

ARTC131 : Painting I

General Information

Author:	<ul style="list-style-type: none">• Lisa Darty• King, Sarah• Sandvik, Loren
Course Code (CB01) :	ARTC131
Course Title (CB02) :	Painting I
Department:	Visual & Performing Arts
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1002.10) Painting and Drawing
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000347896
Curriculum Committee Approval Date:	04/17/2020
Board of Trustees Approval Date:	05/07/2020
External Review Approval Date:	05/07/2020
Course Description:	This course is a beginning-level, studio arts course introducing the materials, methods, and techniques of painting as a means of creating two dimensional art images. The course focuses on exploration of painting materials, perceptual skills and color theory, paint mixing and technique, as well as creative responses to materials and subject matter.
Submission Type:	Mandatory Revision This is a cyclical review, with updated methods of instruction, methods of evaluation, and textbook. This course was last assessed in Spring 2015; the assessment did not affect this revision.
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">• Art
Alternate Master Discipline Preferred:	No value
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Support Course Status (CB26)

No value

Course Special Class Status (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Letter Grade Methods
- Pass/No Pass

Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

Active

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

CC Studio Arts for Transfer

A.A. Degree for Transfer

Summer 2018

Associate in Arts in Art History for Transfer Degree

A.A. Degree for Transfer

Spring 2018 to Fall 2018

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)

A.A. Degree Major

Spring 2022

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

CSU General Education Certification

CSU General Education Certification	Categories	Status	Approval Date	Comparable Course
Area C.1	Arts & Humanities Arts	Approved	No value	No Comparable Course defined.

C-ID

C-ID	Categories	Status	Approval Date	Comparable Course
Studio Arts	C-ID discipline	Pending	No value	ARTS C210

Cerro Coso General Education Requirements

Cerro Coso General Education Requirements	Categories	Status	Approval Date	Comparable Course
Area 3.1	Humanities Active Participation	Pending	No value	No Comparable Course defined.

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	108
Total Course Out-of-Class Hours	54
Total Student Learning Hours	162
Faculty Load	0

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	1.5	3
Laboratory Hours	4.5	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks) 18

Hours per unit divisor 54

Course In-Class (Contact) Hours

Lecture 27

Laboratory 81

Activity 0

Total 108

Course Out-of-Class Hours

Lecture 54

Laboratory 0

Activity 0

Total 54

Time Commitment Notes for Students

No value

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Advisory

ENGLC101 - Freshman Composition

In Art C131, students are expected to read a standard college level art textbook, read relevant art essays, and write clearly structured responses and/or short essays, all skills taught in English C101: Freshman Composition. **Outcomes**

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Entrance Skills

Description

No value

No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Demonstration

Rationale

Demonstration of color mixing with acrylic paints.

Methods of Instruction

Presentations (by students)

Rationale

Students present one of their paintings to the class and discuss its evolution from concept to completion.

Methods of Instruction

Discussion

Rationale

Instructor moderates a student discussion on the merits of acrylic vs. oil-based paint media.

Methods of Instruction

Lecture

Rationale

Lecture on the use of color in abstract painting.

Methods of Instruction

Outside reading

Rationale

Students read an assigned chapter in the textbook.

Methods of Instruction

Peer analysis, critique & feedback

Rationale

Students learn to analyze their classmates' paintings and provide constructive critique and feedback using appropriate art terminology.

Assignments

Visit a gallery or museum and write a 2 to 3 page response to a specific artwork, artist, or body of work. Example: Attend the Maturango Museum exhibit titled, "Refractured Watercolors," and write a 2-3 page essay on the works of Jeni Bate, citing the specific style and painting techniques used by the artist.

Write a 3-4 page paper on an aspect of painting, a specific artist, or artistic style of painting. Example: Write a 3-4 page paper covering the different paint mediums and the corresponding drying process for each medium.

Submit brief summaries of readings of handouts and art periodicals relevant to course topics. Examples: Write a brief summary of the perceptually and theoretically based color theory as it applies to painting technique. Read the article titled "Fractured Landscapes" from Blouin Artinfo, and write a brief summary on how Adam Friedman bends the laws of physics within his works.

Painting projects in addition to those assigned during lab hours may be assigned by the instructor, and will be completed as out-of-class assignments. Example: Paint a still-life of a minimum of three objects found around your house, demonstrating color theory, organization, proportion, and use of shadow.

