of their learning.
7. To develop the creative and expressive capacity.
8. To understand the dialogue between expressive, technical and poetic will.
9. To reflect on the gaze and encourage practice as a thought process.

These should be understood in close relation and not as isolated objectives. The fundamental didactic objective of "Color II" could be synthesized as follows: In the search for pictorial referents and models, to acquire the languages and plastic uses of color through theory and the development of capacities and skills in the specific field of pictorial practice, understanding the interaction of painting with its own tradition, with the culture of the moment, the perceptive environment and the inner universe of the creative individual.

SUSTAINABLE DEVELOPMENT OBJECTIVES :

These approaches and objectives are aligned with the following Sustainable Development Goals (SDGs) of the United Nations Agenda 2030 (<https://www.un.org/sustainabledevelopment/es/>), so that the acquisition of the learning outcomes of the subject provides training and competence to contribute to some extent to their

achievement:

Goal 4: Quality education;

Goal 12: Responsible production and consumption;

1.2. Context and importance of this course in the degree

"Color II" is a core subject taught in the second year of studies of the Fine Arts Degree. Together with "Painting Techniques, Materials and Procedures" and "Color I" (both taken in the first year), it constitutes the minimum base that the Painting Area of knowledge considers necessary for any future graduate in Fine Arts. "Color II" continues with the aspects covered in the first year subjects "Color I" and "Painting techniques, materials and procedures", expanding them and deepening their practical application.

Work is mainly done with the human model of the natural as a reference, while introducing the student to new processes and a practice that will combine the technical principles of traditional procedures with an experimental attitude. In the practical exercises, together with the experimentation of the plastic and expressive possibilities of the different materials and processes, we continue working with the structural components of painting: color, composition, space, matter, etc.

After the development of perception and the capacity for analysis and synthesis with the model as a reference, the students have a certain freedom of interpretation in some of the practical exercises proposed, a freedom that should contribute to the development of a speculative attitude that articulates practice and theoretical reflection as well as to the formation of more personal poetics and the knowledge of more current plastic languages.

1.3. Recommendations to take this course

Although it is not compulsory, it is advisable to have passed the first year courses "Color I" and "Painting techniques, materials and procedures". For the optimal development of the course, given that it is progressive and in view of the permanent need of time in a fundamentally practical subject, the student is required to be punctual and regular in class attendance. The student is also required to acquire the necessary materials as requested by the teacher for the correct completion of the course. In addition, the student is required to be organized and clean, both of the tools and of the work environment. On the other hand, it is highly recommended to complete their learning beyond the academic field (visiting exhibitions, museums, readings, etc.) activities that even being planned as autonomous work should be implemented.

2. Learning goals

2.1. Competences

Upon passing the course, the student will be more competent to....

BASIC AND GENERAL

CG01 - Capacity to produce and relate ideas within the creative process.

CG05 - Capacity of curiosity and surprise beyond practical perception. Develop mental perception beyond the retinal.

CG09 - Capacity for perseverance. To develop the necessary constancy to solve the difficulties inherent to creation.

CG15 - Capacity for ethical commitment and the promotion of gender equality, environmental protection, principles of universal accessibility and democratic values.

SPECIFIC

CE06 - Knowledge of the vocabulary, codes, and concepts inherent to the artistic field. Knowledge of the language of art.

CE09 - Knowledge of production methods and artistic techniques. Analyze the processes of artistic creation.

CE12 - Knowledge of materials and their derivative processes of creation and/or production. Knowing the materials, procedures and techniques associated with each artistic language.

CE14 - Knowledge of the instruments and methods of experimentation in art. Learning of the creative methodologies associated with each artistic language.

CE19 - Ability to identify and understand the problems of art. Establish the aspects of art that generate creative processes.

CE27 - Ability to document artistic production Use the necessary tools and resources to contextualize and explain one's own artistic work.

CE32 - Skills for artistic creation and ability to construct works of art. Acquire the skills of artistic practice.

2.2. Learning goals

After taking the course, students will be able to situate themselves in front of the conceptual, artistic, historical and cultural complexity of the modus operandi of painting. Above all, to adopt a critical and creative posture before the object of their study: matter through a pictorial means of expression.

Knows the languages and plastic uses of color through theory and the development of skills and abilities in the specific field of pictorial practice, also contemplating the possibilities of application in other forms of artistic expression.

