El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Art 282
Descriptive Title: Life Sculpture

Course Disciplines: Art

Division: Fine Arts

Catalog Description: This course explores the anatomical structure of the human figure through sculptural studies. Students will develop technical and creative skills including observation, drawing, and modeling. Students will work from live models.

Conditions of Enrollment: **Prerequisite**

Art 217 or

Art 160 or

Art 161 or

Art 181
with a 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. SLO #1 Terminology and Processes
   Students will be able to understand and explain the terminology, processes, and historical and contemporary
   concepts related to the creation of figurative sculpture works at an intermediate level. X
2. SLO #2 Construction and Modeling
   Students will be able to show intermediate-level competency in the construction and modeling techniques
   related to life sculpture.X
3. SLO #3 Design, Manufacturing, and Finishing
   Students will be able to show intermediate-level competency in the design, manufacturing, and finishing
   techniques in figurative sculpture.X

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. Assess, revise and employ appropriate drawing skills necessary to the creation of working drawings.
   Completion
2. Analyze and incorporate mass, composition, and form concepts.
   Presentation
3. Assess and revise working drawings relative to the proposed materials and technical processes.
   Completion
4. Translate working drawings into finished sculpture.
   Class Performance
5. Using armature construction, clay modeling, wax modeling, and mold making, create studies of the human head, torso, and full figure.
   Class Performance
6. Recognize and employ appropriate tools and materials.
   Performance exams
7. Employ appropriate clean-up, equipment maintenance, and safety rules.
   Class Performance
8. Assess personal studio work habits and design a plan for improvement.
   Performance exams

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	Historical and Contemporary use of the figure in societies. A. Pre-history

			B. Traditional roles of the figure in society C. Evolution of the figure in Western Antiquities D. The figure in the Middle Ages E. The figure and the Renaissance-19th F. The figure in 20th century society
Lecture	6	II	Analysis and application of construction techniques in figure sculpture A. Maquette/Gesture studies in water base clay B. Scale, proportional maquettes C. Head study maquettes D. Eye, ear nose, mouth studies Homework E. Torso studies, maquettes F. Foot and hand maquette studies Homework
Lab	18	III	Analysis and application of construction techniques in figure sculpture A. Maquette/Gesture studies in water base clay B. Scale, proportional maquettes C. Head study maquettes D. Eye, ear nose, mouth studies Homework E. Torso studies, maquettes F. Foot and hand maquette studies Homework
Lecture	9	IV	Armature Building, Head, Full body, Hands A. Full size head B. ½ Scale Torso C. ¼ Scale Full body
Lab	27	V	Armature Building, Head, Full body, Hands A. Full size head B. ½ Scale Torso C. ¼ Scale Full body
Lecture	4	VI	Studio Procedures, responsiblities, tool use, and materials A. Classroom safety and emergency procedures, studio behavior and Model etticate B. Hand Tools, terms and uses C. Power tools, and safety proceedures D. Course materials, uses and technics
Lab	12	VII	Studio Procedures, responsiblities, tool use, and materials A. Classroom safety and emergency procedures, studio behavior and Model etticate B. Hand Tools, terms and uses C. Power tools, and safety proceedures D. Course materials, uses and technics
Lab	15	VIII	Creation, analysis and evaluation of Figurative drawings

			A. Gesture sketches of model poses B. Scale studies of human anatomy & proportions 1. Head study, drawings 2. Back and spine study,drawings 3. Torso drawings 4. Full body drawings 5. Hand and feet drawings
Lecture	11	IX	Analysis and Criticism A. Mass, composition, and form B. Anatomy, proportion, and structure C. Translation, construction, and modeling D. Materials, tools, and techniques
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:**

Sketch, design, and translate the human head into a finished sculpture using armature construction, clay modeling, wax modeling, and mold making

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

1. Sketch, design, and translate the human torso into a finished sculpture using armature construction, clay modeling, wax modeling and mold making.
2. Sketch, design, and translate the full human figure (standing or reclining) into a finished sculpture using armature construction, clay modeling, wax modeling and mold making.

