Cerro Coso College
Course Outline of Record Report
05/08/2020

ARTC821 : Intermediate Drawing

General Information

Author (s):	• Lisa Darty • King, Sarah • Sandvik, Loren
Course Code (CB01) (CB01) :	ARTC821
Course Title (CB02) (CB02) :	Intermediate Drawing
Department:	Visual & Performing Arts
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1002.10) Painting and Drawing
SAM Code (CB09) (CB09) :	Non-Occupational
Distance Education Approved:	No
Course Control Number (CB00) (CB00) :	No value
Curriculum Committee Approval Date:	04/03/2020
Board of Trustees Approval Date:	05/07/2020
External Review Approval Date:	05/07/2020
Course Description:	This studio course provides students with opportunities for creative expression and communication through an exploration of artistic concepts, styles, and materials in intermediate-level drawing, focusing on complex subject matter and concepts and using a variety of drawing mediums, techniques, and methodologies. Students in this course build on fundamental drawing skills to develop personalized approaches to content and materials in exercises covering multiple historical and contemporary approaches to drawing. This course is specifically geared toward older adults; however, there are no age or other restrictions on enrollment.
Submission Type:	New Course

Faculty Minimum Qualifications

Master Discipline Preferred:	• Art
Alternate Master Discipline Preferred:	No value
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline:	No value

Course Development Options

Basic Skills Status (CB08) (CB08)	Course Special Class Status (CB13) (CB13)	Grade Options
Course is not a basic skills course.	Course is not a special class.	• Pass/No Pass

☐ Allow Students to Gain Credit by Exam/Challenge

Allowed Number of Retakes

10

Course Prior to College Level (CB21)

Not applicable.

Rationale For Credit By Exam/Challenge

No value

Retake Policy Description

According to the PCAH (7th edition) there are no specific limitations on non-credit course repetition.

☑ Allow Students To Audit Course

Associated Programs

☐ Course is part of a program (CB24)

Associated Program

No value

Award Type

No value

Transferability & Gen. Ed. Options

Transferability

Not transferable

Transferability Status

Not transferable

Units and Hours

Summary

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

Credit / Non-Credit Options

Course Credit Status (CB04) (CB04)

Non-Credit

Course Non Credit Category (CB22) (CB22)

Courses for Older Adults.

Non-Credit Characteristics

No value

Course Classification Code (CB11) (CB11)

Non-Enhanced Funding.

☐ Variable Credit Course

Funding Agency Category (CB23) (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10) (CB10)

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	1.5	3
Lab Hours	4.5	-

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	

Activity Hours	-	-	Lecture	27
			Lab	81
			Activity	-
			Total	108
			Course Out-Of-Class Hours	
			Lecture	54
			Lab	-
			Activity	-
			Total	54

Time Commitment Notes for Students

No value

Faculty Load

Extra Duty: -　　　　　　　　　　　　　　　　**Faculty Load:** -

Units and Hours - Weekly Specialty Hours

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

Requisites

Advisory

ARTC121 - Drawing I

Students will have the opportunity to work at an intermediate to advanced level; some experience with beginning drawing concepts is advised.

Entrance Skills

Skill	Content Review
No value	No value

Limitations on Enrollment

Limitation	Provide Rationale
No value	No value

Specifications

Methods of Instruction	Methods of Instruction Rationale
Demonstration	Instructor demonstrates how to shade an even field of graphite using pencils of various grades.
Project-based learning	Students practice creating the illusion of 3-dimensional form through variation in value via the completion of a graphite drawing.
Discussion	Instructor moderates a discussion between students regarding the advantages of color vs. grayscale media.
Laboratory	Students work through a problem solving exercise utilizing unconventional materials in the creation of an experimental drawing.
Written work	Students write a critique of a contemporary drawing using appropriate art terminology.
Lecture	Instructor lectures on the topic of form vs. content.

Assignments

Assignments include but are not limited to:

Drawings that relate to the topics presented in lecture.
Oral and written critiques of artwork.
Visual diary and/or sketchbook creation.
Reference image, material, and/or object creation.

