

SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY

SAULT STE. MARIE, ON

COURSE OUTLINE

COURSE TITLE: PSYCHOLOGY OF ART I

CODE NO: FA 159-4 **SEMESTER:** FALL

PROGRAM: VISUAL ARTS

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DATE: JUNE 1997 **PREVIOUS OUTLINE DATED:** 1996

APPROVED: *Rose* **DATE:** *June 12/97*
for Dean, School of Native Education,
Creative Arts and Criminal Justice
Programs

TOTAL CREDITS 3

PREREQUISITE(S): _____

LENGTH OF COURSE: 15 **WEEKS** **TOTAL CREDIT HOURS:** 45



I. COURSE DESCRIPTION:

Participants will be invited to work hands-on in a multi-media environment, examining the development of their own visual language in relation to current theories in art therapy. Topics to be discussed include activist art as community therapy; the role of the artist in contemporary society; the use of art as a therapeutic modality.

II. LEARNING OUTCOMES AND ELEMENTS OF THE PERFORMANCE:

A. Learning Outcomes:

1. Explore the meaning of colour, media/technique, and language in relation to personal art production.
2. Identify the roles of colour, media/technique, and language in the creative process.
3. Demonstrate a high degree of proficiency in the use of colour, media/technique, and language in the development and articulation of a body of work.

B. Learning Outcomes and Elements of the Performance:

Upon successful completion of this course the student will demonstrate the ability to:

1. Explore the meaning of colour, media/technique, and language in relation to personal art production.
Potential elements of the performance:
 - utilize dry and wet media in a variety of techniques
 - examine one's own use of colour and media
 - research the efficacy of language in creating visual images
 - analyse one's own images in terms of the use of colour/media/technique/ response to language
2. Identify the roles of colour, media/technique, and language in the creative process.
Potential elements of the performance:
 - analyse one's response to the use of colour, media/technique, language in the creation of visual images
 - interpret the use of various colours, media/techniques in response to language
 - examine the connection between "symbolic" language and visual imagery through active art-making processes and journal writing
3. Demonstrate a high degree of proficiency in the use of colour, media/technique, and language in the development and articulation of a body of work.
Potential elements of the performance:

- produce a series of art pieces based on in-studio assignments
- experimentation with a variety of media
- documentation of one's art-making process and responses to same in journal entries
- compilation of art works from assignments and journal documentation for presentation to the class with a brief essay, 3-5 pages, double spaced, discussing one's creative process

III. TOPICS COVERED/LEARNING ACTIVITIES:

Note: These topics sometimes overlap several areas of skill development and are not necessarily intended to be explored in isolated learning units or in the order below.

1. Media and colour exploration.
2. Examining verbal and visual language.
3. Examining art as a community action.
4. Exploring identity through collage/assemblage.
5. Mask making.
6. Creation myths.
7. Collective storytelling.
8. Kandinsky: art, music, and the Beauty of the Soul.
9. Collaborative works.
10. Body mapping.
11. Clinical case presentation.
12. Open studio exploration.
13. Student presentations of Term Project.

IV. REQUIRED RESOURCES/TEXTS/MATERIALS:

1. **The following supplies are to be brought to each class--additional supplies will be discussed as needed:**
scissors/x-acto knife with extra blades, glue sticks and/or 2-sided tape, steel ruler with cork backing, cutting board, **bond pad (18"x24" or larger)**, a collection of house painting brushes and finer synthetic bristle brushes, **Liquitex acrylic paints** (cadmium yellow light, cadmium red middle, ultramarine blue, titanium white, mars black), posterpaint palette (8 colour set), **a collection of markers**, pencil crayons, wax crayons, graphite pencils, carbon pencils, conte and compressed charcoal sticks, **clay** (natural or self-hardening), masking tape, construction paper, fabric, old magazines, yarn/string, coveralls and rags, plastic containers/jars.
2. **Book:** "Concerning the Spiritual in Art," by W. Kandinsky, Dover Publications:N.Y.

V. EVALUATION PROCESS/GRADING SYSTEM:

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| 1. Brief seminar discussing an artist relevant to the student's development of a visual aesthetic | 10% |
| 2. Maintenance of a studio journal documenting the student's art-making process | 10% |
| 3. Development of a body of work reflecting the student's participation & completion of weekly assignments/exercises | 40% |
| 4. In-class presentation & articulation of the development of one's body of work, presented on the last day of classes | 40% |

Late Assignments

Assignments must be handed in at the **beginning of the class on the due date**. Assignments received **any time after** this will be **considered late**. Late assignments will have marks automatically deducted:

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|----------------|--|
| 1 class late | - loss of 1 letter grade (maximum grade possible B) |
| 2 classes late | - loss of 2 letter grades (maximum grade possible C) |
| 3 classes late | - zero grade |

COLLEGE EVALUATION SYSTEM:

Students will be assessed on the basis of their assignments. The following letter grades will be assigned in accordance with the Visual Arts Department guidelines:

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| A+ | Consistently outstanding | (90% - 100%) |
| A | Outstanding achievement | (80% - 89%) |
| B | Consistently above average achievement | (70% - 79%) |
| C | Satisfactory or acceptable achievement
in all areas subject to assessment | (60% - 69%) |
| R | Repeat -- The student has not achieved
the objectives of the course and the course
must be repeated. | (Less than 60%) |
| CR | Credit Exemption | |
| X | A temporary grade, limited to situations with extenuating circumstances, giving a student additional time to complete course requirements. | |

Mid-term: Students will receive an "S" or "U" grade at mid-term.

NOTE: Students may be assigned an "R" grade early in the course for unsatisfactory performance.

VI. SPECIAL NOTES:

Special Needs

If you are a student with special needs (eg. physical limitations, visual impairments, hearing impairments, learning disabilities), you are encouraged to discuss required accommodations with the instructor and/or contact the Special Needs Office.

Plagiarism

Students should refer to the definition of “academic dishonesty” in the “Statement of Student Rights and Responsibilities.”

Retention of Course Outlines

It is the responsibility of the student to retain all course outlines for possible future use in gaining advanced standing at other post-secondary institutions.

Complementary Activities

To meet course objectives, students should expect to match each scheduled class hour with independent work.

Psychology of Art I course outline is subject to change; any change will be given to students in writing.

VII. PRIOR LEARNING ASSESSMENT:

Please request information concerning this process from the Prior Learning Assessment Office.