

ART G118: LIFE DRAWING 1

Item	Value
Curriculum Committee Approval Date	02/02/2021
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	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• GWC Arts, Lit, Phil, Lang (GC)

Course Description

This course offers an introduction to drawing the nude human figure from observation using a wide variety of drawing media and techniques. Students will learn both descriptive and interpretive approaches to drawing the figure from live models. Topics studied include an introduction to human anatomy and the historical and contemporary roles of figure drawing in the visual arts with a focus on perceptually based drawing, observational skills, technical abilities, and creative responses to materials and the human figure as subject. ADVISORY: ART G116. Transfer Credit: CSU; UC. C-ID: ARTS 200. C-ID: ARTS 200.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Use a broad range of life drawing vocabulary.
3. Draw the human figure from direct observation with accurate proportion, measurement, and placement.
4. Construct a drawing that applies musculoskeletal anatomy to the surface appearance of the human form.
5. Interpret works of art in discussion and/or written critiques.

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, the structure of the human body, proportion, sighting, measurement, and foreshortening.
- 2. Complete a gesture drawing and massing of form.
- 3. Organize space and the figure within a drawing according to basic principles of design and composition.
- 4. Describe volumetric human forms and space utilizing the laws of light logic through gradations of value.
- 5. Complete a structural and planar analysis of the figure.
- 6. Create expressive content through the manipulation of line, form, value, composition posture, and anatomical proportions.
- 7. Examine the major historical, contemporary and critical developments, trends, materials, and approaches in life drawing.

- 8. Use correct work habits in the studio and safely handle painting materials and equipment.

Lecture Content

Safety Handling of Media Handling of Studio Equipment Expected behavior when drawing from a live, nude model Media Various media and supports used to create traditional and experimental drawings Observational Drawing Approaches for the Live Figure Model Gesture Drawing Massing of Form Construction Drawing Contour Drawing Cross Contour Drawing Value Rendering Mark Making Measurement Sighting and Measuring Clock Angle Tool Perceptual Grid Proportion Space and Perspective Positive/Negative Space Atmospheric Perspective Foreshortening Structural and Planar Analysis Breaking down volume into planes Human Musculoskeletal Anatomy Boney Landmarks Major skeletal features as they pertain to life drawing Major muscle features as they pertain to life drawing Drawing Segments of the Figure Head/ Portrait- getting a likeness Hands and feet Torso Legs Arms Light Logic and Value Light and shadow Light sources Highlight, mid-tone, core shadow, reflected light, cast shadow Value gradations Blending/ Chiaroscuro Value to describe variations in volume Tone and Surface Development Tonal drawing/Rendering Implied and actual textures Edge quality Composition with the Human Figure as Subject Basic formal elements and principles of design for life drawing Organizing the picture plane Thumbnail sketches Editing/Cropping Emphasis and subordination Relationship of the figure to the background Historical to Contemporary Life Drawing Various approaches and applications of life drawing throughout the ages Drawing as expression through manipulation of line, form, value, composition, pose, and anatomical proportions Evaluation and Critical Judgment How to discuss the figure using appropriate and respectful vocabulary Group and individual critiques

Lab Content

Drawing from Direct Observation of the Human Figure Gesture Drawing/ Quick Sketch Massing of Form Construction Drawing Contour Drawing with line weight variation Cross Contour Drawing Value Rendering/ Chiaroscuro Mark Making Application of Measurement Concepts Sighting and measuring Clock angle tool Perceptual grid Proportional studies Structural and Planar Analysis Drawing studies that break down volume into planes Application of Spatial Concepts Overlapping Foreshortening Diminishing size Vertical location Atmospheric perspective Human Musculoskeletal Anatomy Drawings that reveal boney landmarks Major skeletal features as they pertain to life drawing Major muscle features as they pertain to life drawing Insertion and origin of muscles Observational drawings from anatomical models. Drawing Segments of the Figure Head and portrait with an accuracy of likeness Hands and feet Torso Legs Arms Application of Light Logic and Value Concepts Full tonal rendered drawings demonstrating accurate light logic with descriptive value. Development of volume Blending/Chiaroscuro Application of Surface Texture Concepts Tonal drawing/Rendering Implied and actual textures Edge quality Self Portrait Drawing that uses the self as subject Media May include: graphite, charcoal, conte, pen and ink, ink wash i >Various paper supports white drawing paper, toned paper, tracing paper Composition with the human figure as subject Basic elements and principles of design Thumbnail sketches Editing/cropping Emphasis and subordination Relationship of the figure to the background Life Drawing with Expression Drawings from the live model that prioritize personal expression Critique and evaluation of life drawing assignments and exercises, both oral and written i

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Demonstrations Lectures Slide shows Videos Field trips Guest speakers
Group critiques Handouts One on one demonstrations/consultations
Readings

Reading Assignments

Assigned readings and instructor prepared handouts.

Writing Assignments

Students may be asked to write self-assessments about the work that they have completed. These assessments require that they consider their performance on an assignment. They are asked to readdress the stated criteria and learning outcomes and how they achieved or did not achieve the goals of the assignment. They must identify the the drawing techniques that they used and justify how they applied them. Students may be asked to complete an artwork analysis of a Master figurative artwork.

Out-of-class Assignments

Students will complete observational drawing assignments that may include: self portraits, gesture drawings, fabric studies, still lifes, master copies, musculoskeletal anatomical studies.

Demonstration of Critical Thinking

Solve visual problems through drawing live figure models and spaces accurately in proportion, space, surface texture, edge quality, and value structure. Students must make clear and reasoned judgments about what they are directly observing and organize the shapes and volumes of the human form with accuracy. Apply what they have learned about foreshortening when relevant. They must analyze visual data and interpret that data rationally through various drawing approaches. They will compare and contrast the use of line and mass, flat space and shaded volume. Students will understand and apply the principles of perspective and foreshortening. They must synthesize what they understand about the figure model and the elements and principles of design into coherent and harmonious compositions. Analyze the drawings of past and contemporary master artists as to the use of media, personal expression, and historical period or style. Each student will evaluate his/her own drawings and the drawings of others through oral discussion and critique.

Required Writing, Problem Solving, Skills Demonstration

Students must be able to draw a representation of a figure model with an accuracy of proportion, surface and edge quality and value structure relative to their learning level. Demonstrate through observational drawing a knowledge of human musculoskeletal anatomy. Techniques such as: blending and mark making must be proficient. Compositional skills such as: placement, scale/space/size relationships, dominance and subordination, and eye movement must reflect advanced problem-solving skills. May include quizzes, essays, exams, or artwork analysis.

Eligible Disciplines

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent.

Note: "masters degree in fine arts" as used here refers to any masters 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. Masters degree required.

Textbooks Resources

1. Required Rogers Peck, S. Atlas of Human Anatomy for the Artist, 1st ed. (Classic): Oxford University Press, 1982 Rationale: Classic text.
2. Required Huston, S. Figure Drawing for Artists: Making Every Mark Count, 2nd ed. Rockport Publishing, 2016
3. Required Aristides, Juliette. Figure Drawing Atelier: An Instructional Sketchbook, 1st ed. Monacelli Studio , 2019
4. Required Goldstein, N. Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form, 7th ed. Pearson, 2011 Rationale: most recent edition
5. Required Zeller, R. The Figurative Artists Handbook A Contemporary Guide to Figure Drawing, Painting, and Composition, 1st ed. Monacelli Studio , 2017