

ART 14B Course Outline as of Fall 2008**CATALOG INFORMATION**

Dept and Nbr: ART 14B Title: INTERMEDIATE PAINTING
 Full Title: Intermediate Painting
 Last Reviewed: 5/12/2025

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	3	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable
 Grading: Grade or P/NP
 Repeatability: 22 - 4 Times in any Comb of Levels
 Also Listed As:
 Formerly:

Catalog Description:

A continuation of the basic pictorial problems and challenges begun in Art 14A, introducing a greater variety of subject matter, concepts, and processes.

Prerequisites/Corequisites:

Art 14A or equivalent

Recommended Preparation:

Course Completion of ART 7A

Limits on Enrollment:**Schedule of Classes Information:**

Description: Continuation of the basic pictorial problems & challenges begun in Art 14A, introducing a greater variety of subject matter, concepts & processes. (Grade or P/NP)

Prerequisites/Corequisites: Art 14A or equivalent

Recommended: Course Completion of ART 7A

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: 4 Times in any Comb of Levels

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:
IGETC:	Transfer Area	Effective:	Inactive:

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Students will be able to:

1. Paint at a level that examines complex problems of shape, value, color, line, proportion, and abstraction.
2. Employ a wide variety of media, tools, and painting techniques.
3. Utilize the ideas of old and modern masters, as well as major contemporary artists, as a point of departure for personalizing their own painting.
4. Translate the skills they have developed onto a larger format or canvas.
5. Critique the work of others while also accepting the suggestions of their peers.

Topics and Scope:

Placing student work within an art historical context.

Proper use of materials and techniques.

Learning to discuss one's artwork and the work of others.

1. Shape: recognizing the essential shape of forms first, then focusing on surface detail, using positive and negative shape relationships to strengthen compositional drama or unity.
2. Value: Employing tonal contrasts and gradients to develop volume, depth, drama and movement.
3. Color: Distinguishing basic and subtle differentiations of color and understanding the basics of the color wheel.
4. Line: using line to define contour and as an expressive element in itself.
5. Proportion: analyzing the proportions of a single object and analyzing the proportional relationships between objects.
6. Scale: considering how size, scale and shape of format influence a painting. Considering how the size and scale of what is painted influences the impact of a composition on the viewer.
7. Texture: using textural contrasts and pattern to describe surfaces and to enrich or give visual weight to painting.
8. Edge: The edge as a different way to achieve contrast than line.

Varying soft and hard edges to create differing contrasts between figure and ground.

9. Abstraction: Introduce the concept of abstraction through various means: extreme simplification of the elements of painting (form, value, and color), alteration, and/or distortion. Show examples of 20th c. painting to demonstrate various expressions in this mode.

10. Content: recognize other-than aesthetic aspects of painting, such as metaphor, symbol, narrative, etc.

11. Process: Introduce elements of improvization, spontaneity, chance, and the mixing of media, drawing upon 20th c. precedents for inspiration.

Assignment:

1. Extend the focus on still life objects to include elements in the immediate environment, interior or exterior.
2. Begin and complete a still life painting within the limits of the three-hour class period using wet-in-wet ("alla prima") method.
3. Work with a set-up which includes a draped or undraped model with props and surround.
4. Paint a life-size self portrait.
5. Choose a style such as Impressionism or Cubism for a painting in its terms, using appropriate subject matter.
6. Choose a theme for a small series of variations, altering size, scale, cropping, color, paint handling, etc.
7. Use an old or modern master painting as a point of departure and expound upon it by additions and/or alterations.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving
40 - 60%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, PAINTINGS, SKETCHBOOKS

Skill Demonstrations
10 - 30%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

A BODY OF WORK INVOLVING PAINTINGS AND
SKETCHES WILL BE THE MAJOR BASIS FO COURSE
GRADE.OTHER
FACTORS:ATTENDANCE,EFFORT,GROWTH,PART.I
N GROUP CRITIQUE

Other Category
10 - 30%

Representative Textbooks and Materials:

Hawthorne on Painting, Hawthorne, Dover, New York, 1960

Art and Fear, Bayles and Orland, Capra Press, Santa Barbara, Consortium
Book Sales and Dist.; 4/1/2001

An Artists' Notebook: Techniquis and Materials, Bernard Caet; Holt,
Rhinehard and Winston, New York, 1979.

Theories of Modern Art, Chipp; U of CA Press, Berkeley, 1989.