Example: Students are required to use a found object as a substrate and utilize its physical characteristics to augment the content of a drawing.

Methods of Evaluation	Methods of Evaluation Rationale
Project	Drawings. Example: Students create a drawing using a limited color palette and oil-based colored pencils to assess their understanding of color theory and demonstrate their ability to achieve accurate color via layering and mixing.
Tests	Written assignments, which may include journal entries, quizzes, essays, vocabulary lists, exams, or reports. Example: Students complete multiple choice quizzes to assess knowledge of presented lecture or demonstration content.
Other	Visual diary and/or sketchbook assignments, which may include written and drawn components. Example: Students record the evolution of a drawing through the idea, design, and production phases.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
No Value	No Value	No Value	No Value	No Value

Other Instructional Materials

Description	Students will need to supply their own materials for this class; a list of recommended materials will be outlined in the syllabus.
Author	No value
Citation	No value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Produce drawings that creatively interpret and apply formal design elements in the production of images in a wide range of media, formats, and surfaces.	Expected SLO Performance: 70.0
Design and produce a portfolio of drawings in multiple mediums and formats.	Expected SLO Performance: 70.0
Construct and prepare appropriate supports and surfaces for mixed media drawing.	Expected SLO Performance: 70.0
Evaluate and critique class projects using relevant terminology in oral or written formats.	Expected SLO Performance: 70.0
Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing.	Expected SLO Performance: 70.0
Develop and express ideas and concepts through verbal and visual means.	Expected SLO Performance: 70.0

Outline

Outline

1) Exploration of formal skills

a) Drawing types
b) Observation
c) Rendering
d) Line drawing
e) Using shape
f) Using value
g) Using texture
h) Using perspective

2) Drawing approaches
   a) Observational
   b) Symbolic
   c) Conceptual
   d) Expressive
   e) Abstract

3) Design, process and production of drawings
   a) Drawing definitions and purposes
   b) Drawing subjects and treatments
   c) Figure and ground
   d) Format, edges, corners
   e) Substrates
   f) Dry versus wet media
   g) Developing a body of work

4) Development and expression of ideas and concepts through visual means
   a) Form versus content
       i) Definition of form
       ii) Definition of content
       iii) Message
       iv) Cultural constructs

5) Traditional and contemporary approaches to drawing
   a) Historical
   b) Traditional
   c) New trends
   i) Narrative
   ii) Ornamental
   iii) Abstraction
   iv) Subcultures

6) Materials
   a) Historical
   b) Contemporary
       i) Substrates
       ii) Media
               (1) Charcoal, crayons and chalks
               (2) Pencil
               (3) Eraser
               (4) Inks and pens
               (5) Innovative materials

7) Critical evaluation and critique of class projects using relevant terminology in oral or written formats.
   a) Vocabulary
   b) Examination of attitudes and behaviors
   c) Constructive versus destructive criticism
   d) Oral and written critique formats

Lab Outline

1) The design and production of drawings in multiple media and formats.
   a) Substrates
       i) Paper
       ii) Fabric

                              iii) Objects
                  b) Media
                          i) Pencil
                          ii) Powdered graphite
                          iii) Charcoal
                          iv) Chalk
                          v) Ink

2) Traditional and contemporary methods of creating space, form, and composition.
           a) Perspective
           b) Scale and proportion
           c) Overlapping and layering
           d) Value

3) Development and expression of ideas and concepts through visual means.
           a) Drawing from observation
           b) Drawing from imagination
           c) Adaptation and appropriation
           d) Abstraction

4) Production of drawings that creatively interpret and apply formal and conceptual skill to the development of personal images.
           a) Visual diary
           b) Working from language
           c) Permutations
           d) Drawing in series

5) Experimentation with combinations of wet and dry media.
           a) Ink and wash
           b) Pencil and powder
           c) Pencil and erasure
           d) Working from midtone ground
           e) Underdrawing and overdrawing

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.

No Value

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.

No Value

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).