2.3. Importance of learning goals

The learning outcomes of the subject "Color II" are relevant to the education of the gaze and perception, to accommodate, calibrate, compare, appreciate and value what surrounds us and translate it into pictorial language, into painting. In this subject we develop the deductive and inductive capacity of analysis and synthesis, necessary in the processes of artistic activity as well as in other creative processes in general. In this subject not only the specific knowledge transmitted is important, the informative function of the subject, but also the ability to promote self-learning. One is permanently invited to reflect and investigate by oneself, and this is especially desirable in an artistic discipline where the understanding of the fundamentals of color is materialized in plastic images and formal experiments as a result of that thinking that emanates from practice. Practice that helps us to know the pictorial codes and any other technique, to handle materials and instruments with ease, in short: to graphically materialize perceptions, ideas or feelings.

3. Assessment (1st and 2nd call)

3.1. Assessment tasks (description of tasks, marking system and assessment criteria)

The student must demonstrate that he/she has achieved the intended learning outcomes through the following assessment activities. There will be two assessment options:

1- Continuous evaluation. For the qualification of the continuous evaluation will be taken into account the notes of all the exercises performed during the course practical and theoretical, however, the teacher will indicate promptly throughout the course those specific exercises considered essential for overcoming the subject as well as the levels of demand and evaluation criteria concerning each exercise. Given the fundamentally practical nature of the course and the need for continuous attendance to the workshop practices, students must attend class regularly in order to be evaluated by this method.

2- Global test: it will be carried out by means of a final exam, which will be summoned in June and July. Those students who do not choose or do not pass the course by means of continuous evaluation will have to take the final exam. Those students who have passed the continuous evaluation and wish to improve their grade may also take the final exam, on a voluntary basis and in June. In the latter case, the best of the grades obtained will prevail. In both cases the final grade of the course will be determined fundamentally by the achievement, or

not, of the didactic objectives (See section 3). The dates and duration of the tests will be fixed by the academic calendar of the center. The characteristics and observations of the exam will be duly communicated to the students and announced sufficiently in advance on the notice board located next to the door of the teacher's office. Students summoned to the exam must attend punctually on the date and time indicated in the summons, otherwise it will be considered that they waive the exam and will be graded as No-show.

EVALUATION INSTRUMENTS:

Continuous evaluation: Throughout the course, the student's work and participation in the subject will be monitored according to the schedule of the proposed exercises. Most of these exercises are carried out in the classroom with the natural model, therefore, attendance is necessary due to the practical and progressive nature of the course. The achievement of the objectives of the course is reflected in each of the exercises that are performed, whether workshop practices, text comments, reports, etc., which will serve as an evaluation tool for the teacher, which is why regular attendance at practical sessions and the punctual delivery of all the work is mandatory to be evaluated with this modality.

Global test: The design and details of this test will be specified and communicated at the time of the call. Both the practical exercise and the theoretical one, if any, will be based on the information, documentation and basic bibliography provided by the teacher during the course, as well as on the contents and practices carried out in the workshop classroom. The practical exercise will always have more weight in the final grade.

EVALUATION CRITERIA: At a general level, the evaluation will take into account the attitude towards the subject, the regular attendance to the practical sessions, the implication in the programmed activities, the aptitudes and skills demonstrated at a technical level and the participation in the theoretical debates. Each of the proposed exercises and activities will be evaluated proportionally and continuously throughout the academic course, according to the following criteria:

1. assimilated concepts: personal contribution, conceptual maturity, originality and creativity in the resolution of the exercises. Critical capacity. Achievement of the learning objectives of the subject, the specific ones of each exercise and, consequently, the general ones. Degree of complexity in the resolution of the exercises, which determines the level of achievement of the learning objectives. Capacity of analysis and synthesis.
2. Acquired skills: Coherence in the processes and phases of development of the works, knowledge of the materials, technical mastery and formal aspects of the presentation. Evolution of the learning process, a criterion to be considered insofar as students enter with different levels of knowledge.
3. Attitude: Volume of work, level of self-improvement and personal effort. Completion of all the work proposed in the course, which does not necessarily imply the achievement of the objectives. Involvement with the course, active participation in the practical and expository classes. Attendance and punctual delivery of assignments. This criterion, without being a priority, becomes indispensable to the extent that the lack of attendance and inhibition of the course progress is usually accompanied by significant losses in student learning.

