



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Art 210  
**Descriptive Title:** Drawing Fundamentals II  
**Course Disciplines:** Art  
**Division:** Fine Arts  
**Catalog Description:** This course provides intermediate instruction in drawing with emphasis on media development, pictorial space, composition, interpretation, and improvisation.

**Conditions of Enrollment:** Prerequisite  
one semester of  
Art 110  
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:**

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)**

- Given a classroom setup, select, crop, layout, and compose geometric and organic forms utilizing accurate proportion, placement, and value to create the illusion of volume.
- Given the theme “improvisation”, create compositions utilizing image manipulation techniques necessary to deconstruct, reformulate, and translate single and groups of objects into effective compositions employing asymmetry, scale variation, rhythm, repetition, abstract patterning, line types, fusion, negative/positive shapes, overlapping and transparency, and invented textures, tones, and patterns.

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. Drawing increasingly more complex subjects, demonstrate accurate proportion, scale, and placement, the effects of light and shade, the illusion of space and volume, figure-ground relationships, and the appropriate application of media.  
Other (specify)  
portfolio of drawings
2. Interpret various subjects and forms using specific concepts and themes.  
Other (specify)  
portfolio of drawings
3. Create drawings utilizing a variety pictorial formats, compositional layouts, and combinations of imagery.  
Other (specify)  
portfolio of drawings
4. Create improvisational drawings incorporating drawing strategies such as negative/positive shapes, line types, overlapping/transparency, fusion, pushpull/ figure-ground relationships, rhythm, focal point, asymmetry, and pictorial structure.  
Other (specify)  
portfolio of drawings
5. Analyze and critique drawings in terms of value and volume, proportion and placement, theme and concept, composition and structure, improvisation and expression, and technique and craft.  
Class Performance

**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	12	I	A. Drawing Fundamentals 1. picture plane and relational drawing 2. proportion, scale, and placement

			3. one - and two- point perspective 4. sighting and visual relationships 5. observation strategies 6. drawing tools and media
Lab	36	II	A. Graphic Representation 1. format ratios and drawing to scale 2. enlarging and reducing scaled drawings 3. transferring images 4. cropping and expression 5. establishing tonal progressions 6. Light Theory and Chiaroscuro i. highlight ii. reflected light iii. core shadow iv. cast shadow v. lost and found edges 7. detailing and finishing techniques
Lab	36	III	A. Composition and Improvisation 1. compositional grid layout i. Scale variation ii. Repetition of shape, rhythm, and pattern iii. Overlapping, cropping, and negative shapes 2. drawing strategies i. overlapping and transparency ii. negative and positive shapes iii. fusion of forms and shapes iv. thick/thin, light/dark, curvilinear/geometric, and continuous/interrupted line types v. invented tones, textures, and patterns vi. maximal and minimal detail vii. abstract patterning viii. asymmetry
Lecture	24	IV	A. Analysis and Criticism 1. value and volume 2. proportion and placement 3. theme and concept 4. composition and structure 5. improvisation and expression 6. technique and craft
<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 classroom setup, select, layout, and compose one geometric object.

Create a scale drawing of the selected object incorporating accurate proportions and relative placement. Transfer the scale drawing as per classroom instructions and complete using graphite pencil on stipple paper. Create the illusion of volume using highlight, core shadow, reflected light, cast shadow, and a full range of values.

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

1. Translate a student-generated photo montage employing collage and three drawing media of your choice. Develop and resolve the drawing using improvisational techniques that include overlapping and transparency, negative and positive shapes, invented textures, tones and patterns, line types, focal point and asymmetry.
2. Given a life-sized plaster bust, create an intensely cropped composition that emphasizes emotional tension in contrast to mere descriptive detail. Complete the composition employing the principles of light theory and chiaroscuro.

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

Class Performance

Other (specify):

portfolio of drawings

#### **V. INSTRUCTIONAL METHODS**

Demonstration

Discussion

Field trips

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

Study

Skill practice

Problem solving activities

Written work

Journal

Other (specify)

assigned drawings

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

## VII. TEXTS AND MATERIALS

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

Teel Sale and Claudia Betti. Drawing: A Contemporary Approach. 6th ed. Thomson Wadsworth, 2008.

### B. ALTERNATIVE TEXTBOOKS

### C. REQUIRED SUPPLEMENTARY READINGS

### D. OTHER REQUIRED MATERIALS

drawing board/papers

drawing media

drawing tools

carrying folder

## VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
Course Prerequisite Art-110	Sequential

### B. Requisite Skills

Requisite Skills
Draw a variety of three-dimensional forms using one- and two-point perspective.
Create drawings that depict the illusion of light, shade, and volume through the application of highlight, core shadow, reflected light, and cast shadow.
Compose simple objects using figure/ground relationships, accurate proportion, and relative placement.

### 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

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Enrollment Limitations and Category	Enrollment Limitations Impact
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**Course created by Robert Kobashi on 04/01/1973.**

**BOARD APPROVAL DATE:**

**LAST BOARD APPROVAL DATE:**

**Last Reviewed and/or Revised by Randall Bloomberg on 04/29/2013**

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