

DEPARTMENT of Fine Arts

COURSE OUTLINE – Winter 2026

AR2201 (A3): Advanced Painting – 5 (2.5-0-2.5) 75 Hours for 15 Weeks

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan's First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land, and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

INSTRUCTOR:

Jesse Garbe

OFFICE: C414

PHONE:

E-MAIL:

jgarbe@nwpolytechnic.ca

OFFICE HOURS:

W 1:20 to 2:20 or

by appointment

CALENDAR DESCRIPTION: This course integrates painting with more individual studio interests through open-ended projects. Students will be guided to explore contemporary and extended approaches to painting through experimentation with materials, processes, and concepts, recognizing that all choices communicate meaning and build content.

PREREQUISITE(S): Successful Completion of:

- AR2101 - Intermediate Painting (3)
- AR2103 - Intermediate Drawing (3)

REQUIRED MATERIALS: A detailed material list will

be provided and discussed in class, in relation to each project. Students will be required to invest in quality materials for this course.

DELIVERY MODE(S): On-Campus: Lecture and Studio

LEARNING OUTCOMES:

In this advanced second-year painting course, students will build upon foundational skills by exploring a diverse range of topics designed to broaden their technical proficiency, foster conceptual development, and introduce historical and contemporary contexts.

Technical Skills and Media Exploration

- **Advanced Colour Theory:** In-depth study of complex colour interactions, optical mixing, and systems for achieving specific emotional or spatial effects in projects.
- **Medium Specificity:** Exploration of paint media (oil and acrylic), focusing on their unique properties, archival standards, and safe handling techniques.
- **Substrate Preparation:** Advanced methods for preparing various painting surfaces (canvas, wood panels, paper, unconventional materials), including sanding, sizing, priming, and stretching.
- **Advanced Techniques:** Instruction and practice in specialized techniques such as glazing, impasto, *alla prima*, grisaille, and large-format painting.

Composition and Form

- **Complex Composition:** Study of advanced compositional strategies, including dynamic balance, asymmetry, rhythm, and narrative structure within the picture plane.
- **Figure and Ground Relationship:** Exploration of ambiguous and dynamic spatial relationships, moving beyond simple figure-ground separation.
- **Light and Shadow:** Mastering sophisticated rendering of light, including chiaroscuro, tonal variety, *sfumato*, and the use of light as a narrative device.

Conceptual Development and Critical Thinking

- **Studio Practice and Methodology:** Developing a rigorous and sustainable personal studio practice, including time management, documentation of work, and the development of a portfolio for grading submission.
- **Critique and Discourse:** Participation in frequent, in-depth critiques designed to foster critical analysis skills, verbal articulation of artistic intent, and the ability to provide and receive constructive feedback.
- **Thematic Exploration:** Focusing on developing personal themes and subject matter, moving from assigned prompts to self-generated projects that explore individual interests and perspectives.

Historical and Contemporary Contexts

- **Historical Movements:** Examination of key painting movements (e.g., Baroque, (Post)Impressionism, Abstract Expressionism, Pop Art) to understand historical context and technical innovations.
- **Contemporary Practices:** Discussion and analysis of current trends and modern painters, understanding how contemporary artists engage with current cultural and social issues.
- **Professional Practices:** Introduction to writing artist statements for submission.

TRANSFERABILITY:

Please consult the Alberta Transfer Guide for more information. You may check the transferability of this course at the Alberta Transfer Guide main page <http://www.transferalberta.alberta.ca>.

** For courses with alpha (letter) grading, a grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. **Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

GRADING CRITERIA

Category	Weight	Description
Participation & Studio Practice	10%	Attendance, engagement, professional attitude, responsible use of materials, cleaning up after oneself and willingness to take feedback.
Sketchbook / Research / Process	15%	Documenting ideas, experimentation, planning, and research on historical/contemporary artists.
Technical Execution	35%	Paint handling, layering, edge control, color mixing, and use of media/techniques.
Composition & Visual Organization	20%	Arrangement of elements (line, shape, value, color, texture, space), balance, emphasis, and visual hierarchy.
Final Painting & Presentation	20%	Completed work showing refinement, conceptual cohesion, creativity, and professional presentation (hung at 56 inches to the center every critique).

Rubric with Grades Ranges and Assessment Criteria

1. Participation & Studio Practice – 10%

- **Assesses:** Attendance, engagement, professional attitude, responsible use of materials, cleanup, responsiveness to feedback.
- **Grade Ranges:**
 - **Excellent (9–10):** Consistently engaged, professional, organized, receptive to feedback.
 - **Good (7–8):** Generally engaged and responsible; minor lapses.
 - **Satisfactory (5–6):** Inconsistent engagement; basic studio responsibility.
 - **Needs Improvement (<5):** Poor attendance, minimal engagement, careless use of materials.

