



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Art 224
Descriptive Title: Life Painting I
Course Disciplines: Art
Division: Fine Arts

Catalog Description:

The techniques and concepts of life painting are introduced in this course. Translation and adaptation of live-model poses are explored in the context of the painting process. The functions and applications of anatomy, volume, chiaroscuro, color, space, and composition are also covered.

Conditions of Enrollment:

Prerequisite: Art 222 with minimum grade of C, and Art 217 with minimum grade of C

Course Length:	X 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: X Effective Date: Prior to July 1992
Transfer UC: X 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. Students will demonstrate an ability to successfully compose and translate live model poses with gesture, proportion, anatomy and geometry.
2. Students will demonstrate an ability to paint the human figure using value and chiaroscuro to create the illusion of volumes and spaces.
3. Students will demonstrate an ability to paint the human figure utilizing color strategies, such as limited palettes, color harmonies, and color relationships.

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. Sketch a variety of live-model poses using gesture, contour, value, foreshortening, and proportion.
Other (specify)
portfolio review
2. Compose the human figure using relative placement, figure/ground relationships, negative/positive shapes, cropping, balance, rhythm, focal point, and unity.
Other (specify)
portfolio review
3. Create life paintings employing application/manipulation techniques including blending, stippling, glazing, scumbling, alla prima, and color mingling.
Other (specify)
portfolio review
4. Create life paintings using the combined methods of addition, subtraction, and alla prima.
Other (specify)
portfolio review
5. Employ value to represent volume, atmospheric perspective, light, and to compose the figure in relation to the picture plane.
Other (specify)
portfolio review
6. Describe the volume and mass of the human figure using color relationships including hue, value, temperature, and intensity.
Other (specify)
portfolio review
7. Apply color theory principles as needed to formulate an appropriate palette of colors.
Other (specify)
portfolio review
8. Juxtapose cool and warm colors to emphasize advancing and receding planes.
Other (specify)
portfolio review
9. Create surface patterns and rhythms through the repetition of color, shape, and direction.
Other (specify)
portfolio review
10. Unify figure and environment through the use of color, value, and balance.
Other (specify)
portfolio review

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. Painting and drawing review 1. Proportion and anatomy 2. Value and volume 3. Process and technique
Lab	14	II	A. Technique and media manipulation 1. Blending 2. Stippling 3. Dry brush 4. Glazing
Lab	14	III	A. Technique & process 1. Direct and indirect painting 2. Alla prima 3. Improvisation and creative invention
Lab	14	IV	A. Volume, space and light 1. Formal and intuitive space 2. Proportion and placement 3. Value relationships
Lab	14	V	A. Color and description 1. Cool/warm relationships 2. Illusion of light and shade 3. Color and value
Lab	16	VI	A. Color and structure 1. Repetition and rhythm 2. Balance/counter balance 3. Color relationships
Lecture	30	VII	A. Analysis and criticism 1. Technique and process 2. Media manipulation 3. Color relationships 4. Composition 5. Interpretation and expression
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:

Create a monochromatic life painting that emphasizes the use of value to simulate volume, space, and illumination.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Given a specific live-model arrangement, locate forms using relative scale and placement; limit the point of view using cropping; clarify relationships of light, space, and volume using value and color; and complete a painting employing rhythm, balance, and focal point.
2. Complete a series of three life paintings using wet on wet applications of paint in conjunction with stippling, blending, glazing, and dry brush techniques.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Class Performance

Other (specify):

portfolio review

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

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

Lea Colie Wight, Foundations of Classical Oil Painting: How to Paint Realistic People, Landscapes, and Still Life, Artist Network, 2018, ISBN 9781440352423

B. ALTERNATIVE TEXTBOOKS

Aristides, Juliette, Lessons in Classical Painting, Essential Techniques from Inside the Atelier, Watson Guptill, 2016, ISBN 978 1 6077 4789 5

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
ART 217, ART 219 or ART 222	Sequential

B. Requisite Skills

Requisite Skills
Organize a variety of manmade and natural objects into effective pictorial spaces employing a variety of compositional strategies. Use measuring and sighting to find the proportions and relative placement of a variety of manmade and natural objects Recognize and render the light-dark structure of forms by utilizing light logic and chiaroscuro as represented by high-light, core shadow, reflected light and cast shadow. 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

D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact

Course created by R. Kobashi on 09/24/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 12/16/2019

Last Reviewed and/or Revised by: Randall Von Bloomberg
18022

Date: 04/22/2019