

# ART A122: HUMAN ANATOMY FOR ARTISTS

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100210 - Painting and Drawing
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

## Course Description

A drawing and study course using the human figure as a model. Emphasis will be on human anatomy and how it relates to drawing the figure. This course is recommended for art majors. ADVISORY: ART A120 or ART A120H. Transfer Credit: CSU; UC.

## Course Level Student Learning Outcome(s)

1. Create a portfolio of drawings which demonstrate the following techniques: Sight measurement, Schematic sketches, Shading.
2. Demonstrate an understanding of the classical canons of human proportion.
3. Demonstrate a basic understanding of human skeletal and muscular structure.

## Course Objectives

- 1. Define and differentiate the structures and articulations of the human form.
- 2. Demonstrate knowledge of the human form as it relates to art.
- 3. Demonstrate appropriate skills in rendering the muscles and bones of the human figure.
- 4. Demonstrate skills in the application of human anatomy to drawing the human form.
- 5. Apply theory of diagramming muscles
- 6. Apply theory of diminishing
- 7. Apply theory of bone structure

## Lecture Content

Why anatomy? (lecture examples) How to use the syllabus and text Notebook: notes and drawings Structural approach to anatomy Diagrams of the skeleton The structure of the human skeleton Muscle groups and masses Diagrams, structure and muscles The torso The leg The arm Diagrams, structures and muscles The leg The foot The structure of the human head Arches and proportions Perspective problems Structure of the eye, nose mouth, ear Application drawing problems for the torso 3-D anatomy The bowl and the barrel 3-D boxes Stretch and compression Proportions Application drawing for the arm The chain link

effect Supination and pronation Diminishing form theory Application drawing for the leg "Sacred" rectangles of the leg The "Popeye" syndrome The diminishing form theory Shifting directions of volumes of the leg and arm Cross sections The application drawing of the hand Cigarette box palm Drop leaf table of the thumb "Railroading the fingers over a cliff" Bones and pads of the fingers Tendons of the palm and fingers What "gesture" has to do with proportions Application drawing of the head Composite portrait The neck connections Back of the head The arches 3-D and perspective of the 3 eyes space Adult and baby jaw Application drawing of the eye, nose, mouth, and ear Identify bones and superficial muscles of the head, torso, leg, foot, arm and hand

## Lab Content

Faculty input required.

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

Lectures and drawing demonstrations. Homework assignments drawing and written identifications of muscles and bones.

## Reading Assignments

## Writing Assignments

Application of theory assignments. Written identification of muscles and bones.

## Out-of-class Assignments

## Demonstration of Critical Thinking

Completion of a certain number of drawings of the human head, torso, arm, hand, leg, and foot. Individual critiques and class project critiques.

## Required Writing, Problem Solving, Skills Demonstration

Application of theory assignments. Written identification of muscles and bones.

## Textbooks Resources

1. Required Rubins, David K. . The Human Figure, ed. New York: Penguin Books, 1975 Rationale: -
2. Required Hale, Robert Beverly and Terence Coyle. Albins on Anatomy, ed. New York: Dover Publication, 1979 Rationale: -