



El Camino College  
COURSE OUTLINE OF RECORD – Official

<b>Subject:</b>	ART
<b>Course Number:</b>	152
<b>Descriptive Title:</b>	Rendering
<b>Course Disciplines:</b>	Graphic Arts
<b>Division:</b>	Fine Arts
<b>Department:</b>	Art
<b>Catalog Description:</b>	This course covers the basic methods and techniques of rendering. Emphasis is placed on the graphic representation of three-dimensional form, space, and volume within an illusory and sharp-focused context. Topics include form analysis and the application of media such as markers, water-based paint, ink, graphite, pastel, and colored pencil. Preparation of art work for portfolio presentation will also be covered.
<b>Prerequisite:</b>	Art 110 with a minimum grade of C
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	
<b>Enrollment Limitation:</b>	
<b>Course Length:</b>	Full Term
<b>Hours Lecture (per week):</b>	2
<b>Hours Laboratory (per week):</b>	4
<b>Outside Study Hours:</b>	4
<b>Total Hours:</b>	108
<b>Course Units:</b>	3
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	Prior to July 1992
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	Prior to July 1992
<b>General Education ECC:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	

	<b>Term:</b>
	<b>Other:</b>
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Draw Representationally</b> Students will be able to demonstrate the ability to draw representationally, by appropriately applying basic 3-point perspective, expansion of form, and convergence.</p> <p><b>SLO #2 Analyze</b> Students will be able to demonstrate the ability to analyze an orthographic layout, by appropriately applying basic perspective to a plan view, elevation view, and inclined planes.</p> <p><b>SLO #3 Draw Ellipses</b> Students will be able to demonstrate the ability to draw ellipses on forms, by appropriately applying a fundamental understanding of core lines, test ellipses and angle follow through on various forms.</p>
<b>Student Learning Objectives:</b>	<ol style="list-style-type: none"> <li>1. Analyze and translate three-dimensional form, space, and volume into two-dimensional renderings.</li> <li>2. Create the illusion of light, shade, and volume utilizing highlight, reflected light, core shadow, and cast shadow.</li> <li>3. Create the illusion of three-dimensional space applying the principles of linear perspective including overlapping, relative size, relative placement, three-point perspective, elliptical applications, form analysis and convergence.</li> <li>4. Analyze and replicate surface textures and characteristics such as rough and smooth, shiny and dull, and hard and soft.</li> <li>5. Develop compositions incorporating the principles and elements of design.</li> <li>6. Create renderings that reflect a synthesis of concept, technique, and media.</li> <li>7. Create renderings utilizing multimedia and non-traditional approaches.</li> <li>8. Assess the different qualities inherent in various papers, boards, and supports and determine their appropriateness for specific rendering projects.</li> <li>9. Plan and execute rendering projects utilizing work schedules, prioritization of tasks, and production techniques that include preliminary roughs, comprehensive layouts, and finished art work.</li> <li>10. Compile a portfolio of original renderings and preliminary roughs that demonstrate your range of technique, ability to development concept, diversity of skill, creative effectiveness, and knowledge of presentation.</li> <li>11. Critique renderings in terms of process and technique, proportion and accuracy, composition and structure, and concept development and creativity.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Drawing and Visualization (8 hours, lecture)</b></p> <p>A. Selection and function of tools B. Linear perspective C. Scale, proportion, and placement D. Three-point perspective E. Elliptical applications</p> <p><b>II. Drawing and Visualization (16 hours, lab)</b></p> <p>A. Selection and function of tools</p>

- B. Linear perspective
- C. Scale, proportion, and placement
- D. Three-point perspective
- E. Elliptical applications

**III. Form Analysis and Translation (10 hours, lecture)**

- A. Volumetric
- B. Basalmorphic
- C. Planar
- D. Two-dimensional/three-dimensional

Light Theory

- A. Natural and artificial light
- B. Light and color
- C. Value and form description
  - 1. Highlight
  - 2. Core shadow
  - 3. Reflected light
  - 4. Cast shadows

