El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: **Art 217**
Descriptive Title: **Life Drawing I**

Course Disciplines: **Art**

Division: **Fine Arts**

Catalog Description: This course covers the art and technique of drawing from live models with an emphasis on anatomical structure, representation of gestures, foreshortening and proportion.

Conditions of Enrollment: **Prerequisite**

one semester of Art 10AB 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. Analysis of Human Form
   Students will demonstrate the ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.

2. Critiquing Figure Drawing

Students will demonstrate a fundamental ability to analyze and critique the merits of a figure drawing based on its, gesture, proportions, artistic anatomy, and fundamental drawing skills.

3. Assembling a Portfolio Students will develop a portfolio of life drawings that demonstrates the skills needed to succeed in an intermediate-level life-drawing course.

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. Exhibit perceptual awareness and drawing skills as they pertain to portraying the human figure.

    Class Performance

2. Observe and draw the movement of the primary elements of a given pose that is related to mass, the distribution of weight, and the turning of anatomical parts as indicated by the midline.

    Other (specify)

    portfolio review

3. Determine the proportions of the figure based on comparisons of head heights and other parts of the form.

    Other (specify)

    portfolio review

4. Describe foreshortening by determining points of intersection, triangulation, cross referencing, and comparisons of sizes relative to a fixed vertical or horizontal unit.

    Other (specify)

    portfolio review

5. Demonstrate an ability to represent the figure accurately employing both linear and tonal approaches.

    Other (specify)

    portfolio review

6. Recognize and render the light-dark structure of the form by utilizing light logic as represented by high-light, core shadow, reflected light and cast shadow.

    Other (specify)

    portfolio review

7. Observe and draw contours by employing techniques that reveal the subtleties of curves and edges such as no-look contour drawing and the reduction of curves into faceted planes.

    Other (specify)

    portfolio review

8. Recognize and describe the anatomical structure of the model.

    Other (specify)

    essay and portfolio review

9. Organize live-model poses into effective pictorial compositions.

    Other (specify)

portfolio review

10. Employ a variety of drawing media such as Conte Crayon, Nupastels, graphite, India Ink and other more experimental media.

   Other (specify)

   portfolio review

11. Formulate an attitude about the properties of each medium to determine their applicability to specific drawing approaches.

   Class Performance

12. Recognize whether a specific drawing represents accurate proportion.

   Other (specify)

   verbal analysis/critique

13. Critique the merits of a drawing based on composition, emotional impact or autographic characteristics and technique.

   Other (specify)

   oral presentation/visual analysis

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	3	I	A. Materials, Course Objectives, and Classroom Procedures.
Lab	6	II	A. Quick Gesture Drawing 1. movement, stance, distribution of weight 2. proportions
Lab	15	III	A. Extended Gesture Drawing 1. distribution of lights and shadows 2. rhythm and proportion
Lecture	12	IV	A. Foreshortening, Proportions, Measuring and Cross Referencing
Lecture	6	V	A. Linear studies.
Lecture	6	VI	A. Development and Analysis of Shading
Lab	30	VII	A. Study and Analysis of anatomy 1. function and location of major muscles 2. function and location of major bones, joints and ligaments
Lecture	9	VIII	A. Analysis and Criticism
Lab	21	IX	A. Experimentation with Media and Composition 1. multimedia approaches 2. wet and dry media 3. rhythm, balance, focal point, and cropping

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:**

Given a three (3) minute action pose, demonstrate the application of line, shape, and tone to replicate the movement, balance and proportion of the figure.

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

1. Given a live-model pose, create a drawing depicting a layout of the muscles. Upon this drawing, create the exterior features of the figure correctly superimposing them over the existing muscle structure.

2. Draw a series of self-portraits integrating line, tone, and composition as per classroom lectures.

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

Performance exams

Class Performance

Other (specify):

Assigned drawings completed at home. Correctly labeling diagrams of the skeletal and muscular systems.

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
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

Study

Skill practice

Journal

Observation of or participation in an activity related to course content

Other (specify)

Sketchbook work on artistic anatomy

Drawing from a mannequin

Reviewing and copying drawings from the masters

Estimated Independent Study Hours per Week: 4

VII. TEXTS AND MATERIALS

A. **UP-TO-DATE REPRESENTATIVE TEXTBOOKS**
Gottfried Bammes. <u>The Artist's Guide to Human Anatomy</u>.   Dover Publications, 2004.
Qualifier Text: Discipline Standard,
Michael Hampton . <u>Figure Drawing: Design and Invention</u> .   Michael Hampton , 2009.

B. **ALTERNATIVE TEXTBOOKS**

C. **REQUIRED SUPPLEMENTARY READINGS**
Atlas of Human Anatomy for the Artist, Peck, Oxford, 1982

Human Anatomy for Artists, András Szunyoghy, hf Ullmann, 2011
Drawing Atelier- The Figure: How to Draw in a Classical Style, Jon DeMartin, 2017

D. **OTHER REQUIRED MATERIALS**
Drawing Board (26" X 38"), large clips, newsprint (24" X 36"), assortment of papers
approximately 24" X 36" that have characteristics that differ from newsprint, conte,
graphite pencils, charcoal pencils, drawing pen, India ink, erasers, chamois, and
other materials to be assigned.

VIII. CONDITIONS OF ENROLLMENT
A.   Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Art-10AB	Sequential

B.   Requisite Skills

Requisite Skills
Observe and draw the relative proportions of natural and man-made objects.
Demonstrate the application of contour and linear perspective to represent various objects and forms.
Observe and render the darks and lights of objects using the principles of light source, local color, and ambient light.

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 Willie Suzuki on 03/29/1988.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Randall Bloomberg on 04/03/2013

20259