



El Camino College  
COURSE OUTLINE OF RECORD – Approved

**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Art 218A  
**Descriptive Title:** Life Drawing II  
**Course Disciplines:** Art  
**Division:** Fine Arts

**Catalog Description:**

This course is a continuation of Art 217. Advanced problems in representing the human form are covered, with an increased emphasis on research and innovation.

**Conditions of Enrollment:**

**Prerequisite:** Art 217 with a minimum grade of C

**Course Length:**  Full Term    **Other (Specify number of weeks):**  
**Hours Lecture:** 2.00 hours per week  TBA  
**Hours Laboratory:** 4.00 hours per week  TBA  
**Course Units:** 3.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:**     **Effective Date:** Prior to July 1992  
**Transfer UC:**     **Effective Date:** Prior to July 1992

**General Education:**

**El Camino College:**

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**CSU GE:**

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**IGETC:**

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## II. OUTCOMES AND OBJECTIVES

**A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)**

1. Students will demonstrate an ability to translate live model poses with gesture and compositional invention.
2. Students will demonstrate inventive and stylistic strategies that conceive and translate the human figure with anatomy, geometry, and proportion.
3. Students will demonstrate an ability to select and apply various drawing techniques to depict and describe the human figure with personal expression.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

**B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

1. Visually describe gesture from a variety of live model poses, with rhythm and wholeness.  
Other – Drawings in class
2. Employ a variety of mark making tools such as brushes, pens, sticks, and swabs to create expressive line drawings.  
Other – Drawings in class
3. Employ a wide range of shading techniques including additive and subtractive methods.  
Other – Drawings in class
4. Utilize autographic marks such as hatching and/or tonal blends to build value and chiaroscuro.  
Other – Drawings in class
5. Demonstrate the use of value to link figure and ground.  
Other – Drawings in class
6. Demonstrate the use of foreshortening to solve issues related to the recession and projection of form.  
Other – Drawings in class
7. Selectively exaggerate parts of the image in order to heighten the visual and emotional impact of the drawing.  
Other – Drawings in class
8. Identify and label the major anatomical parts of the skeletal and muscular systems of the human figure.  
Other – Drawings in class
9. Demonstrate the use of various media such as chalk, conte, charcoal, graphite, ink, pastel and watercolor to render the human form.  
Other – Drawings in class
10. Draw a human figure using various compositional strategies.  
Other – Drawings in class

11. Demonstrate the ability to analyze and critique life drawings in terms of anatomy, composition, technique, media, improvisation, and expression.

Other – Drawings in class

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lab	12	I	Gesture Drawings <ul style="list-style-type: none"> <li>A. Increase perceptual skills: quick studies emphasizing the accuracy and proportions of the gesture.</li> <li>B. Line of action and emphasis of movement of the main body parts</li> <li>C. Conveying gravity and balance</li> </ul>
Lab	6	II	Proportion <ul style="list-style-type: none"> <li>A. Measuring</li> <li>B. Use of construction lines</li> </ul>
Lecture	12	III	Anatomical drawing demonstrations with an emphasis on muscles <ul style="list-style-type: none"> <li>A. Latin name</li> <li>B. Action</li> <li>C. Origin and Insertion</li> <li>D. General form and proportion</li> </ul>
Lecture	6	IV	Detail demonstration drawings of how to develop earlier concepts of the joints (form, mechanics, and perspective): <ul style="list-style-type: none"> <li>A. Hip</li> <li>B. Knees</li> <li>C. Ankles</li> <li>D. Shoulders</li> <li>E. Wrists</li> </ul>
Lab	27	V	Drawing the figure with an anatomical and proportional emphasis in increasingly complex poses <ul style="list-style-type: none"> <li>A. Positioning anatomical landmarks</li> <li>B. Use of foreshortening</li> <li>C. Massing of forms and overlaps</li> </ul>
Lecture	14	VI	Class critiques-student led critiques of their drawings including analysis of <ul style="list-style-type: none"> <li>A. Gesture</li> <li>B. Proportion</li> <li>C. Anatomy</li> <li>D. Composition</li> <li>E. Form building</li> <li>F. Space considerations</li> <li>G. Gravity and supporting elements to the figure</li> </ul>

