



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Art 225A  
**Descriptive Title:** Life Painting II

**Course Disciplines:** Art

**Division:** Fine Arts

**Catalog Description:** This course is a continuation of the techniques and aesthetic issues introduced in Life Painting I. Emphasis is placed on the interpretation of live-model poses, media manipulation, color, space, composition, and expression.

**Conditions of Enrollment:** Prerequisite  
Art 224  
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:** \_\_\_\_\_

**CSU GE:** \_\_\_\_\_

**IGETC:** \_\_\_\_\_

### 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. Given a live-model pose and related props, interpret, improvise, and synthesize the live-model pose in combination with related environmental

elements, costumes, and props through the creation of quick and sustained paintings.

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. Layout, design, and paint the human figure using color to describe, interpret, and compose.  
 Other (specify)  
 portfolio review
2. Apply the appropriate application/manipulation techniques necessary to graphically simplify, reformulate and transform the anatomy, form, mass, and contexts of live-model poses.  
 Other (specify)  
 portfolio review
3. Select and graphically develop contemporary thematic approaches to figure painting.  
 Other (specify)  
 portfolio review
4. Employ improvisational painting strategies and experimental methodologies to issues of expression and imagery.  
 Other (specify)  
 portfolio review
5. Synthesize personal imagery, expression, anatomical structure and symbolic content employing the principles of pictorial organization.  
 Other (specify)  
 portfolio review
6. Analyze and critique figure paintings based on technique, anatomical structure, media manipulation, color, theme, content, improvisation, and expression.  
 Other (specify)  
 group discussion/critique

**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	6	I	A. Life Painting Review 1. paint manipulation techniques 2. direct and indirect painting 3. color relationships 4. light, shade, and volume
Lab	36	II	A. Composition and Translation 1. anatomy and proportion

			<ul style="list-style-type: none"> <li>2. light logic</li> <li>3. value and volume</li> <li>4. color, space, light</li> <li>5. rhythm, balance, and focal point</li> <li>6. gesture and movement</li> </ul>
Lab	36	III	<ul style="list-style-type: none"> <li>A. Expression and Improvisation <ul style="list-style-type: none"> <li>1. color and mood</li> <li>2. color mingling</li> <li>3. paint manipulation and gesture</li> <li>4. interpreting and improvising</li> </ul> </li> </ul>
Lecture	30	IV	<ul style="list-style-type: none"> <li><b>A. Analysis and criticism</b> <ul style="list-style-type: none"> <li><b>1. technique and process</b></li> <li><b>2. media manipulation</b></li> <li><b>3. color relationships</b></li> <li><b>4. composition</b></li> <li><b>5. interpretation and expression</b></li> </ul> </li> </ul>
<b>Total Lecture Hours</b>		36	
<b>Total Laboratory Hours</b>		72	
<b>Total Hours</b>		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 live-model arrangement, create a drawing that interprets the model and environment to express the theme(s) suggested by costumes and props.

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

1. Given a live-model arrangement, create a painting in which color and paint are applied in an improvisational manner. Emphasize rhythm, gesture, cropping, and expression.
2. Conceive, develop, and complete a figure painting that emphasizes the pictorial strategies of surrealism.

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

Performance exams

Class Performance

Other (specify):

## V. INSTRUCTIONAL METHODS

Demonstration  
Discussion  
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  
Observation of or participation in an activity related to course content

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

## VII. TEXTS AND MATERIALS

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

Hoggett, Sarah , Milne, Vincent. A Masterclass in Drawing and Painting the Human Figure. Lorenz Books , 2008.

### B. ALTERNATIVE TEXTBOOKS

Aristides, Juliette. Classical Painting Atelier: A Contemporary Guide to Traditional Studio Practice. Watson-Guptill, 2008.

### C. REQUIRED SUPPLEMENTARY READINGS

### D. OTHER REQUIRED MATERIALS

Studio supplies and materials. (See instructor for current options.)

## VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
Course Prerequisite Art-224	Sequential

### B. Requisite Skills

Requisite Skills
Graphically represent the human figure through the painting process.
Create life paintings using application/manipulation techniques: blending, stippling, glazing, scumbling, alla prima, and color mingling.

Employ value to represent volume, space, light, and compositional structure.

Describe the volume and mass of the human figure using color relationships: hue, value, temperature, and intensity.

**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 Robert Kobashi on 09/24/1974.

BOARD APPROVAL DATE: 12/18/2017

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Randall Bloomberg on 02/28/2013