**IV. Form Analysis and Translation (20 hours, lab)**

- A. Volumetric
- B. Basalmorphic
- C. Planar
- D. Two-dimensional/three-dimensional

Light Theory

- A. Natural and artificial light
- B. Light and color
- C. Value and form description
  - 1. Highlight
  - 2. Core shadow
  - 3. Reflected light
  - 4. Cast shadows

**V. Analysis and Application of Texture and Surface Characteristics (12 hours, lecture)**

- A. Rough and smooth
  - B. Shiny and dull
  - C. Hard and soft
- Composition and Pictorial Structure
- A. Principles and elements of design
  - B. Figure/ground relationships
  - C. Proportion, scale, and cropping
- Production and Presentation
- A. Concept and idea
  - B. Roughts and comprehensives
  - C. Collage and assemblage
  - D. Transparent and opaque media
  - E. Markers, colored pencils, and chinks
  - F. Digital and electronic techniques
- G Presentation and preservation of art work

**VI. Analysis and Application of Texture and Surface Characteristics (24 hours, lab)**

- A. Rough and smooth
  - B. Shiny and dull
  - C. Hard and soft
- Composition and Pictorial Structure

	<p>A. Principles and elements of design  B. Figure/ground relationships  C. Proportion, scale, and cropping  Production and Presentation  A. Concept and idea  B. Roughs and comprehensives  C. Collage and assemblage  D. Transparent and opaque media  E. Markers, colored pencils, and chalks  F. Digital and electronic techniques  G. Presentation and preservation of art work  <b>VII. Color Theory (4 hours, lecture)</b>  A. Hue, value, temperature, and intensity  B. Analysis and selection of color  C. Color perception and related problem solving  <b>VIII. Color Theory (8 hours, lab)</b>  A. Hue, value, temperature, and intensity  B. Analysis and selection of color  C. Color perception and related problem solving  <b>IX. Analysis and Criticism (2 hours, lecture)</b>  A. Process and technique  B. Proportion and accuracy  C. Composition and structure  D. Concept development and creativity  E. Presentation and craft  <b>X. Analysis and Criticism (4 hours, lab)</b>  A. Process and technique  B. Proportion and accuracy  C. Composition and structure  D. Concept development and creativity  E. Presentation and craft</p>
<b>Total Lecture Hours:</b>	36
<b>Total Laboratory Hours:</b>	72
<b>Total Hours:</b>	108
<b>Primary Method of Evaluation</b>	3) Skills demonstration
<b>Typical Assignment Using Primary Method of Evaluation:</b>	Establish a three-point perspective framework on a sheet of 18X24 inch paper. Space the two vanishing points located on the horizon line 23 inches apart and the third one 23 inches above the horizon line. Note that these points will extend beyond the parameters of your paper. Draw a single cube within the triangular framework and continue until you build forty (40) nested boxes. Use thick/ thin and light/dark line variation to represent objects as closer or farther away in space. Mount and display as per classroom directions.
<b>Critical Thinking Assignment 1:</b>	Establish a three-point perspective framework on a sheet of 18X24 inch paper. Space the two vanishing points located on the horizon line 23 inches apart and the third one 23 inches above the horizon line. Note that these points will extend beyond the parameters of your paper. Draw a single cube within the triangular framework and continue until you build forty (40) nested boxes. Use thick/ thin and light/dark line variation to represent objects as

