

# All Fields Report

## Basic Course Information

College	Cañada College
Discipline	ART-Art
Course Number	201
Full Course Title	Form and Composition I
Catalog Course Description	The fundamentals of representation and pictorial composition with emphasis on the use of line, mass, shape, value, and space organization. Students complete both drawing and painting projects. Field trip required.
Class Schedule Course Description	The fundamentals of representation and pictorial composition with emphasis on the use of line, mass, shape, value, and space organization. Students complete both drawing and painting projects. Field trip required.

## Proposal Information

Proposed Start	Year: 2021 Semester: Fall
Proposed Curriculum Committee Meeting Date:	05/14/2021
Deadline for submission to Dean's Queue:	04/08/2021
Deadline for submission of curriculum proposal to the Technical Review Committee:	04/20/2021
Proposal Origination Date:	04/06/2021

Justification For Board Report OR Curriculum Inventory update:	<p>1. <b>For NEW Courses:</b> Provide a brief justification statement describing the need for the course, its place in the curriculum, and pertinent information such as the role of advisory committees. New courses require approval of the SMCCCD Board of Trustees. The justification statement will be included on the annual Curricular Board report. Use complete sentences and present tense.</p> <p>2. <b>For all types of Course MODIFICATIONS (modifications, banking, deletions and reactivations):</b> Provide a brief justification statement describing the need for the change. The justification statement will be used for course updates in the State Curriculum Inventory as necessary. Use complete sentences and present tense.</p> <p>This course is being banked. It has not been offered in over five years. It is not articulated with CSU nor UC. AT one time it was part of the Interior Design certificate, as well as Digital Arts certificate, but no longer. It is not part of the AA-T degree in Art or in Art History.</p>
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Honors Course	No
Open Entry/Open Exit	No 0

## Equivalent Courses

Will this course replace an existing course in the catalog, or an experimental course?	No
If yes, identify and explain.	

### Similar Courses

<b>Is there a similar or equivalent course in SMCCCD?</b>	Yes
<b>Added Similar Courses</b>	ART 201 (Skyline College)

### Units/Hours

<b>Unit Types</b>	Fixed
<b>Units</b>	Min: 3.00
<b>Variable Range</b>	Range (or)

### Hours

Please enter hours as per term values

Method	Min Hours	Max Hours	Min Faculty Load	Min Units
Lecture	24.00	27.00	1.50	1.50
Lab	72.00	81.00	3.15	1.50
TBA	0.00	0.00	0.00	0.00
Work Experience	0.00	0.00	0.00	0.00
Field Experience	0.00	0.00	0.00	0.00
Other	0.00	0.00	0.00	0.00
Homework	48.00	54.00	0.00	0.00

**Other Hours**

### Course Details

<b>Repeatable for Credit</b>	No
<b>Grading Methods</b>	Grade Option (Letter Grade or Pass/No Pass)
<b>Audit</b>	Yes

### Materials Fee

<b>Fee Required?</b>	No
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### Student Learning Outcomes

- Upon successful completion of this course, a student will meet the following outcomes:
1. Compose a still-life drawing from observation, using perspective and shading, and effectively employing principles of design.
  2. Articulate a formal analysis of a work of art (drawing or painting) based on the concepts and approaches used in the course.
  3. Demonstrate skill and craftsmanship with various tools and materials, including charcoal drawing techniques and the mixing and application of paints (acrylic and/or oil).

### Course Objectives

- Upon successful completion of this course, a student will be able to:
1. Create drawings that demonstrate fundamental knowledge of representational pictorial composition.
  2. Apply principles of illusionistic drawing and painting such as shading, proportion, and contour.

3. Correctly use and handle various drawing and painting media and tools.
4. Analyze a subject and execute a drawing or painting from it using a series of logical steps and appropriate procedures.
5. Evaluate their own work and that of others using basic objective criteria.

