## CATALOG INFORMATION

Dept and Nbr: ART 14B Title: INTERMEDIATE PAINTING
Full Title: Intermediate Painting
Last Reviewed: 12/10/2018

| 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 <br> CSU GE: |
| :--- | :--- |
| Transfer Area |  |

CSU Transfer: Transferable Effective: Fall 1981 Inactive:

UC Transfer: Transferable Effective: Fall 1981 Inactive:

## 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 relationsips 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: anayzing 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.

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or noncomputational 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<br>SKETCHES WILL BE THE MAJOR BASIS FO COURSE GRADE.OTHER<br>FACTORS:ATTENDANCE,EFFORT,GROWTH,PART.I N GROUP CRITIQUE

## 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: Techniqus and Materials, Bernard Caet; Holt,
Rhinehard and Winston, New York, 1979.
Theories of Modern Art, Chipp; U of CA Press, Berkeley, 1989.