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

Field work

Class Performance

Other (specify):

Journals

Portfolio review

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Laboratory
Lecture
Other (please specify)
critiques

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
Journal
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**
Tourtillott, Suzanne J. E.. 500 ceramic sculptures. Lark Books, 2009.
Qualifier Text: This book gives hundreds of examples of contemporary uses of the figure in sculpture. It is an ideal tool in the education of students in the application of the figure in today's society.
Discipline Standard.,

B. **ALTERNATIVE TEXTBOOKS**

C. **REQUIRED SUPPLEMENTARY READINGS**
Handouts will be given during the course that include anatomy for artists as well as historical and contemporary uses of the figure in sculpture.
In addition, many additional books are included to broaden the students base of knowledge. A few examples are:
Lucchesi and Malmstron,"Modeling the Figure in Clay", Watshon Guptil, 1996 (Discipline Standard)

Carter and Courtney, "Anatomy for the Artist", Parragon Pubishing 2004

Tourtillot, "500 Figures in Clay",
Lark Books, 2004

D. **OTHER REQUIRED MATERIALS**
Clay, sculpture tools, sketch book

VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
Course Prerequisite Art-217 or	Sequential
Course Prerequisite Art-160 or	Sequential
Course Prerequisite Art-161 or	Sequential
Course Prerequisite Art-181	Sequential

B. Requisite Skills

Requisite Skills
Create three-dimensional forms or two-dimensional renderings that demonstrate a practical knowledge of basic construction techniques, or basic knowledge of the human figure. ART 160 - Assess the material and technical requirements of three-dimensional design projects.ART 217 - Exhibit perceptual awareness and drawing skills as they pertain to portraying the human figure. ART 181 - Assess and determine the material and technical requirements of sculpture projects.ART 181 - Assess and determine the material and technical requirements of sculpture projects. ART 160 - Assess the material and technical requirements of three-dimensional design projects. ART 160 - Create preliminary drawings that indicate the scale, the construction process, and the material needs of proposed three-dimensional design problems. ART 160 - Create preliminary drawings that indicate the scale, the construction process, and the material needs of proposed three-dimensional design problems.ART 217 - 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. ART 181 - Create working drawings that indicate the scale, construction process, and material needs of proposed sculpture projects. ART 181 - Create working drawings that indicate the scale, construction process, and material needs of proposed sculpture projects.ART 161 - Design, plan, construct, and finish entry-level ceramic projects. ART 181 - Translate working drawings into models and prototypes. ART 161 - Design, plan, construct, and finish entry-level ceramic projects. ART 181 - Translate working drawings into models and prototypes. ART 217 - Determine the proportions of the figure based on comparisons of head heights and other parts of the form. ART 161 - Create clay objects that restate traditional forms. ART 181 - Translate models and prototypes into finished sculpture. ART 160 - Design and construct expressive forms that evoke ideas, moods, or emotions.ART 161 - Create clay objects that restate traditional forms. ART 160 - Design and construct expressive forms that evoke ideas, moods, or emotions. ART 181 - Translate models and prototypes into finished sculpture. ART 160 - Analyze and evaluate three-dimensional designs in terms of project criteria, principles of design, and construction techniques.ART 160 - Analyze and evaluate three-dimensional designs in terms of project criteria, principles of design, and construction techniques. ART 181 - Analyze and evaluate sculptures according to project criteria, principles of design, construction techniques, and historical or contemporary significance.

ART 181 - Analyze and evaluate sculptures according to project criteria, principles of design, construction techniques, and historical or contemporary significance.ART 161 -
Evaluate ceramic forms in terms of technique and style, historical and contemporary significance, form and function, and aesthetics and expression.
ART 161 -
Evaluate ceramic forms in terms of technique and style, historical and contemporary significance, form and function, and aesthetics and expression.
ART 160 - Assess the degree to which concept, design, material, and technique are interrelated in finished three-dimensional designs. ART 181 -
Assess the degree to which concept, design, material, and technique are unified in a particular sculpture.
ART 181 - Assess the degree to which concept, design, material, and technique are unified in a particular sculpture.ART 217 -
Recognize and describe the anatomical structure of the model.
ART 160 -
Assess the degree to which concept, design, material, and technique are interrelated in finished three-dimensional designs.
ART 217 -
Organize live-model poses into effective pictorial compositions.
ART 217 -
Recognize whether a specific drawing represents accurate proportion.
ART 217 -
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 Andrew Fagan on 04/01/1988.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Russell McMillin on 02/27/2013

18008