### Course Lecture Content

1. Language of Drawing
  1. "Realism" vs photography
  2. Contour line, foreshortening, line quality.
  3. Cross-contour drawing as an analysis of three-dimensional form.
  4. Value to define volume, light and shadow.
  5. How to look at drawings, historical and contemporary.
2. Principles and techniques of spatial organization in drawing and painting.
  1. Picture plane
  2. Two-dimensional space organization
  3. Illusionistic space
    1. Linear and atmospheric perspective
    2. Foreshortening and movement "into" the picture space
3. Use of vine charcoal, charcoal pencil, compressed charcoal and conté crayon.
  1. Comparisons of value use in drawing vs a photograph
4. How artists use value in painting to define form.
  1. Studying chiaroscuro painting technique
  2. Local value vs shading in a painting composition
  3. How artists use value shapes to organize space
5. Evolution of representation and the oil painting technique from the 14th-20th centuries.
  1. Tempera painting in the Early Renaissance
    1. Materials: wood panels, egg tempura, gesso
    2. Technique: quick drying, small brushes, overlaying, small areas, sharp outline
  2. Development of oil paints
    1. Qualities of oils and their grounds
    2. Development of chiaroscuro technique
  3. 19th and 20th century developments

### Course Lab Content

1. Use of perceptual drawing techniques including angular sighting, proportional measure and foreshortening.
2. Contour line drawing with an emphasis on overlapping form, line quality, and close observation of the subject.
3. Cross-contour drawing as an analysis of three-dimensional form.
4. Use of value to define mass, volume, light and shadow.
5. Principles and techniques of spatial organization in picture-making
  1. Two-dimensional space division, figure-ground relationships,
  2. Three-dimensional illusionistic concepts of composition
6. Use of vine charcoal, charcoal pencil, compressed charcoal and conte crayon.
7. Use of acrylic on canvas to create a value composition based on a secondary resource image.
  1. Using a grid to transfer a composition
  2. use of acrylic paints
  3. value gradation, value shapes
8. Oil painting
  1. Use of tools and materials
  2. Technique

1. chiaroscuro underpainting
2. color mixing and matching
3. layering of color, glazing and impasto
3. Representational concepts and techniques
  1. value, light and shadow
  2. atmospheric perspective

### TBA Hours Content

### Frequently Recommended Preparation

#### Frequently Recommended

Eligibility for READ 836 and ENGL 836; or ENGL 847 or ESL 400.

#### Writing

1. Write complete sentences and unified paragraphs.
2. Use correct basic punctuation, grammar and syntax.

#### Reading

1. Read material at 9th grade level accurately and with good comprehension.
2. Determine word meanings of vocabulary used in material at this level.

### Justification for Frequently Recommended Preparation

**Why is the knowledge of the recommended course(s), skill(s) or information necessary for students to succeed in the "target" course? Specify the relationship between the recommended knowledge and skills required of students and those taught in the "target" course? (Please list the specific proficiencies students must possess in order to succeed in the "target" course.)**

Students need to write complete sentences and unified paragraphs using correct punctuation and grammar when writing their short papers on artists or art shows. Students need to read at 9th grade level and determine word meanings of vocabulary when reading the course text.

### Other Recommended Preparation

*You have no defined requisites.*

### Prerequisites/Corequisites

*You have no defined requisites.*

### Content Review

*You have not defined content review.*

### Mode of Delivery

**Modes of Delivery**

Lecture  
Lab

### Representative Instructional Methods

<b>Methods</b>	Lecture Lab Critique Discussion Field Trips Other (Specify)
<b>Other Methods</b>	Lectures and slide lectures on theory, concept, and historical precedent using examples of student work as well as contemporary and historical work. lecture/demonstrations of technique, use of materials and drawing and painting procedures. Student practice, individual guidance and assessment in the studio. Class critiques and discussions of student projects and exercises. Museum trip and lecture to discuss original works of art and the painting technique Short student writings comparing works of art, analyzing artistic approaches, and expressing individual reaction to a work of art.

### Representative Assignments

#### Writing Assignments

**(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)**

1. Reflection paper on the work of selected artists. Emphasis may be on personal response to the work or an identification of art making concepts and techniques presented in class. This can be 1 to 4 pages in length.
2. Write at least two paragraphs about their lives, background, artistic training, and career highlights of the selected artist. You may use an art book (monograph) and other sources to research this information including the internet. The can be 1 to 5 pages in length.