Methods of Evaluation**Rationale**

Other	Students attend an art exhibit and write a 2-3 page essay on a specific artwork, artist, or body of work, citing specific styles, techniques, and/or major contributions by the artist.
Research Paper	Students write a short essay on the organizational principles used in 2-D design in painting.
Project	Students produce at least one painting in each of the following styles: still life, abstract, collage, photo real, and non-objective.
Tests	Students complete a quiz on aspects of the color wheel, tints and shades.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Robertson, J., McDaniel, C.	Painting as a Language: Material, Technique, Form, and Content, 1st Edition	Wadsworth	1999	This is the only edition of this C-ID recommended text.

Other Instructional Materials

Description	Other: Handouts and periodicals.
Author	
Citation	Painting I

Description	Other: Periodical examples: Art in America, Art News, Art Forum.
Author	
Citation	Painting I

Materials Fee

\$10 This fee pays for painting materials that will result in projects that students take home with them. Typical materials include: paints, \$7.00; acrylic mediums, \$2.00; gesso, \$3.98; and canvas board, \$4.86; for a total of \$13.00.

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Create paintings that evince a working knowledge of the physical properties of painting materials.

Expected SLO Performance: 70.0

Visual & Performing Arts
Studio Arts AA Degree for Transfer

3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

4. Use a wide range of materials and means of expression to communicate visual ideas, including traditional or digital studio practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

Visual & Performing Arts
Default Department A.A. Degree for Transfer

4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Organize and apply the basic formal elements and principles of design in paintings.

Expected SLO Performance: 70.0

Visual & Performing Arts
Default Department A.A. Degree for Transfer

4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Visual & Performing Arts
Studio Arts AA Degree for Transfer

3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

Apply the principles of perceptually and theoretically based color theory to painting projects.

Expected SLO Performance: 70.0

Visual & Performing Arts
Default Department A.A. Degree for Transfer

4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Visual & Performing Arts
Studio Arts AA Degree for Transfer

3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

Construct and prepare painting surfaces and supports.

Expected SLO Performance: 70.0

Visual & Performing Arts
Studio Arts AA Degree for Transfer

4. Use a wide range of materials and means of expression to communicate visual ideas, including traditional or digital studio practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

Visual & Performing Arts
Default Department A.A. Degree for Transfer

4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Develop expressive content through manipulation of mark, color, value, and composition.

Expected SLO Performance: 70.0

<i>Visual & Performing Arts</i> Studio Arts AA Degree for Transfer	4. Use a wide range of materials and means of expression to communicate visual ideas, including traditional or digital studio practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.
	3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.
<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Examine and describe historical and contemporary developments, trends, materials, and approaches in painting.

Expected SLO Performance: 70.0

<i>English</i> Liberal Arts: Arts & Humanities AA Degree	Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
	Evaluate, create, or perform artistic and cultural constructions.
<i>Social Science</i> PLOs for CSU GE COA	Evaluate the significance of artistic and cultural constructions.
<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	3. Apply art historical terminology and methodology in analyzing and interpreting works of art. Assessment: Exam in Art C105, Art C106, Art C106H, Art C107, and Art C108. Essay or written critique in Art C111.
<i>Visual & Performing Arts</i> Studio Arts AA Degree for Transfer	1. Demonstrate knowledge of the arts through associated terminology, historical practices and contemporary developments. Assessment: This will be assessed with the following tools: quizzes, tests and written assignments.

Assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology.

Expected SLO Performance: 70.0

<i>Visual & Performing Arts</i> Studio Arts AA Degree for Transfer	2. Identify the formal, technical and expressive aspects in visual artworks, using critical skills to describe, analyze, interpret and evaluate such works. Assessment: This will be assessed through participation in group and individual critiques in oral or written formats.
<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	1. Analyze and interpret the formal, technical, and expressive aspects of a work of art, whether as a historian, viewer, or creator. Assessment: Essay, scored with a rubric in Art C105, Art C106, Art C106H, Art C107, and Art C108. Written journal entry in Art C101. Oral or written critique in Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

Safely handle and use studio painting materials and equipment.