2. Sketchbook / Research / Process – 15%

- **Assesses:** Idea documentation, experimentation, planning, research on historical/contemporary artists.
- **Grade Ranges:**
 - **Excellent (14–15):** Thorough, consistent, insightful documentation; clear idea development.
 - **Good (12–13):** Clear documentation with minor gaps; demonstrates thought and research.
 - **Satisfactory (10–11):** Basic documentation; limited experimentation or research.
 - **Needs Improvement (<10):** Sparse or incomplete; little research or development.

3. Technical Execution – 35%

- **Assesses:** Paint handling, layering, edge control, color mixing, and use of media/techniques.
- **Grade Ranges:**
 - **Excellent (32–35):** Highly skilled, controlled, and precise execution.
 - **Good (28–31):** Mostly consistent and competent; minor technical issues.
 - **Satisfactory (23–27):** Basic skill; noticeable inconsistencies or errors.
 - **Needs Improvement (<23):** Weak technical control; ineffective or careless execution.

4. Composition & Visual Organization – 20%

- **Assesses:** Arrangement of elements (line, shape, value, color, texture, space), balance, emphasis, hierarchy.
- **Grade Ranges:**
 - **Excellent (18–20):** Strong, intentional composition with clear balance and visual flow.
 - **Good (16–17):** Solid composition with minor weaknesses; mostly clear hierarchy.
 - **Satisfactory (13–15):** Adequate composition; lacks clarity or organization.
 - **Needs Improvement (<13):** Unclear, unbalanced, or poorly organized composition.

5. Final Painting & Presentation – 20%

- **Assesses:** Completeness, refinement, conceptual cohesion, creativity, professional presentation (hung at 56" to center).
- **Grade Ranges:**
 - **Excellent (18–20):** Fully realized, polished, cohesive, professionally presented.
 - **Good (16–17):** Mostly complete and clear; minor refinements needed.
 - **Satisfactory (13–15):** Adequate but underdeveloped or inconsistently presented.
 - **Needs Improvement (<13):** Incomplete, unclear, or poorly presented.

Please note that most institutions will not accept your course for transfer credit IF your grade is **less than C–**.

Grading Chart for courses with Alpha Grading:

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95–100	C+	2.3	67–69
A	4.0	85–94	C	2.0	63–66

A-	3.7	80-84		C-	1.7	60-62
B+	3.3	77-79		D+	1.3	55-59
B	3.0	73-76		D	1.0	50-54
B-	2.7	70-72		F	0.0	00-49

COURSE SCHEDULE/TENTATIVE TIMELINE: A detailed course schedule will be given out in class alongside project schedules

STUDENT RESPONSIBILITIES:

- Arrive prepared and set up before class; lectures and demos will not be repeated.
- If late, catch up with classmates; if absent, email the instructor within 24–48 hours.
- Maintain clean, respectful use of studio space, materials, and shared areas.
- Consult the technician if unsure about safety when the instructor is absent, or wait until you can.
- Commit to at least **3 hours of outside work per week**.
- Headphones are allowed during work time, but you must still hear the instructor; no videos during class.
- No use of AI unless explicitly outlined in Project guidelines
- Check **email and MyClass regularly** for course communication.

Online Communication & Professionalism

- Communicate professionally in all course-related messages and treat peers, instructor and support staff with respect at all times.

STATEMENT ON ACADEMIC MISCONDUCT:

Academic Misconduct will not be tolerated. For a more precise definition of academic misconduct and its consequences, refer to the Student Rights and Responsibilities policy available <https://www.nwpolytech.ca/about/polytechnic-leadership/policies-directory>.

****Note:** All Academic and Administrative

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****Note:** all Academic and Administrative policies are available on the same page.

Additional Information:

Course Policies at a Glance

- **Late Work:** Late submissions (timestamped in MyClass) will lose **5% per day**.
- **Critique Setup:** Work must be hung at **56 inches to center** before class.
- **Attendance:**
 - Unexcused absence: **-5%**
 - Leaving early: **-5%** (unless arranged in advance)
- **Participation:** Deductions will be based on quality of engagement, lack of engagement, using phones during class discussions, demos, demonstrations and other class activities, not taking notes, etc.
- **Demos:** Please leave questions until the end. **Not repeated.** You must catch up from a classmate's notes or arrange for another student to take photos of the demo.
- **Plagiarism:** Serious misconduct and will be followed up through the Student Misconduct Office as required by University Policy
- **Class Notes / Visual Journals:** Include project briefs, demo notes, discussion points, reference images, image diary and critique notes.

How the Rubric Applies Across Projects

- **Project 1 (Structured):** Emphasis on technical mastery, careful observation, and guided compositional skills. The rubric encourages full engagement with class exercises and research. **Worth 30%**
- **Project 2 (Semi-open):** Focus on connecting technical skills to compositional and narrative choices. Rubric emphasizes process, decision-making, and conceptual development alongside technical skill. **Worth 30%**
- **Project 3 (Open-ended):** Encourages personal voice, experimentation, and abstraction. Rubric rewards originality, conceptual clarity, and application of technical and compositional skills learned in Projects 1 and 2. **Worth 40%**