#### Reading Assignments

**(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)**

1. Read six to ten pages per week from the textbook.
2. Short biographies on artist which may be found in artist monographs or online articles; 1 to 3 pages in length. 2-3 times per term.
3. Course handouts such as step by step procedures for class projects, 1 or 2 pages per handout. 5 - 8 times per term.
4. Artist's statement and biographical information for exhibiting artist in the gallery. Usually 1 or 2 pages each. Once or twice per term.

#### Other Outside Assignments

**(List all assignments, including library assignments. Outside assignments are not required for lab-only courses,**

although they can be given.)

1. Still life: Basic forms

1. Compose simple still life based on cylindrical and boxlike objects.
2. Apply proportional measuring, use of ellipses with axes, sighting of angles
3. sequential use of vine charcoal and charcoal pencil
4. Mapping and contour line

2. Cross-contour drawing still life

1. Composition with cylindrical, geometric, and organic forms
2. Study of planes and volumes of all objects and surfaces using cross contour line drawing

3. Research photographic source for black and white acrylic painting. Must be of certain size, resolution, and adhere to guidelines for content and form.

**To be Arranged Assignments**

**(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)**

- Not applicable.

**EXPOSITORY AND ARGUMENTATIVE ESSAYS: (Inactive, don't use)**

Writing Assignments: Reflection paper on the work of selected artists. Emphasis may be on personal response to the work or an identification of art making concepts and techniques presented in class. Write at least two paragraphs about their lives, background, artistic training, and career highlights of the selected artist. You may use an art book (monograph) and other sources to research this information including the internet. Reading Assignments: Read biographical section on artist monograph. Course handouts such as step by step procedures for class projects. Artist's statement and biographical information for exhibiting artist in the gallery. Other Outside Assignments: "PHOTOGRAPHIC SOURCE FOR BLACK AND WHITE ACRYLIC PAINTING Choose at least 10 photographic images as possible subjects for your acrylic black and white painting project. Bring these to class next week and discuss your choices. The instructor will help you narrow your choices as to which will work better for the assignment. The images can come from your own photographs or you can go to the library in the Art and Photography section and find at least one book on a famous photographer (or a collection of work by various photographers). The images can be in black and white or in color. What you are looking for are images with "sculptural form(s)" that is defined through value, specifically light and shadow. Avoid images that lack clarity, or that have forms with strong surface textures or patterns. Portraits can work well provided that the lighting comes from a direction that creates a clear arrangement of tones. Avoid photographs taken with a flash, as tends to flatten the form. Look for images with large, clear shapes. Study the examples provided by the instructor and note the reasons why certain of the images discussed work better than others. "

## Representative Methods of Evaluation

This section defines the ways students will demonstrate that they have met the student learning outcomes.

Student grades will be based on multiple measures of student performance. Instructors will develop appropriate classroom assessment methods and procedures for calculating student grades, including the final semester grade. The following list displays typical assessment methods appropriate for this course. The actual assessment methods used in a particular classroom and section will be listed in the instructor's syllabus.

Methods must effectively evaluate critical thinking. Credit courses must include written communication, problem solving, and/or skills demonstrations.

Multiple measures may include, but are not limited to, the following:

<b>Methods</b>	<ul style="list-style-type: none"> <li>• Class Participation</li> <li>• Class Work</li> <li>• Field Trips</li> <li>• Papers</li> <li>• Projects</li> <li>• Research Projects</li> <li>• Students will complete a series drawing and painting projects for this course. The course is structured in a linear manner, in that skills and concepts learned in one project will then be applied in a different way in the next project. Critical thinking is stressed as part of the process of choosing an appropriate approach or modification of an approach to solve a new a new problem. Students analyze their own work in class critiques. Students write short papers in which they analyze the work of artist. These are evaluated on content and critical thinking.</li> </ul>
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## Representative Texts

Textbooks such as the following are appropriate:

<b>Formatting Style</b>	MLA
<b>Textbooks</b>	
	1. Edwards, B. <i>Drawing on the Right Side of the Brain, the Definitive 4th Edition</i> , 4th ed. Tarcher, 2012
	2. Dowdalls, J. <i>The Fundamentals of Drawing: A comprehensive drawing course for the beginning artist (Academy of Art)</i> , ed. Irvine, CA: Walter Foster, 2014
<b>Manuals</b>	
<i>You have no manuals defined.</i>	
<b>Periodicals</b>	
<i>You have no periodicals defined.</i>	
<b>Software</b>	
<i>You have no software defined.</i>	
<b>Other</b>	
<i>You have no other defined.</i>	

