ART 14B Course Outline as of Fall 2013

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	6	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:	00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:	
Formerly:	

Catalog Description:

A continuation of the basic pictorial problems and challenges begun in Art 14A, introducing more complex 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: A continuation of the basic pictorial problems and challenges begun in Art 14A, introducing more complex subject matter, concepts, and 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: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

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

- I. Composition
 - A. Organizing the compositional space
 - B. Revising composition to improve relationships between the parts and the whole
 - C. Cropping

II. Technique

- A. Painting with a palette knife
- B. Glazing
- C. Scumbling
- D. Painting over a toned ground
- E. Scaling smaller studies onto a larger canvas

III. Content

- A. Still life
- B. Landscape
- C. Figurative painting
- D. Trompe l'oeil painting
- E. Master copies
- F. Personal narrative

IV. Critique

- A. Self-assessment
- B. Assessment of other students' paintings
- C. Incorporating feedback

Assignment:

Assignments may include any or all of the following:

- 1. Use sketches to create and improvise a composition.
- 2. Self portrait painting using palette knife and rags.
- 3. Still life painting in layers using painting medium to create glazes.
- 4. Abstract color composition using underpainting and scumbling.
- 5. Scaling plein aire landscapes to create a large studio painting.
- 6. Sketchbook and thumbnail drawing to develop compositions for painting.

7. Cropping a master painting and copying it with accurate drawing, color and appropriate paint handling.

8. Trompe l'oeil painting from a collage (see Peto and Harnett).

9. Personal story (narrative) painting from memory.

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 skill demonstrations are more appropriate for this course.

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

Homework

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

Class performances, Paintings, Sketchbooks

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

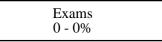
None

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

Writing 0 - 0%

Problem solving 0 - 15%

Skill Demonstrations 50 - 60%



A body of work involving paintings and sketches will be the major basis for course grade. Other factors are: attendance, effort, growth and participation in group critique.

Other Category 30 - 40%

Representative Textbooks and Materials:

An Artists' Notebook: Techniques and Materials Chaet, Bernard. Holt, Rinehart and Winston: 1979. (Classic)

Art and Fear. Bayles, David and Orland, Ted. Image Continuum Press: Apr. 1 2001 (Classic)

The Complete Oil Painter: The Essential Reference For Beginners to Professionals. Gorst, Brian. Quarto, Inc.: 2003

Hawthorne on Painting. Hawthorne, Charles W. Mrs. Dover Publications, Inc: 1960 (Classic)