

# ARTS-220: INTERMEDIATE PAINTING

---

## Effective Term

Fall 2025

## SECTION A - Course Data Elements

### CB04 Credit Status

Credit - Degree Applicable

### Discipline

Minimum Qualifications	And/Or
Art (Master's Degree)	

### Subject Code

ARTS - Arts

### Course Number

220

### Department

Arts (ARTS)

### Division

Arts and Humanities (ARAH)

### Full Course Title

Intermediate Painting

### Short Title

Intermediate Painting

### CB03 TOP Code

1002.10 - Painting and Drawing

### CB08 Basic Skills Status

NBS - Not Basic Skills

### CB09 SAM Code

E - Non-Occupational

### Rationale

non substantive edit to this course. Assignments were mixed into methods of evaluation and other duplications were deleted or added to the appropriate area. Text book update.

## SECTION B - Course Description

### Catalog Course Description

This studio course is a continuation of the pictorial problems and material techniques of painting introduced in ARTS 120, focusing on more complex and varied subject matter, media, and concepts.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

**Allow Audit**

Yes

**Requisites****Advisory Prerequisite(s)**

Completion of ARTS-120 with a minimum grade of C.

**SECTION D - Course Standards****Is this course variable unit?**

No

**Units**

3.00

**Activity Hours**

108

**Outside of Class Hours**

54

**Total Contact Hours**

108

**Total Student Hours**

162

**Distance Education Approval****Is this course offered through Distance Education?**

Yes

**Online Delivery Methods**

DE Modalities	Permanent or Emergency Only?
Entirely Online	Emergency Only
Hybrid	Emergency Only

**SECTION E - Course Content****Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	Produce paintings that incorporate historical and contemporary approaches to representation, material practices, and color theory.
2.	Evaluate and critique 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 a finished series of paintings.

**Course Objectives**

Upon satisfactory completion of the course, students will 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. Identify and solve intermediate pictorial problems related to traditional and contemporary representational painting methods, materials, and concepts. Experiment with and construct paintings utilizing non-traditional pictorial formats and concepts including abstract, non-objective, multiple-panel or mixed media paintings. Produce paintings based on individual interpretation of topical assignments and problems.
2.	Develop and express conceptual and material intentions in written and oral formats and apply these to the creation of a finished series of paintings.
3.	Evaluate paintings orally and in writing using correct terminology related to concepts, materials and techniques.
4.	Critique finished paintings and receive criticism from others

5. Understand and apply all safety rules and precautions related to the handling, storage and disposal of all painting materials and residues.
6. Design and construct a larger, more complex series of paintings that focuses on a specific pictorial, formal or conceptual problem.
7. Develop and produce a portfolio of paintings.

### Course Content

1. Intermediate practices and concepts relating to the physical properties and working characteristics of a variety of paints, pigments and mediums.
2. Intermediate development of the formal elements of spatial representation, including proportion, apparent and actual size relationships, atmospheric and linear perspective, and relational color mechanics.
3. Intermediate pictorial problems related to both traditional and contemporary representational painting methods.
4. Non-traditional pictorial formats and concepts, including one or more of the following: abstract, non-objective, multiple panel or mixed media paintings.
5. Paintings based on individual interpretation of topical assignments relating to conceptual and formal problems.
6. Critique methods, content, terminology, and application in group and individual contexts.
7. Contemporary trends and concerns in painting.
8. Production of a painting or series of paintings based on individually formulated criteria to demonstrate intermediate understanding and technical abilities related to concepts and techniques taught in this course.

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
Lecture	Image and video-enhanced lectures covering core concepts, terminology, and historical development of painting followed by all-class or small-group discussions on the same topics.
Lab	Instructor supported Lab / studio time to apply concepts and skills to course content through guided painting exercises. Studio time will include both one-on-one and group instruction and demonstration.
Individualized Instruction	Instructor will provide specific real time analysis and subsequent demonstrations designed to benefit individual students.
Critique	Oral or written group critiques analyzing finished examples of student work related to specific course assignments. Peer critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students.
Field Trips	Student in this course may view artwork in the professional contexts of a gallery or museum (could be virtual). Students will be asked to make connections to their own paintings while furthering their understanding of historical and contemporary approaches to painting.
Other	Student presentations on historical and contemporary painters covering work from a diverse range of cultures.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Telephone Conversations  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Portfolios	Successful completion of a minimum of four painting assignments (each assignment may include more than one painting) followed by a self evaluation and one on one instructor-student critique.
Class Participation	Participation and performance in both oral and written critical analysis of work will be assessed. Specifically the use of proper terminology and the ability to give and receive feedback will be evaluated at the intermediate level.

## Assignments

### Reading Assignments

Selected readings from textbook, periodicals or library collection.

For example:

1. Read the appropriate chapter or chapters on the expressive application of color.
2. Read instructor handout on contemporary critical theory regarding the function of painting in cultural discourse.

### Writing Assignments

1. Written critical analysis of a completed student or professional painting.

For example:

Write a one-to-two-page essay analyzing the strengths and weaknesses of a classmates expressive/descriptive value diptych painting, keeping in mind the parameters of the assignment and referencing related reading material.

2. Written report on contemporary trend, theory or artist working in painting.

For example:

Write a one-page report on an article from a recent issue of a prominent art magazine on an emerging artist working with painting.

### Other Assignments

1. Successful completion of a minimum of four painting assignments.

For example:

a. After an introduction to the historical development and contemporary practice of abstraction, students will design and create a painting based on one of several methods of abstraction. The finished paintings will be evaluated for sophistication of abstraction, color balance, composition, craftsmanship, completeness and effort.

2. Participation and performance in both oral and written critical analysis of work. For example: Students will participate in group critique where they will be assigned the tasks of critiquing their peer's work and receiving critique from others.

3. Successful completion of homework assignments.

For example:

a. After an introductory lecture, students will be required to work on a series of four paintings outside of class that focus on four distinct types of content found in art: symbolic, abstract, mimetic, and narrative. Students will create paintings that demonstrate an understanding of the application and function of each of these, focusing on a single object common to each painting. This homework project will be evaluated for completeness, sophistication of interpretation and presentation of each type of content, craftsmanship and effort.

## SECTION F - Textbooks and Instructional Materials

### Material Type

Textbook

### Author

Mark David Gottsegen

### Title

Painter's Handbook

### Edition/Version

1st

**Publisher**

Watson- Guphill

**Year**

2006

**Rationale**

This text is a Studio Art standard for painting. It is the most current revised addition.

---

**Material Type**

Other required materials/supplies

**Description**

Oil, Alkyd, Watercolor or Acrylic paints, a variety of brushes, glass palette, painting mediums, canvasses, drawing paper, gesso, charcoal, and a graphite pencil.

---

**Course Codes (Admin Only)****ASSIST Update**

No

**CB00 State ID**

CCC000309507

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No