LEVELS OF DEMAND: To reach the different levels the student must meet the following requirements:

Basic: Applies basic concepts of composition: Balances the composition with a correct distribution of elements in space Defines the volume through a basic chiaroscuro scheme using chromatic scales (minimum 5 tones) Does not make serious anatomical or proportion errors of the human figure Knows how to adapt the complete human figure in the proposed format Correctly uses the tools of painting Appreciates different shades of color in the analysis of the natural Delivers at least 70% of the work done during the course (continuous evaluation) Expresses himself correctly, knows how to make judgments on analyzed texts and on the work itself with a sufficient level of complexity.

Medium: Adapts the complete figure in the proposed format Applies basic concepts of composition: Balances the composition with a correct distribution of elements in space Defines the volume through a basic scheme using chromatic scales (minimum 6 tones) Does not make hardly any anatomical or proportion errors of the human figure Correctly and skillfully uses the tools of painting Appreciates different shades of color in the analysis of the natural and is able to reproduce them with his color palette Delivers at least 80% of the work

done during the course (continuous assessment) Expresses himself correctly, Knows how to make judgments on texts of certain complexity and on the work itself Adopts a positive attitude towards the subject and participates in discussions and public exhibitions Regularly attends class

High: Adapts the complete figure in the proposed format Is capable of elaborating original works taking the human figure as a reference Applies compositional concepts: balances the composition with a correct distribution of elements in space Elaborates compositions of certain complexity taking the complete or partial human figure as a reference. Defines the volume by means of a basic scheme using wide chromatic scales (minimum 8 tones) Does not make anatomical or proportion errors of the human figure Uses with efficiency and dexterity the painting tools achieving a high performance of the material used. Is able to experiment with the materials and tools of painting to produce works of art Appreciates different shades of color in the analysis of the natural and is able to reproduce them with their color palette. Delivers punctually almost all of the work done during the course (continuous assessment) Express themselves correctly and fluently to make judgments on texts of some complexity and on the work itself. Adopts a positive attitude towards the subject and actively participates in debates and public exhibitions Regularly attends class.

4. Methodology, learning tasks, syllabus and resources

4.1. Methodological overview

The subject "Color II" has an eminently practical character. Given this fundamentally practical character, class attendance is essential.

The exposition of the set of contents configures a theoretical support and conceptual framework of reflection, which is manifested in the workshop through its application in the practical exercises. Sometimes the theory is an absolutely necessary advance for the realization of the exercises. However, in others, it is taught during or after the practical experimentation, thus guiding the conclusions on the results obtained.

In most cases, the proposed practical exercises are developed starting from a natural reference, in particular the human model and to a lesser extent other elements of the environment such as the landscape. This is why the course is mainly developed in the painting classroom and occasionally outdoors.

The practical approaches that accompany the contents will be programmed so that they can be carried out during the scheduled class time, so that the work developed in the classroom improves learning by allowing to observe the performance among students, with the presence of the teacher as a guide. Part of the theoretical content is taught in master classes and also during the practical sessions, and not only in groups, but usually individually, when the teacher makes the pertinent corrections on the work of each student. On other occasions these evaluations, indications and corrections are made for the whole group at specific moments of the session.

This methodology responds to the model of daily resolution of problems and cases, the most used throughout the workshop practice, and in correspondence with the general content of each didactic unit or thematic block.

4.2. Learning tasks

The type of training activities that will be carried out will be of the following nature: For the development of theoretical contents: Master class Attendance to seminars or conferences Bibliographic search Recommended readings Group work on a question posed by the teacher Evaluation sessions For the development of practical contents: Workshop practices with a human model of nature Workshop practices with other references of nature Directed practical work Outdoor practices (Landscape) when the weather permits Evaluation sessions.

4.3. Syllabus

In order to have an overview of the program and the contents of the course, we would like to point out that the distribution of the contents is arranged in two time blocks coinciding with the first and second semester, according to the progressive complexity of the proposed exercises. It is not a subject that can be compartmentalized independently according to the subject matter, but rather the skills and knowledge that are acquired are cumulative and applicable in increasingly complex processes on a continuous referential model:

the human body. Although the treatment of other subjects such as landscape is contemplated, the process of analysis and representation of the natural is based on the same methodological principles.

Theoretical contents:

Topic 1: PRESENTATION OF THE SUBJECT.

