

I. COURSE DESCRIPTION:

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| A. Division: | Humanities |
| Department: | Art |
| Course ID: | ART 132x4 |
| Course Title: | Life Drawing |
| Units: | 3 |
| Lecture: | 2 Hours |
| Laboratory: | 3 Hours |
| Prerequisites: | None |
- B. Catalog Description: A progressive study of anatomy in figure drawing and an examination of the creative uses of human figures in art. Includes basic studies in contour, proportion, gesture, volume, and the functional qualities of the human form and the graphic interpretations of human figures with charcoal, pencil, pastel, colored pencil, paint, and mixed media. This course may be taken four times.
- C. Schedule Description: A progressive study of anatomy in figure drawing and an examination of the creative uses of human figures in art, including basic studies in contour, proportion, gesture, volume, and the functional qualities of the human form.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion, students should be able to

- A. Recognize the diversity of perception and expression through exploration of historical context;
- B. Visualize, observe, and coordinate the hand with the eye in order to create drawings of the figure, through analysis of the skeletal and muscular structure;
- C. Analyze master and student life drawings by recognizing unity with a focal point or multiplicity through the use of balance, rhythm, and proportion;
- D. Apply their awareness of the creative process, take a focus, and plan steps for solving a problem;
- E. Create life drawings demonstrating their acquired knowledge of proportion and perspective;
- F. Demonstrate the ability to use their materials (charcoal, conte' crayon, pens, pencils, brush, pastels, and ink) to express themselves in a variety of ways, from formal to spontaneous;
- G. Compare and contrast the works of other artists as well as their own in historical, social, and cultural contexts with particular attention paid to the expression of ideas in the artistic medium.

Students who take the course more than once would continue to develop the skills outlined above. However, more specific outcomes by semester would include:

Upon completion of the first semester, students should be able to:

- A. Develop eye-hand coordination by practicing blind and modified contour line figure drawing;
- B. Analyze and draw the human form in space and record the varied tones of the figure and the tones of the shadow;
- C. Be able to use perspective to create the illusion of 3-D space, real or imagined;
- D. Demonstrate the ability to mix colors using pastels and colored pencils.

Upon completion of the second semester, students should be able to:

- A. Demonstrate the ability to develop new techniques through experimentation with materials;
- B. Demonstrate the ability to use color;
 - 1. with perspective to heighten the illusion of space
 - 2. to create forms that give the illusion of mass, volume, and weight.

Upon completion of the third semester, students should be able to:

- A. Differentiate between objective and subjective approaches to drawing;
- B. Experiment with redefining form and shape;
- C. Demonstrate the ability to create figure drawings using a variety of perspectives (e.g., multiple perspective, stacked perspective, and foreshortening).

Upon completion of the fourth semester, students should be able to:

- A. Conceptualize and create a series of drawings that are autobiographical;
- B. Compare and contrast drawings from different cultures and analyze how they might influence their work;
- C. Create figure drawings reflecting the cultural research;
- D. Develop a personal direction in figure drawing.

IV. CONTENT:

- A. Artistic vocabulary
- B. A Sketch to Build On
 - 1. The drawing process
 - 2. The old masters
 - 3. Gesture sketching
 - a) the figure's gesture
 - b) the artist's hand
 - 4. Expressing volume, weight, and mass
 - 5. The schematic sketch
 - 6. The compositional sketch
 - a) figure-frame relationship
 - b) expressive content
- C. Proportions, Perception, and Perspective
 - 1. The search for a standard of proportions
 - 2. The eight-heads-high standard proportions
 - 3. Sight measuring
 - 4. Plotting the body's proportions
 - 5. Learning to see beyond perception
 - a) perception
 - b) Durer's window
 - 6. Perspective and its influence on proportions
 - 7. The development of linear perspective
 - a) the elements of linear perspective
 - b) foreshortened figures
 - c) changing eye level
 - d) drawing oblique views
 - 8. Planar and structural analysis
- D. Line
 - 1. The function of line
 - 2. The phrasing of line
 - a) outline
 - b) broken outline
 - c) overlapping line
 - d) modulated line
 - e) multiple lines

- f) contour lines
 - i) anatomical contour lines
 - ii) modeling contour with lines
- E. Value
 - 1. Rendering light and modeling form
 - 2. Techniques for applying value
 - a) rendering light with continuous tone
 - b) Chiaroscuro
 - c) modeling form with continuous tone
 - d) modeling form with hatching and cross-hatching
 - e) drawing on toned paper
 - 3. Color media
- F. Foundations of the Human Structure
 - 1. A brief history of artistic anatomy
 - 2. Learning from the masters
 - 3. Anatomy as a whole
 - 4. Anatomy of the torso
 - a) front view of the torso
 - b) back view of the torso
 - c) side view of the torso
 - 5. Anatomical differences between male and female figures
 - 6. Articulation of the limbs and trunk
- G. Anatomy of the Limbs
 - 1. The leg
 - a) front view of the leg
 - b) inside and outside views of the leg
 - c) back view of the leg
 - d) the bent leg
 - 2. The arm
 - a) the skeletal structure of the arms
 - b) the muscular structure of the arms
 - 3. The hands
 - a) the skeletal structure of the hands
 - b) the muscular structure of the hands
 - 4. The feet
 - a) the skeletal structure of the feet
 - b) the muscular structure of the feet
 - 5. Heads and portraits
 - a) the proportions of the head
 - b) facial units
 - c) profile angle
 - d) the anatomy of the head
 - i) the skull
 - ii) the muscles of the head
 - iii) variations in orientation of the head
 - e) age and gender differences
 - f) portrait variations
 - g) self-portraits
- H. Composition and Expression
 - 1. Composition and the figurative formalist
 - a) a figurative-formalist bias
 - b) composition
 - c) breaking up the pictorial space
 - d) the abstract concerns of the new realist
 - e) light as structure
 - f) the camera's influence toward expression

