



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Art 225B
Descriptive Title: Life Painting III

Course Disciplines: Art

Division: Fine Arts

Catalog Description: This course continues painting the figure from live models, applying the knowledge and techniques developed in ART 225A. Emphasis is on developing a student's individual vision and expression through composition, concept, coordination of media, process, and directed research of historical and contemporary styles.

Conditions of Enrollment: Prerequisite
Art 225A
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: Proposed
Transfer UC: Effective Date: Proposed

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

to life painting.

2. Upon successful completion of this course, students will be able to create life paintings that integrate technique, media, formal elements, and personal expression.

3. Upon successful completion of this course, student will be able to create a body of work that reflects a unified visual theme and a unique personal voice.

No Assessment Selected

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 paintings

4. Analyze and critique paintings 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	Approximate	Topic	Major Topic
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or Lab	Hours	Number	
Lecture	5	I	<p>Cohesive Body of Artwork</p> <ul style="list-style-type: none"> A. Characteristics B. Self-directed concepts, themes, and subject-matter as related to the human figure and portrait C. Consistent approach to style and technique D. Unified visual theme E. Unique voice or personal expression
Lab	10	II	<p>Cohesive Body of Artwork</p> <ul style="list-style-type: none"> A. Characteristics B. Self-directed concepts, themes, and subject-matter as related to the human figure and portrait C. Consistent approach to style and technique D. Unified visual theme E. Unique voice or personal expression
Lecture	5	III	<p>Concept and Theme Development</p> <ul style="list-style-type: none"> A. Researching B. Selecting C. Refining
Lab	10	IV	<p>Concept and Theme Development</p> <ul style="list-style-type: none"> A. Researching B. Selecting C. Refining
Lecture	5	V	<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	10	VI	<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
Lecture	5	VII	<p>Technique, Process, and Invention</p> <ul style="list-style-type: none"> A. Concept and Theme Development B. Researching imagery in relation to aesthetic intent C. Brainstorming and conceptualization D. Quick and sustained studies E. Assessing and evaluating results
Lab	10	VIII	<p>Technique, Process, and Invention</p> <ul style="list-style-type: none"> A. Concept and Theme Development B. Researching imagery in relation to aesthetic intent C. Brainstorming and conceptualization D. Quick and sustained studies E. Assessing and evaluating results
Lecture	6	IX	<p>Style and Approach</p> <ul style="list-style-type: none"> A. Exploring gesture, proportion, anatomy and geometry. B. Exploring historical and contemporary styles and approaches to painting the human figure and portrait: realism, abstraction, surrealism, narrative, conceptual, serialization, appropriation C. Exploring historical and contemporary mediums, materials, and supplies

			<p>researching, assessing, and employing styles in relation to concept and theme</p> <p>D. Technique and process</p> <p>E. Improvisation, montage, collage, and mixed media</p> <p>F. Manipulation, reshaping, transforming</p> <p>G. Direct and indirect painting</p> <p>H. Glazing, layering, blending</p> <p>I. Texturizing and applique</p>
Lab	12	X	<p>Style and Approach</p> <p>A. Exploring gesture, proportion, anatomy and geometry.</p> <p>B. Exploring historical and contemporary styles and approaches to painting the human figure and portrait: realism, abstraction, surrealism, narrative, conceptual, serialization, appropriation</p> <p>C. Exploring historical and contemporary mediums, materials, and supplies</p> <p>researching, assessing, and employing styles in relation to concept and theme</p> <p>D. Technique and process</p> <p>E. Improvisation, montage, collage, and mixed media</p> <p>manipulation, reshaping, transforming</p> <p>F. Direct and indirect painting</p> <p>G. Glazing, layering, blending</p> <p>H. Texturizing and applique</p>
Lecture	5	XI	<p>Pictorial Organization</p> <p>A. Color</p> <p>B. Value</p> <p>C. Shape</p> <p>D. Line</p> <p>E. Texture</p> <p>F. Space</p> <p>G. Perspective</p> <p>H. Figure/ground</p> <p>I. Compositions</p>
Lab	10	XII	<p>Pictorial Organization</p> <p>A. Color</p> <p>B. Value</p> <p>C. Shape</p> <p>D. Line</p> <p>E. Texture</p> <p>F. Space</p> <p>G. Perspective</p> <p>H. Figure/ground</p> <p>I. Compositions</p>
Lecture	5	XIII	<p>Criteria for the Analysis and Criticism of Life Paintings</p> <p>A. Theme, concept, and subject matter</p> <p>B. Style and technique</p> <p>C. Composition and cohesion</p> <p>D. Personal expression/voice</p>
Lab	10	XIV	<p>Criteria for the Analysis and Criticism of Life Paintings</p> <p>A. Theme, concept, and subject matter</p> <p>B. Style and technique</p> <p>C. Composition and cohesion</p> <p>D. Personal expression/voice</p>
Total Lecture Hours		36	
Total Laboratory Hours		72	

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 exploration of the human figure and/or portrait as a subject, in a written outline, plan the quantity and size of paintings to be completed and determine material needs.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

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

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Class Performance

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Internet Presentation/Resources
Laboratory
Lecture

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)

Completed paintings.

Estimated Independent Study Hours per Week: 3

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Brian Gorst. The Complete Oil Painter: The Essential Reference for Beginners to Professionals. Watson-Guptill, 2004.

Katie Swatland. Alla Prima II Companion: Richard Schmid's Materials, Tools and Techniques. Stove Prairie Press, 2014.

Juliette Aristides. Lessons in Classical Painting: Essential Techniques from inside the Atelier. Watson-Guptill, 2016.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Painting 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-225A	Sequential

B. Requisite Skills

Requisite Skills
Apply the appropriate application/manipulation techniques necessary to graphically simplify, reformulate and transform the anatomy, form, mass, and contexts of live-model poses. ART 225 - Apply the appropriate application/manipulation techniques necessary to graphically simplify, reformulate and transform the anatomy, form, mass, and contexts of live-model poses.
Analyze and critique figure paintings based on technique, anatomical structure, media manipulation, color, theme, content, improvisation, and expression ART 225 - Analyze and critique figure paintings based on technique, anatomical structure, media manipulation, color, theme, content, improvisation, and expression.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created .

BOARD APPROVAL DATE: 12/18/2017

LAST BOARD APPROVAL DATE:

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

19900