Topic 2: THEORY OF COLOR

Topic 3: FROM THE THEORY TO THE PRACTICE OF COLOR

Subject 4: PSYCHOLOGICAL AND MEANINGFUL DIMENSION OF COLOR

Theme 5: THE PORTRAIT

Theme 6: THE LANDSCAPE

4.4. Course planning and calendar

Weekly sessions:

1- PRESENTATION OF THE COURSE. Presentation and contact. Organization of the space in the workshop. Face-to-face.

2- PRESENTATION OF THE SUBJECT. Theoretical class 1. Bibliographic consultations. Non-attendance autonomous work.

3- LEVEL TEST. Still life. Presential

4- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Theoretical class 2. Sharing of the previous exercise (group evaluation). Practical exercise with a natural model: monochrome in synthesis key. Classroom.

5- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Sharing of the previous exercise (group evaluation). Practical exercise with model of the natural: monochrome in key of synthesis. Presential.

6- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Practical exercise with model of the natural: monochrome/polychrome in key of synthesis. Attendance. Realization of color palette for flesh tones. Autonomous work without presence.

7- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Practical exercise with a natural model: monochrome/polychrome in synthesis key. Presential.

8- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Practical exercise with model of the natural: polychrome and chromatic harmony in key of synthesis. Attendance. Realization of notes of hands and feet. Autonomous work without presence.

9- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Continuation of the previous exercise. Presential.

10- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Theoretical class 3. Quick poses. Polychrome in key of synthesis. Presential.

11- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Fast poses. Polychromy in key of synthesis. Presential.

12- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Practical exercise with natural model: polychromy and chromatic harmony in key of synthesis. Attendance. Poses in small format Autonomous work without presence.

13- FROM THE THEORY TO THE PRACTICE OF COLOR. COLOR AND REPRESENTATION. Continuation of the previous exercise. Presential.

- 14- EVALUATION. DELIVERY OF WORKS OF THE 1ST SEMESTER. Evaluation of the first semester. Delivery of classroom work. General delivery of the autonomous works. Presential.
- 15- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Theoretical class 4. Practical exercise with a life model. Chromatic interpretation of the model. Classroom. Theoretical work on the meaning of color. Autonomous work without presence.
- 16- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with a life model. Chromatic interpretation of the model (continuation of the previous exercise) Presential.
- 17- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with a life model (foreshortening). Chromatic interpretation of the model. Attendance.
- 18- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with a life model (foreshortening). Chromatic interpretation of the model. Attendance.
- 19- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with a life model (foreshortening). Chromatic interpretation of the model. Continuation of the previous pose. Attendance.
- 20- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with natural model. Wet techniques (watercolor). Attendance.
- 21- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION. Practical exercise with a natural model. Wet techniques (watercolors). Interpretation of poses of the model with wet techniques, collage etc., on paper. Autonomous work not presential.
- 22- INTERPRETATION OF THE HUMAN FIGURE. COLOR AND EXPRESSION.
- 23- THE PORTRAIT. Theoretical class 5. Practical exercise of portrait with natural model. Presential. Free self-portrait. Autonomous work without presence.
- 24- THE PORTRAIT. Practical exercise with a life model.
- 25- THE PORTRAIT. Practical exercise with a life model and mirrors. Simultaneous vision of two points of view. In person.
- 26- THE PORTRAIT. Practical exercise with a life model and mirrors. Simultaneous vision of two points of view. Attendance. Continuation of the previous exercise.
- 27- THE PORTRAIT. Practical exercise: portrait of a colleague. Attendance.
- 28- LANDSCAPE. Theoretical class 6. Outdoors; Landscape from nature with sketchbook. Classroom.
- 29- LANDSCAPE. Exit to the outside with notebook of notes. Classroom. Landscape of the natural with free technique. Autonomous work not presential.
- 30- FINAL EVALUATION (CONTINUOUS). GENERAL DELIVERY OF WORKS OF THE 2ND SEMESTER.

CALENDAR OF KEY DATES

- January: analysis, review and evaluation of the work carried out during the first semester.
- May: analysis, review and evaluation of the work done during the second semester. Continuous evaluation grades.
- June: exam period. 1st call Final global test.
- July: 2nd call (recovery) Final comprehensive test.

4.5. Bibliography and recommended resources

<http://psfunizar10.unizar.es/br13/egAsignaturas.php?codigo=25109>