2. Expression and the Figurative Humanist
 - a) expressing empathy
 - b) expressing social concerns
 - c) self-expression
 - d) expressing sensuality
 - e) expressing subconscious reality

V. METHODS OF INSTRUCTION:

- A. Lecture
- B. Class and group discussion
- C. Demonstration of figure drawing techniques
- D. Field trips
- E. Critical evaluation of photographs, slides, and articles
- F. Written assignments
- G. Class presentations

VI. TYPICAL ASSIGNMENTS:

- A. Class Discussion: In your group, discuss the similarities and differences of figure drawings from Eastern and Western cultures. Be prepared to share your responses with the class.
- B. Written Project: Select a master's figure drawing (your choice) for analysis. Discuss the artist's use of technique, balance, value range, etc. Prepare a 2-3 page paper detailing your analysis.
- C. Sketchbook: You are required to keep a sketchbook for this class in which to document your work. Sample drawing projects may include:
 1. drawing from an antique photo
 2. using a grid to enlarge an image
 3. imaginary room or landscape with figure
 4. self portrait
- D. Field Trip: Select one of the figure drawings from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion, and scale. Describe what prompted you to select this drawing.

VII. EVALUATION(S):

- A. Methods of Evaluation
 1. Objective and subjective examinations (for lecture and text assignments).

Typical questions include:

 - a) Of the following, which would best describe the work of Willem de Kooning?
(Choose all that apply)
 - i) realistic
 - ii) abstract
 - iii) non-objective
 - iv) modeled
 - v) gestural
 - vi) linear
 - vii) 2-D
 - viii) 3-D
 - ix) ambiguous
 - x) expressive
 - b) Compare the figure in a work by Willem de Kooning with the figure in a work by Renoir.
 - c) Compare and contrast German Expressionism, Abstract Expressionism, and Neo Expressionism. Include a discussion of Expressionism's relationship to figure drawing.

2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
3. Subjective evaluation of student drawings. Students are graded on their ability to apply course concepts to their drawings.

B. Frequency of Evaluation:

1. Successful completion of at least five figure drawings
2. Completed sketchbook with at least 10 entries
3. At least three critiques (oral or written)

In general, students are evaluated on their ability to demonstrate course concepts in their figure drawings. Additional specifics by semester include:

Upon completion of first semester, students will be evaluated based on their:

- A. demonstrated ability to understand linear perspective;
- B. demonstrated eye-hand coordination in figure drawings.

Upon completion of second semester, students will be evaluated based on their:

- A. successful completion of at least two figure drawings demonstrating at least two different techniques;
- B. successful completion of at least two figure drawings demonstrating the use of color to heighten the illusion of 3-D space.

Upon completion of third semester, students will be evaluated based on their:

- A. successful completion of at least two figure drawings demonstrating understanding of different artistic approaches;
- B. successful completion of at least one abstract figure drawing through redefinition.

Upon completion of fourth semester, students will be evaluated based on their:

- A. successful completion of at least three sequential figure drawings incorporating autobiographical concepts and cultural stylistic research;
- B. demonstrated personal direction in their figure drawings.

VIII. TYPICAL TEXT(S):

- A. Simblet, Sarah and Davis, John. Anatomy for the artist. DK Publishing, 2001.
- B. Ryder, Anthony. The artist's complete guide to figure drawing: A contemporary perspective on the classical tradition. Watson-Guption, 2000.
- C. Brown, Clint and McLean, Cheryl. Drawing from Life, (2nd edition). Wadsworth, 1997

IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

- A. Drawing tablet of white drawing paper (18x24 inches)
- B. Newsprint (18x24 inches)
- C. Graphite drawing pencils, 6B, 4B, 2B, 4H, 2H,
- D. Sketchbook, 400 series, 60 lb. (18x24 inches)
- E. Charcoal: vine (small and large) and compressed (6 sticks, minimum)
- F. Erasers: pink pearl and kneaded
- G. 12 – 18" metal ruler
- H. Artist tape or masking tape
- I. Workable fixative
- J. Pastels (set of 12, minimum)
- K. Art bin, tackle box or other suitable source for carrying supplies