	closer or farther away in space. Mount and display as per classroom directions.
<b>Critical Thinking Assignment 2:</b>	Create a rendering of a manufactured object containing at least one smooth, reflective surface and a contrasting texture. Select a subject that can be handheld such as a still camera or a power tool. Include rough drafts as well as accurate contour line drawings that incorporate correct perspective, dynamic viewpoint, and weighted contour line for emphasis. Apply a mixed media approach that combines markers for overall value and local color, pastels for subtle coloration and gradation, colored pencil for detail and subtle shading, and opaque paint for appropriate highlights and accents. Mount and display as per classroom directions.
<b>Other Evaluation Methods:</b>	Class Performance, Performance Exams
<b>If Other:</b>	
<b>Instructional Methods:</b>	Demonstration, Lab, Lecture, Other (specify)
<b>If other:</b>	Critiques
<b>Work Outside of Class</b>	Skill practice, Study
<b>If Other:</b>	
<b>Up-To-Date Representative Textbooks:</b>	Scott Robertson and Thomas Bertling, <u>How to Render: The Fundamentals of Light, Shadow and Reflectivity</u> , Design Studio Press, 2014. Discipline Standard
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	
<b>Other Required Materials:</b>	Sketchbook Drawing pad Tracing paper Drawing pencils – range of harnesses Bristol Board 3-ply Color pencils – red and blue Eraser X-Acto knife and blades Metal straight edge – 18” or longer Various other tools as required
<b>Requisite</b>	Prerequisite
<b>Category</b>	sequential
<b>Requisite course:</b>	Art 110 with a minimum grade of C
<b>Requisite skill(s):</b>	<b>Create various man-made and organic shapes and forms using line.</b> ART 110 - Establish accurate visual proportions of natural and manufactured forms using relative size, shape, and position. ART 110 - Distinguish spatial relationships among various forms through the application of overlapping. ART 110 - Determine the relative position of a form in relation to other forms using sighting techniques and the concept of relative placement. ART 110 - Create quick and sustained line drawings utilizing contour methods such as blind, modified, and cross-contour. ART 110 - Create spatial recession/projection and figure/ground relationships

by juxtaposing lines of contrasting tones.  
 ART 110 - Represent various visual effects through the combinations of thick/thin, angular/curvilinear, and continuous/interrupted line types..

**Employ line to describe surface contours and textures.**  
 ART 110 - Employ line to describe surface contours and textures.

**Integrate a variety of objects into a successful composition.**  
 ART 110 - Create drawings using various drawing media including graphite, charcoal, and ink.  
 ART 110 - Compose drawings applying the principles of pictorial structure, balance, rhythm, focal point, and interpretation.  
 ART 110 - Identify, define, and apply basic color characteristics such as hue, value, temperature, and intensity.  
 ART 110 - Identify and define color wheel principles such as complementary, split-complementary, analogous, and monochrome.  
 ART 110 - Analyze and evaluate drawings according to the application and manipulation of line, perspective, value, color, composition, media, expression, and originality.

**Demonstrate linear and atmospheric perspective.**  
 ART 110 - Identify, define, and apply the principles of linear perspective with regard to one-point and two-point perspective.

**Depict form accurately through value selection and light logic.**  
 ART 110 - Identify, define, and apply the principles of light theory with specific emphasis on highlight, half light, reflected light, core shadow, and cast shadow.  
 ART 110 - Create drawings using various drawing media including graphite, charcoal, and ink.

<b>Matching Skills (Objectives):</b>	
<b>Requisite:</b>	
<b>Requisite Skills:</b>	
<b>Matching Skills (Objectives):</b>	
<b>Requisite course:</b>	
<b>Requisite skill(s):</b>	
<b>Matching Skills (Objectives):</b>	
<b>Requisite:</b>	
<b>Requisite skill(s):</b>	
<b>Matching Skills (Objectives):</b>	
<b>Enrollment Limitations and Category:</b>	

