

ART 14C Course Outline as of Fall 2013**CATALOG INFORMATION**

Dept and Nbr: ART 14C Title: ADVANCED PAINTING

Full Title: Advanced 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 concerns developed in Art 14B involving more initiative, individual expression and experimentation with media, methods & materials.

Prerequisites/Corequisites:

Course Completion of ART 14B

Recommended Preparation:

Course Completion of ART 7A

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

Description: A continuation of the concerns developed in Art 14B involving more initiative, individual expression and experimentation with media, methods & materials. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 14B

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:	Area			Effective:	Inactive:
CSU GE:	Transfer Area			Effective:	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:

Upon completion of the course students will be able to:

1. Organize relationships of color, shape, line, edge and texture to achieve unity in a painting.
2. Combine mixed media in paintings.
3. Differentiate between various painting techniques (alla prima, glazing, palette knife, scumble) and use them where appropriate.
4. Interpret the ideas of old masters and contemporary artists, and employ those ideas as a point of departure in paintings.
5. Describe the strengths and weaknesses of their own and others paintings in a critique.
6. Propose content for his/her own work in order to make it more personal or relevant.
7. Create both abstract and representational paintings.

Topics and Scope:

I. Composition

A. Relating parts to the whole

B. Fields

1. Gestural abstraction

2. Color fields

C. Cubist or collage-based structure, layered space

II. Abstraction

A. Extreme simplification of the elements of painting (shape, value, color, line)

B. Distortion

C. Editing and Revision

III. Content

A. Narrative

B. Symbolic

C. Appropriated

- D. Art historical
- IV. Mixed Media
 - A. Painting and collage
 - B. Combining painting and drawing media
 - C. Glazes and wax mediums

Assignment:

Assignments may include any or all of the following:

1. Use sketches to create and improvise a composition.
2. Viewing slide lectures and videos.
3. Readings on reserve in the library.
4. Short written personal responses to reading assignments.
5. Planning and executing a pre-determined number of paintings in a series.
6. Experimenting with collage elements in a mixed media painting.
7. Creating an abstract painting based on elements from nature, on another work of art, or a painting process such as mark-making or glazing.
8. Critiquing the aesthetic and conceptual success of one's own and other students' works.

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.	Writing 0 - 0%
--	-------------------

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

None	Problem solving 0 - 0%
------	---------------------------

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

Class performances, Homework assignments.	Skill Demonstrations 60 - 70%
---	----------------------------------

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.

Participation. Attendance for all three hours of each studio class. Participation in individual and group critiques.

Other Category
30 - 40%

Representative Textbooks and Materials:

Art & Discontent: Theory at the Millennium. McEvelley, Thomas. McPherson Company Publishers: 1998 (Classic)

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

The Encyclopedia of Oil Painting Techniques. Galton, Jeremy. Sterling Publishing Company, New York: 2002

Off The Wall, Rauschenberg and the Art World of Our Time. Tomkins, Calvin. Penguin Books, New York, NY: 1981 (Classic)

The Shape of Content. Shahn, Ben. Harvard University Press, Cambridge, MA: 1985

Theories of Modern Art. Chipp, Herschel B. U.C. Berkeley Press, Berkeley and Los Angeles, California and London, England: 1968 (Classic)