

**ART 14B Course Outline as of Fall 2019****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, Beginning Painting, introducing more complex subject matter, concepts, and processes.

**Prerequisites/Corequisites:**

Course Completion of ART 14A or equivalent

**Recommended Preparation:**

Course Completion of ART 7A OR ART 3

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

Description: A continuation of the basic pictorial problems and challenges begun in Art 14A, Beginning Painting, introducing more complex subject matter, concepts, and processes. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 14A or equivalent

Recommended: Course Completion of ART 7A OR ART 3

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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**CID:**

**Certificate/Major Applicable:**

Both Certificate and Major Applicable

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Create paintings in which the student expands upon skills learned in Art 14A such as organizing pictorial elements, interpreting themes, revising preliminary sketches, and refining painting techniques.
2. Use critique to organize elements in the development of a painting in order to create a more cohesive whole.

### **Objectives:**

At the conclusion of this course, the student should be able to:

1. Analyze complex problems of shape, value, color, line, proportion, and abstraction.
2. Develop paintings in stages, building layers additively and subtracting painting to make corrections.
3. Employ a wide variety of media, tools, and painting techniques.
4. Interpret the ideas of old and modern masters, as well as major contemporary artists as a point of departure for painting.
5. Scale small sketches to large format paintings.
6. Critique the work of others while also accepting suggestions from peers.
7. Define health and safety issues that can arise from the use of paints, solvents, and mediums.

### **Topics and Scope:**

All Topics and Scope are addressed in both lecture and lab.

#### **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:

#### Lecture- and Lab-Related Assignments:

1. Assemble a portfolio of 5-9 projects, such as:
  - A. Use sketches to create and improvise a composition
  - B. Self-portrait painting using palette knife and rags
  - C. Still life painting in layers using painting medium to create glazes
  - D. Abstract color composition using underpainting and scumbling
  - E. Scaling plein aire landscapes to create a large studio painting
  - F. Sketchbook and thumbnail drawing to develop compositions for painting
  - G. Cropping a master painting and copying it with accurate drawing, color and appropriate paint handling
  - H. Trompe l'oeil painting from a collage (see Peto and Harnett)
  - I. Personal story (narrative) painting from memory
2. Critique the aesthetic and conceptual success of one's own and other students' works
3. Weekly homework assignments

### 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.

Homework

Problem solving  
5 - 15%

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

Portfolio

Skill Demonstrations  
60 - 80%

**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.

Attendance, participation, critiques

Other Category  
15 - 25%

**Representative Textbooks and Materials:**

The Complete Oil Painter: The Essential Reference For Beginners to Professionals. Gorst, Brian. Watson-Guption. 2003 (classic)

Art and Fear. Bayles, David and Orland, Ted. Image Continuum Press. 2001 (classic)

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

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