

# ART C121: LIFE DRAWING 1

Item	Value
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	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• Area 3A Arts (CC1)

## Course Description

Introduction to drawing the human figure from observation using a wide variety of drawing media and techniques. Topics include an introduction to human anatomy and the historical and contemporary roles of figure drawing in the visual arts. Students in this course will learn both descriptive and interpretive approaches to drawing the figure. Transfer Credit: CSU; UC. C-ID: ARTS 200. C-ID: ARTS 200.

## Course Level Student Learning Outcome(s)

1. Analyze bone structure, features, and musculature from direct observation of the human figure and compose a proportional likeness of that figure on a 2-dimensional surface.
2. Assess which drawing media and drawing surface would be most appropriate in composing and developing a figure drawing of various styles from the naturalistic to the expressionistic.
3. Demonstrate ability to render a likeness of the human figure using visual/design mechanics based upon diverse periods of history.

## Course Objectives

- 1. Create observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of: Anatomy and structure of the human body, Proportion, sighting, measurement, and foreshortening, Gesture drawing and massing of form, Uses of line and value in describing the human figure, Application of the concept of volume and space to the human figure, Structural and planar analysis of the figure, Development of composition using the human figure.
- 2. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.
- 3. Evaluate and critique class projects using relevant terminology in oral or written formats.
- 4. Examine and describe the major historical, contemporary, and critical trends in figure drawing.

## Lecture Content

Observational drawing from the live figure model using various media. Anatomy and structure of the human body. Proportion, measurement,

sighting, and foreshortening. Gesture drawing and massing of form. Use of line and value in describing the human figure. Application of the concepts of volume and space to drawing the human figure. Structural and planar analysis of the figure. Development of composition using the human figure. Expressive content developed through manipulation of line, form, value, composition, pose, and anatomical proportions. Introduction to and use of a variety of drawing materials and techniques appropriate for drawing the human figure. Critical evaluation and critique of class projects using relevant terminology in oral or written formats. Study and analysis of the major historical, contemporary, and critical trends in figure drawing.

## Lab Content

The use of various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form. Observational drawings from anatomical models employing foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume. Critique and evaluation of drawing assignments and exercises. Expressive drawings from the live model.

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

Image Presentations Material Demonstrations Group Projects/ Assignments Peer Review Reading Assignments Video Presentations Studio time

## Reading Assignments

Students will be asked to read through various instructional materials, artist biographies, and historical narratives.

## Writing Assignments

Students will be asked to write a narrative on the subject of figurative drawing.

## Out-of-class Assignments

While not in class students will be expected to keep an illustrated journal.

## Demonstration of Critical Thinking

Portfolio of completed work; Group and individual critiques in oral or written formats; Written assignments, which may include quizzes, essays, exams, or reports.

## Required Writing, Problem Solving, Skills Demonstration

Portfolio of completed work; Group and individual critiques in oral or written formats; Written assignments, which may include quizzes, essays, exams, or reports.

## Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent. Note: 'master's degree in fine arts' as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the 'Master of Fine Arts' (MFA) degree when that degree is based on specialization in performing arts or dance, film, video,

photography, creative writing, or other non-plastic arts. Master's degree required.

## **Textbooks Resources**

1. Required Raynes, John. Complete Anatomy and Figure Drawing, ed. Batsford Publishing, 2007 Rationale: - Legacy Textbook Transfer Data: Legacy text 2. Required Nicolaidis, Kimon. The Natural Way to Draw, ed. Boston: Houghton Mifflin Co., 1969 Rationale: - Legacy Textbook Transfer Data: Legacy text 3. Required Hamm, Jack. Drawing the Head and Figure, ed. New York: Grosset and Dunlap, 1963 Rationale: - Legacy Textbook Transfer Data: Legacy text 4. Required Kavpelis, Robert. Experimental Drawing, ed. New York: Watson, Guptil, 1980 Rationale: - Legacy Textbook Transfer Data: Legacy text 5. Required Goldstein, Nathan. A Drawing Handbook, ed. Englewood Cliff, New Jersey: Prentice Hall, 1986 Rationale: - Legacy Textbook Transfer Data: Legacy text 6. Required McMullen, James. Hi-Focus Drawing, ed. New York: Overlook Press, 1994 Rationale: - Legacy Textbook Transfer Data: Legacy text 7. Required Edwards, Betty. Drawing on the Right Side of the Brain, ed. Teacher, 1989 Rationale: - Legacy Textbook Transfer Data: Legacy text 8. Required De Reyna, Rudy. How to Draw What You See, ed. New York: Watson Guptil Publications, 1996 Rationale: - Legacy Textbook Transfer Data: Legacy text

## **Other Resources**

1. Coastline Library