## Degree/Certificate Applicability

<b>Designation</b>	Degree Credit
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<b>Proposed For</b>	AA/AS Degree
<b>Course Designation Text</b>	Are there degrees/certificates to which this course applies? 1. ART HISTORY AA Degree Program 2. INTERDISCIPLINARY STUDIES WITH EMPHASIS IN ARTS AND HUMANITIES AA Degree Program

### General Education/Degree/Transfer Course

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By William Morales

#### CSU Transfer Course

	Transfers to CSU <span style="color: green;">Approved</span>
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#### UC Transfer Course

	Transfers to UC <span style="color: green;">Approved</span>
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### Resources Needed

<b>Adequate Library Resources</b>	Consultation with the Coordinator of Library Services regarding the adequacy of campus and online information resources to fulfill course objectives is required prior to course approval. Adequate Please Specify: The Library can support this course through its collection of eBooks and print books, as well as its subscription to ARTstor.
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<b>Affected Resources</b>	Which of the following resources do you expect to be affected by the offering of this class? Check as many as appropriate.  None of the above
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**Explain what effect the areas you have checked will have upon this college:**

### Comparable Transfer Course Information

<b>Are there comparable courses?</b>	Yes
<b>Edit/Del</b>	<b>College Info</b>

### Minimum Qualification

No Minimum Qualifications For this Course

### CB Codes

<b>CB03 TOP Code</b>	1002.10 - Painting and Drawing
<b>CB04 Course Credit Status</b>	D - Credit - Degree Applicable
<b>CB05 Course Transfer Status</b>	A = Transferable to both UC and CSU
<b>CB08 Course Basic Skill</b>	2N = Course is not a basic skills course.



<b>Status (PBS Status)</b>	
<b>CB09 SAM Code</b>	E - Non-Occupational
<b>CB11 California Classification Codes</b>	Y - Credit Course
<b>CB21 Levels Below Transfer</b>	Y = Not Applicable
<b>CB23 Funding Agency Category</b>	Y = Not Applicable
<b>CB25 Course General Education Status</b>	Y - Not Applicable
<b>CB26 Course Support Course Status</b>	N - Course is not a support course

### Codes/Dates

#### Entry of Special Dates

<b>Instruction Office Review</b>	
<b>Last Outline Revision</b>	
<b>Content Review</b>	
<b>CC Approval</b>	05/14/2021
<b>DE Approval</b>	
<b>Effective Term</b>	Term: Fall Year: 2021

### Web Catalog

<b>Course Family</b>	
<b>Web Catalog</b>	<input type="checkbox"/> Exclude from Web Catalog

#### Instructional Services

<b>Implementation Date</b>	
<b>Originator</b>	William Morales
<b>Origination Date</b>	04/06/2021
<b>Proposal Type</b>	Cañada Course Banking
<b>Parent Course</b>	ART 201 Form and Composition I Active (8104)
<b>C-ID Numbers</b>	
<b>CB00 State ID</b>	CCC000549541
<b>CB03 TOP Code</b>	1002.10 - Painting and Drawing
<b>CB04 Course Credit Status</b>	D - Credit - Degree Applicable
<b>CB05 Course Transfer Status</b>	A = Transferable to both UC and CSU
<b>CB08 Course Basic Skill Status (PBS Status)</b>	2N = Course is not a basic skills course.
<b>CB09 SAM Code</b>	E - Non-Occupational

<b>CB10 Course COOP Work Exp-ED</b>	N = Not part of Coop Work Exp
<b>CB11 California Classification Codes</b>	Y - Credit Course
<b>CB13-Special Class Status</b>	N - Not Special
<b>CB21 Levels Below Transfer</b>	Y = Not Applicable
<b>CB22 Non Credit Course Category</b>	Y - Not Applicable
<b>CB23 Funding Agency Category</b>	Y = Not Applicable
<b>CB24-Program Course Status</b>	1 = Program Applicable
<b>CB25 Course General Education Status</b>	Y - Not Applicable
<b>CB26 Course Support Course Status</b>	N - Course is not a support course

**Web Catalog Metadata**