Expected SLO Performance: 70.0

<i>Visual & Performing Arts</i> Default Department A.A. Degree for Transfer	4. Demonstrate familiarity with a variety of art production processes. Assessment: Project, scored with a rubric in Art C101, Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.
<i>Visual & Performing Arts</i> Studio Arts AA Degree for Transfer	3. Demonstrate proficiency in basic foundation level art techniques and practices. Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

Outline**Course Outline**

- A. Physical properties of painting materials
 - 1. Transparent/Opaque
 - 2. Glaze/Impasto
 - 3. Fat over lean
 - 4. Under-painting and layers of paint
 - 5. Direct or Ala-Prima painting
- B. Organize the basic formal elements and principles of 2-D design in paintings
 - 1. Overlapping forms or shapes
 - 2. Balance or positive and negative space
 - 3. Proportion of objects; symmetry and asymmetry
- C. Painting Styles
 - 1. Still Life
 - 2. Abstract
 - 3. Collage
 - 4. Photo real
 - 5. Non-objective
 - a. Model form using the value or tonal under-painting
 - b. Model form using color
 - c. Model form using the logic of shadow and light-form; core and cast
 - d. shadows; half tones; highlights and reflected light
- D. Perceptually and theoretically based color theory to painting projects
 - 1. Value or tonal under-painting
 - 2. Monochromatic color
 - 3. Warm/cool color
 - 4. Complimentary color
 - 5. Local color
 - 6. Tints; tones and shades
 - 7. Saturated/Desaturated color
- E. Preparation of painting surfaces and supports
 - 1. Stretching a canvas
 - 2. Preparation of a panel
 - 3. Drying process of paint mediums
 - a. solvents- water
 - b. Paint mediums and varnishes
 - c. Paint coloration and drying process
 - d. Thickness of paint application and drying process
 - e. Mixing paint colors
- F. Content through manipulation of mark; color and stroke
 - 1. Palette knife
 - 2. Brush strokes
 - 3. Directional strokes
 - 4. Mix media or collage applications
 - 5. Strokes borrowed from traditional and contemporary artist
- G. Class dialogue of historical and contemporary developments; trends; materials; and approaches in painting.
- H. Critique paintings in group; individual; and written contexts using relevant critique formats; concepts and terminology.
- I. Studio painting materials and equipment.
 - 1. Mixed media
 - 2. Organization of a paint palette
 - 3. Cleaning brushes
 - 4. Using an easel

Lab Outline

- A. Physical properties of painting materials
 - 1. Transparent/Opaque
 - 2. Glaze/Impasto
 - 3. Fat over lean
 - 4. Under-painting and layers of paint
 - 5. Direct or Ala-Prima painting
- B. Organize the basic formal elements and principles of 2-D design in paintings
 - 1. Overlapping forms or shapes
 - 2. Balance or positive and negative space
 - 3. Proportion of objects; symmetry and asymmetry
- C. Perceptually and theoretically based color theory to painting projects

1. Value or tonal under-painting
 2. Monochromatic color
 3. Warm/cool color
 4. Complimentary color
 5. Local color
 6. Tints; tones and shades
 7. Saturated/Desaturated color
- D. Preparation of painting surfaces and supports
1. Stretching a canvas
 2. Preparation of a panel
 3. Drying process of paint mediums
 - a. solvents- water
 - b. Paint mediums and varnishes
 - c. Paint coloration and drying process
 - d. Thickness of paint application and drying process
 - e. Mixing paint colors
- E. Content through manipulation of mark; color and stroke
1. Palette knife
 2. Brush strokes
 3. Directional strokes
 4. Mix media or collage applications
 5. Strokes borrowed from traditional and contemporary artist
- F. One on one discussion of historical and contemporary developments; trends; materials; and approaches in painting.
- G. Studio painting materials and equipment.
1. Mixed media
 2. Organization of a paint palette
 3. Cleaning brushes
 4. Using an easel

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

All assignments and SLO assessments in distance education courses (online, hybrid and iTV) of Art C121 are the same as those in the on-ground courses, except that students in purely online sections will submit all of their assignments virtually, and students in hybrid sections will submit some of their assignments virtually. Instructor evaluation of student work in distance education courses is the same as in the on-ground courses, except that evaluation of student work in online and hybrid courses is presented virtually. Instead of onsite lectures, hybrid and online courses will use written lectures and videos. The documentation of completed work is done through uploading of photographic images or design documents in specific file formats. Student-instructor contact may include, but is not limited to, the following: discussion forums, learning management system messages, announcements, email, chat, online video conference, and feedback on each student's work. Student-student contact may include, but is not limited to, the following: discussion forums, chat, online video conference, learning management system messages, email, group work, and peer reviewed projects.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- E-mail
- Face-to-face meeting(s)

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

None

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- iTV—Interactive Video only
- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

25 (due to space restrictions and equipment use)