



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Art 218B
Descriptive Title: Life Drawing III

Course Disciplines: Art

Division: Fine Arts

Catalog Description: This advanced Life Drawing course encourages students to develop a cohesive body of artworks that explore individual drawing approaches through directed research. Emphasis is on developing increasingly more complex concepts, themes, and subject matter.

Conditions of Enrollment: Prerequisite
Art 218

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: Proposed
Transfer UC: Effective Date: Proposed

General Education:

El Camino College: _____

CSU GE:

C1 - Arts, Dance, Music, Theater

Term:

Other:

IGETC:

3A - Arts

Term:

Other:

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.

1. Upon successful completion of this course, students will be able to research and develop self-directed visual themes and concepts.

2. Upon successful completion of this course, students will be able to create figure drawings that integrate technique, media, formal elements, and personal expression.
3. Upon successful completion of this course, students will be able to create life drawings that reflect a unified visual theme and a unique personal voice.

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.
 1. Research, identify and apply self-directed concepts, themes and subject-matter as related to the human figure and portrait.
 - Written summary of research and application strategies
 2. Assess aesthetic intentions in order to plan quantity, size, and style of artwork.
 - Written or oral presentation.
 3. Integrate technique, media, formal elements, and personal expression.
 - Portfolio of drawings
 4. Analyze and critique drawings involving the human figure and/or portrait in terms of theme, concept, style and technique, and cohesion and personal expression.
 - Oral and/or written presentations

No Assessment Selected

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			
Lecture	0	I	Lecture or Lab	Approximate Hours	Topic Number	Major Topic
			Lecture	9	I	Cohesive Body of Artwork A. Characteristics <ol style="list-style-type: none"> 1. self-directed concepts, themes, and subject-matter 2. consistent approach to style and technique 3. unified visual theme 4. unique voice or personal expression

Lecture	9	II	<p>Concept and Theme Development</p> <ul style="list-style-type: none"> A. researching B. selecting C. refining
Lecture	9	III	<p>Style and Approach</p> <ul style="list-style-type: none"> A. defining, quantifying and outlining intentions B. determining a stylistic direction C. planning quantity and size of work D. determining material needs
Lab	72	IV	<p>Technique, Process, and Invention</p> <ul style="list-style-type: none"> A. Concept and Theme Development <ul style="list-style-type: none"> 1. researching imagery in relation to aesthetic intent 2. brainstorming and conceptualization 3. quick and sustained studies 4. assessing and evaluating results B. Style and Approach <ul style="list-style-type: none"> 1. exploring historical and contemporary styles and approaches: realism, abstraction, non-objective, surrealism, narrative, conceptual, serialization, appropriation 2. exploring historical and contemporary mediums, materials, and supplies 3. researching, assessing, and employing styles in relation to concept and theme C. Technique and process <ul style="list-style-type: none"> 1. improvisation, montage,

					collage, and mixed media 2. manipulation, reshaping, transforming 3. direct and indirect painting 4. glazing, layering, blending 5. texturizing and applique D. Pictorial Organization 1. color 2. value 3. shape 4. line 5. texture 6. space 7. perspective 8. figure/ground 9. composition
		Lecture	9	V	Criteria for the Analysis and Criticism of Paintings A. theme, concept, and subject matter B. style and technique C. composition and cohesion D. personal expression/voice
		Total Lecture Hours		36	
		Total Laboratory Hours		72	
		Total Hours		108	
Total Lecture Hours	0				
Total Laboratory Hours	0				
Total Hours	0				

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 self-selected visual theme involving the human figure, assess the quantity and size of drawings to be completed and determine material needs.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Research, select, and refine a self-selected visual theme involving the human figure. In a one to two page written outline, detail the stylistic strategy to be used for translating selected theme into a finished drawing.
2. Given a self-selected visual theme involving the human figure, explore creative strategies through the creation of preliminary studies, determine composition and format, and complete a finished drawing by integrating technique, media, formal elements, and personal expression

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Class Performance

Other (specify):

portfolio

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Field trips

Internet Presentation/Resources

Laboratory

Lecture

Multimedia presentations

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

Problem solving activities

Other (specify)

finished drawings

Estimated Independent Study Hours per Week: 2 lect x 2 hrs = 4hrs – 1 (lab hrs in excess of 3)

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Valerie L Winslow,. Classic Human Anatomy Watson-Guptill. Watson-Guptill, 2009.
 Qualifier Text: Discipline Standard,
 Gottfried Bammes. Complete Guide to Life Drawing. Search Press, 2012.
 Qualifier Text: Discipline Standard,
 Anthony Ryder. The Artist's Complete Guide to Figure Drawing. Watson-Guptill, 1999.
 Qualifier Text: Discipline Standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Drawing supplies as needed. See instructor for complete list of required supplies.

VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
Course Prerequisite Art-218	Sequential

B. Requisite Skills

Requisite Skills
1. With fundamental drawing skills, the student can draw the human figure from observation with an expression of gesture, proportion, foreshortening, and artistic anatomy. 2. Student can analyze and critique the merits of a figure drawing based on its gesture, proportions, artistic anatomy, and fundamental drawing skills. 3. Student understands basic composition theory, such as balance, scale, and focal point.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
-------------------------	----------------------------

D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
-------------------------------------	-------------------------------

Course created .

BOARD APPROVAL DATE: 12/18/2017

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Randall Bloomberg on 10/16/2017