<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Donald G. Hudson
<b>Date:</b>	01/08/1974
<b>Board Approval Date:</b>	
<b>Last Board Approval Date:</b>	
<b>Last Reviewed and/or Revised by:</b>	Andrea Micallef
<b>Date:</b>	10/07/2018
<b>Subject:</b>	ART
<b>Course Number:</b>	150
<b>Descriptive Title:</b>	The Art of Photography
<b>Course Disciplines:</b>	Art, Photography
<b>Division:</b>	Fine Arts
<b>Department:</b>	Photography
<b>Catalog Description:</b>	<p>This course is a survey of photography as an art form, which includes the evolution of photography as art. The course will also cover the aesthetic and cultural impact of photography as art. Also included is an examination of the techniques and methods of traditional and digital photography. Students will learn camera functions and develop their ability to analyze, evaluate, and compose photographs.</p> <p><i>Note: This course is the same as Photography 150. Course credit is limited to Art 150 or Photography 150.</i></p>
<b>Prerequisite:</b>	
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	Eligibility for English 1A
<b>Enrollment Limitation:</b>	
<b>Course Length:</b>	Full Term
<b>Hours Lecture (per week):</b>	3
<b>Hours Laboratory (per week):</b>	0
<b>Outside Study Hours:</b>	6
<b>Total Hours:</b>	54
<b>Course Units:</b>	3
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	12/18/2006
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	Fall 2007

<b>General Education ECC:</b>	Area 3 - Humanities
<b>Term:</b>	Fall 2006
<b>Other:</b>	
<b>CSU GE:</b>	Area C1 - Arts and Humanities - Arts: Arts, Cinema, Dance, Music, Theatre
<b>Term:</b>	Fall 2007
<b>Other:</b>	
<b>IGETC:</b>	Area 3A - Arts
<b>Term:</b>	Fall 2007
<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Critique and Discuss</b> The student will be able to critique and discuss the production and role of commercial, fine art, photojournalism, documentary and portrait photography in contemporary civilization.</p> <p><b>SLO #2 Apply Concepts</b> The student will be able to apply design concepts to the compositional structure of photographic images.</p> <p><b>SLO #3 Demonstrate Knowledge</b> The student will be able to demonstrate knowledge of how the aperture and shutter functions on a camera control depth of field and the depiction of motion in a photographic image.</p>
<b>Student Learning Objectives:</b>	<ol style="list-style-type: none"> <li>1. Define terminology as it pertains to style, form, visual elements, principles of design, and technical processes.</li> <li>2. Summarize methods used to produce traditional and digital photographic images.</li> <li>3. Describe and evaluate the emotional, symbolic and/or narrative content of photographic images.</li> <li>4. Analyze and evaluate the communicative intent of photographic images and the effective application of the principles of design.</li> <li>5. Summarize socio-cultural factors that influence the production of photographic images and analyze the socio-cultural impact of these images on society.</li> <li>6. Describe correct operation of basic camera equipment.</li> <li>7. Contrast traditional and digital photographic techniques.</li> <li>8. Analyze the relationship between form and content in photographic images.</li> <li>9. Compose photographic images demonstrating solutions to visual problems involving the evaluation of aesthetic and conceptual issues.</li> </ol>
<b>Major Topics:</b>	<p><b>I. History of Photography (7 hours, lecture)</b> A. Evolution of technical processes from light sensitive to digital B. Impact on other forms of art and fields of study C. Impact on society and culture</p> <p><b>II. Development of Photographic Forms (8 hours, lecture)</b> A. Portraiture B. Landscape C. Documentary D. Photomontage E. Snapshot F. Advertising G. Fine art H. Film and video I. The internet</p>

