ART 128: Intermediate Painting
Erik Shearer
TTh 9:30am – 12:20pm
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Course Description
This studio course is a continuation of the pictorial problems and material techniques of painting introduced in Art 127, focusing on more complex and varied subject matter, media and concepts. Special emphasis is placed on the development of creative, individualized approaches to materials and content.

Student Learning Outcomes
Students successfully completing this course should be able to:

1. Produce paintings that successfully incorporate historical and contemporary approaches to representation, creative expression, and materials.
2. Evaluate and critique finished paintings and receive criticism from others.
3. Develop and express conceptual and material intentions in written and oral formats and apply these to the creation of finished paintings.

Course Objectives
By the end of the semester, students should be able to:

1. Create a portfolio of paintings that demonstrates the ability to:
   • Design and produce paintings with an intermediate understanding of the physical properties and working characteristics of a variety of paints, pigments and mediums.
2. Identify and solve intermediate pictorial problems related to traditional and contemporary representational painting methods, materials, and concepts.
3. Experiment with and construct paintings utilizing non-traditional pictorial formats and concepts including; abstract, non-objective, multiple-panel or mixed media paintings.
4. Produce paintings based on individual interpretation of topical assignments and problems.
5. Develop and express conceptual and material intentions in written and oral formats and apply these to the creation of a finished series of paintings.
6. Evaluate paintings orally and in writing using correct terminology related to concepts, materials and techniques.
7. Critique finished paintings and receive criticism from others.
8. Understand and apply all safety rules and precautions related to the handling, storage and disposal of all painting materials and residues.
**Course Structure**
This is a studio course. Most of our class time is used for production and practice in the studio. In-class projects, homework, and readings are assigned on a regular basis. Individual and group critiques are an essential part of this course and will be held on a regular basis. Lectures and demonstrations related to course assignments are presented on a weekly basis.

**Attendance and Conduct**
Students who miss more than two class periods without verified, official documentation excusing their absence or who fail to arrange their absence in advance may be dropped from the course.

Painting requires consistent, focused engagement. Be fully present and ready to work hard each day. Cell phones, iPods and other electronic devices are not allowed in this classroom except by special permission. Failure to comply with this policy will result in dismissal from class.

**Grading and Assessment**
The final grade in this course is determined by student performance on:
- Paintings
- Written assignments including self-evaluations
- Participation in group and individual critiques,
- Quizzes covering vocabulary, materials, and safety
- Written project proposals and reports

Your work will be evaluated at two intervals during the semester where I will issue an interim grade and give you feedback on your progress in class.

The final portfolio will be graded on a five-point rubric that will assess your work on competencies, providing a holistic evaluation of your work across the entire semester. Likewise, your performance in critiques and on written self-evaluations will be graded on a five-point rubric. The artist report and quizzes will be graded on a simple fifty-point scale. Your project proposals / reports will also be evaluated on a five-point rubric. Specific standards and criteria for these evaluations will be distributed prior to the 1st interim grading review as noted on the accompanying calendar.

Your final grade is composed of a composite score in four areas that are weighted on the following percentages:
- Final Portfolio, including studies: 60%
- Critiques and self-evaluations 20%
- Quizzes and artist report 10%
- Project Proposals and reports 10%

Details for each component of your grade are provided in the accompanying documents.

**Assignments**
The schedule of assignments and calendar for this course are contained in the attachments to this syllabus. Please note that the instructor reserves the right to adjust this schedule at his discretion.

*Students requiring assistance for disabilities or learning needs, please meet with me after the first class to make arrangements for proper accommodations. Our college offers a wide range of learning and assistance services.*
Required Materials
I do not require that you purchase a textbook for this course. You will, however, need to purchase a range of painting materials that will be of comparable cost to a textbook. The following materials are required for this course:

Paint varies markedly from brand to brand both in quality and price. Graham’s oil paint is the best choice for both value and quality. Gamblin is the best brand if price is no object for you. Otherwise, do what you can.

Small Tubes (37ml):
- Ultramarine Blue
- Permanent Green
- Cadmium Red Medium
- AZO Yellow or Cadmium Yellow Medium
- Quinacradone Red or Alizarin Crimson
- Burnt Umber
- Burnt Sienna
- Yellow Ochre

Large Tubes (150ml)
- Titanium White
- Mars or Ivory Black

Other Color to consider (optional):
- Prussian Blue, Cerulean Blue, Cobalt Blue, Mars Orange, Viridian Green, Transparent Earth Red / Orange / Yellow

II. Brushes
Bristle Brushes:
- Rounds
- Flats
- Assortment of Brights or Filberts
- Chip brush or house painting brush for gesso

III. Other Supplies
- Palette: 20 x 20 inch sheet of glass with taped edges.
- Rags
- Canvasses:
  - Dimensions will be determined individually.
- Paper: 4, 22” x 30” sheets of watercolor or heavyweight drawing paper.
- 22” x 28” piece of unprimed canvas
- 2, 18” and 2, 24” Stretcher Bars
- Palette Knife
- 2 glass jars (Mason jars, canning jars, mayonnaise jars, pasta sauce, etc.)
- Plastic squeeze bottle for painting medium.
- Vine Charcoal
- Found Object Surfaces (Details will be provided)

Do Not Purchase any Solvents or Thinners. Do not bring in any solvents or thinners from home. We will provide all solvents and thinners for cleaning and for medium preparation. Some solvents can be very toxic. Such solvents will not be allowed in the studios.