Lecture	4	VII	Lessons from master drawings A. Critiques and discussion of both student and master drawings
Lab	27	VIII	Developing fluency in figure drawing A. Extended drawings to develop depth of analysis B. Sketching as preparation for more involved drawing composition C. Shading to build form and space D. Understanding properties of varying drawing media E. Developing personal process for coordinating comprehensively figure drawing concepts
Total Lecture Hours	36		
Total Laboratory Hours	72		
Total Hours	108		

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

**A. PRIMARY METHOD OF EVALUATION:**

Skills demonstrations

**B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:**

Given a typical life drawing pose, analyze and demonstrate accurate proportion, foreshortening, and light logic by creating the illusion of form and gesture.

**C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. Create a drawing by adding muscles, ligaments, tendons, and fat to a skeletal structure based on classroom demonstrations and lectures.

2. Compose a series of imaginative figure drawings integrating narrative theme with anatomical structure.

**D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Performance exams

Class Performance

Other (specify):

Assigned drawings to be completed at home.

#### V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Laboratory

Lecture

Other (please specify)

Group and individual critiques

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

**VI. WORK OUTSIDE OF CLASS**

Skill practice  
Journal

**Estimated Independent Study Hours per Week: 4**

**VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

Bridgman's Complete Guide to Drawing from Life, George Bridgeman, Sterling Publishing, 2017  
Peck. Atlas of Human Anatomy for the Artist. Oxford University Press, 1982.  
Qualifier Text: Discipline Standard,  
~~Hampton, Michael. Figure Drawing: Design and Invention. Michael Hampton, 2009.~~  
The Artist's Complete Guide to Figure Drawing: A Contemporary Perspective on the Classical Tradition, Anthony Ryder, Watson-Guption Publisher, 1998

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

Drawing Board (26" X 38"), large clips, newsprint and assorted drawing papers (24" X 36"), Conte crayon, graphite pencils, charcoal pencils, compressed charcoal, colored chalks, India ink, erasers, chamois, brushes, and a drawing pen.

\*A complete list of required and recommended materials is maintained in the Division Office.

**VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
Course Prerequisite Art-217	Sequential

**B. Requisite Skills**

Requisite Skills
<p>Recognize and draw the anatomical structure of the human figure.</p> <p>ART 217 -Exhibit perceptual awareness and drawing skills as they pertain to portraying the human figure.</p> <p>ART 217 -Observe and draw the movement of the primary elements of a given pose that is related to mass, the distribution of weight, and the turning of anatomical parts as indicated by the midline.</p> <p>ART 217 -Determine the proportions of the figure based on comparisons of head heights and other parts of the form.</p>

ART 217 -Describe foreshortening by determining points of intersection, triangulation, cross referencing, and comparisons of sizes relative to a fixed vertical or horizontal unit.

ART 217 -Demonstrate an ability to represent the figure accurately employing both linear and tonal approaches.

ART 217 -Recognize and render the light-dark structure of the form by utilizing light logic as represented by high-light, core shadow, reflected light and cast shadow.

ART 217 -Observe and draw contours by employing techniques that reveal the subtleties of curves and edges such as no-look contour drawing and the reduction of curves into faceted planes.

ART 217 -Recognize and describe the anatomical structure of the model.

ART 217 -Organize live-model poses into effective pictorial compositions.

ART 217 -Employ a variety of drawing media such as Conte Crayon, Nupastels, graphite, India Ink and other more experimental media.

ART 217 -Formulate an attitude about the properties of each medium to determine their applicability to specific drawing approaches.

ART 217 -Recognize whether a specific drawing represents accurate proportion.

ART 217 - Critique the merits of a drawing based on composition, emotional impact or autographic characteristics and technique.

**C. Recommended Preparations (Course and Non-Course)**

Recommended Preparation	Category and Justification
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**D. Recommended Skills**

Recommended Skills
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**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Willie Suzuki on 03/30/1988.

**BOARD APPROVAL DATE:**

**LAST BOARD APPROVAL DATE: 10/21/2019**

**Last Reviewed and/or Revised by Randall Bloomberg**

**Date: Fall 2019**

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