	<p><b>III. Aesthetic Principles of the Image (9 hours, lecture)</b></p> <p>A. Terms and concept  B. The visual element  C. Principles of design</p> <p>Stylistic Approaches</p> <p>A. Representational versus abstract  B. Formal versus expressive  C. Expressive versus documentary  D. Fine versus commercial</p> <p><b>IV. Artistic Content and Intent (3 hours, lecture)</b></p> <p>A. Interpretation and evaluation  B. Relationship to form and visual communication (intent and content)  C. Relationship of technique to form and content</p> <p><b>V. Visual Communication and Meaning (3 hours, lecture)</b></p> <p>A. Emotional, symbolic, thematic/narrative, historical, and cultural</p> <p><b>VI. Traditional Photography (9 hours, lecture)</b></p> <p>A. Principles of light and light sensitive materials  B. How the camera controls light  C. How film reacts to light  D. Effects of different lens types  E. Depth of field and focus controls  F. Single lens reflex (SLR) versus point and shoot cameras  G. Overview of black and white darkroom techniques and terminology</p> <p><b>VII. Digital Photography (9 hours, lecture)</b></p> <p>A. What is a megapixel?  B. Resolution and file size  C. Raster versus vector technology  D. Additive versus subtractive color theory  E. White balance  F. Digital SLR versus point and shoot cameras  G. Digital file formats  H. Prints versus web distribution  I. Overview of digital imaging software and printing options</p> <p><b>VIII. Composing Photographs (6 hours, lecture)</b></p> <p>A. Analysis and criticism  B. Assess photographic compositions in terms of two-dimensional design concepts  C. Assess correct camera operation in various environmental conditions  D. Analyze the relationship between form and content in photographic compositions</p>
<b>Total Lecture Hours:</b>	54
<b>Total Laboratory Hours:</b>	0
<b>Total Hours:</b>	54
<b>Primary Method of Evaluation</b>	1) Substantial writing assignments
<b>Typical Assignment Using Primary Method of Evaluation:</b>	In a four to five page typed essay, examine the work of a photographer and analyze the technical methods of production, form, and characteristics of the photographer's style.
<b>Critical Thinking Assignment 1:</b>	In a three to five page typed essay, trace the impact of a specific photograph or photographic movement on society, such as the impact of Ansel Adam's landscape photography on the development of the environmental movement.

<b>Critical Thinking Assignment 2:</b>	Observe a series of photographic images depicting the same subject and photographed from different viewpoints such as close-up versus long shot, above versus below. In a three to five page essay, analyze and evaluate the impact of viewpoint on the perception of meaning in the photographic images.
<b>Other Evaluation Methods:</b>	Completion, Essay Exams, Homework Problems, Matching Items, Multiple Choice, Other (specify), Term or Other Papers, True/False
<b>If Other:</b>	Critiques
<b>Instructional Methods:</b>	Demonstration, Discussion, Group Activities, Lecture, Multimedia presentations, Other (specify)
<b>If other:</b>	Critiques of student artwork
<b>Work Outside of Class</b>	Other (specify), Study, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	Compose photographic images
<b>Up-To-Date Representative Textbooks:</b>	Beaumont Newhall, <u>The History of Photography</u> , 5th edition, The Museum of Modern Art, Little, Brown and Company, 1982. Discipline Standard
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	
<b>Other Required Materials:</b>	
<b>Requisite</b>	
<b>Category</b>	
<b>Requisite course:</b>	
<b>Requisite skill(s):</b>	
<b>Matching Skills (Objectives):</b>	
<b>Requisite:</b>	
<b>Requisite Skills:</b>	
<b>Matching Skills (Objectives):</b>	
<b>Requisite course:</b>	
<b>Requisite skill(s):</b>	
<b>Matching Skills (Objectives):</b>	
<b>Requisite:</b>	Eligibility for English 1A
<b>Requisite skill(s):</b>	<b>This course includes substantial writing assignments so students should be able to apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques.</b> ENGL A - Apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques.  <b>Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel.</b> <b>Apply appropriate strategies in the writing process including prewriting, composing,</b>

	<p><b>revising, and editing techniques.</b> ENGL 84 - Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel.</p> <p><b>Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice.</b> ENGL A - Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice.</p>
<b>Matching Skills (Objectives):</b>	
<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Joyce Dallal
<b>Date:</b>	10/01/2006
<b>Board Approval Date:</b>	12/18/2006
<b>Last Board Approval Date:</b>	
<b>Last Reviewed and/or Revised by:</b>	Professor Darilyn Rowan
<b>Date:</b>	10/04/2018