

ART G119: LIFE DRAWING 2

Item	Value
Curriculum Committee Approval Date	03/16/2021
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)

Course Description

This course offers a continuation of drawing the nude human figure from observation using a wide variety of drawing media and techniques. It is an exploration of artistic concepts, styles, and creative expression related to intermediate-level life drawing, centering on complex subject matter and concepts using a variety of drawing mediums, techniques, and methodologies. Students in this course will build on fundamental observational life drawing skills to develop personalized approaches to content and materials in exercises covering multiple historical and contemporary approaches to life drawing. Focus is on intermediate musculoskeletal anatomy, perceptually based drawing, observational skills, technical abilities, and creative responses to materials and the human figure as subject. PREREQUISITE: ART G118. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Utilize expressive drawing techniques to interpret human forms, textures and values subjectively in a variety of media.
3. Draw the human figure from direct observation with an advanced accuracy of proportion, measurement and placement.
4. Evaluate works of art and articulate an informed personal reaction to them in discussion and/or written critiques.
5. Identify musculoskeletal anatomy as it applies to the surface appearance of the human form at an intermediate level.

Course Objectives

- 1. Create intermediate observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of: musculoskeletal anatomy and structure of the human body, proportion, sighting, measurement, and foreshortening.
- 2. Create gesture drawing(s) and massing(s) of the form with intermediate line, and light and shadow techniques.
- 3. Describe volumetric human forms and space utilizing the laws of light logic through gradations of value at an intermediate level.
- 4. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions to create subjective content.

- 5. Create portrait drawings that capture a likeness of the human subject.
- 6. Design and produce a portfolio of figure drawings in multiple mediums and formats that demonstrates: Subjective and expressive uses of value; Techniques and concepts of abstraction or stylization of figure drawings; Conceptually oriented approaches to figure drawing.
- 7. Construct and prepare supports and surfaces for mixed media figure drawings, including both wet and dry mediums, non-traditional formats, surfaces, and materials.
- 8. Demonstrate the integration of form and content in completed figure drawings.
- 9. Create figure drawings that demonstrate observational, expressive, and conceptual analysis or application of color.
- 10. Apply drawing techniques for a variety of color media.

Lecture Content

Safety Handling of media Handling of studio equipment Expected behavior when drawing from a live, nude model Style Academic Abstraction-exaggeration/simplification Color Theory Basic color harmonies Observational color analysis Expressive and conceptual analysis Historical and Contemporary Figure Drawing Traditional methods Contemporary developments Trends Approaches Expressive content Composition Basic formal elements and principles of design for figure drawing Organizing the picture plane Thumbnail sketches Editing/cropping Emphasis and subordination Relationship of the figure to the background Perceptual and conceptual approaches to image making Space and Perspective Atmospheric perspective Advanced foreshortening Portfolio Preparation How to select and document art work for portfolio presentations Methods of professional matting, mounting and framing Use of digital media for documentation and presentation of artwork Evaluation and Critical Judgment How to discuss the figure using appropriate and respectful vocabulary with elevated critical analysis Group and individual critiques

Lab Content

Intermediate Observational Drawing Approaches for the Live Figure Model Gesture Drawing Massing of Form Construction Drawing Contour Drawing Cross Contour Drawing Value Rendering Mark Making Several figure drawings exploring: Traditional academic representation from observation Expressive representation from observation Non-objectivity Contemporary approaches Multiple media Multiple formats Figure Drawing in Color Any colored drawing media Interpreting colors naturalistically Interpreting colors symbolically and/or expressively Experimental approaches Mixed media Alternative methods Wet and dry media Collage Various supports: traditional and non-traditional Figure Drawing as Expression Mark making Subjective versus objective: forms, values, colors, and textures Content and concept Advanced Human Musculoskeletal Anatomy Anatomy drawings that reveal bony 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 The Figure and Motion Depict the figure in a range of movements Implied movement Drawing the Portrait Achieving a likeness of the subject Intermediate Application of Spatial Concepts Traditional methods from observation Overlapping Foreshortening Diminishing size Vertical location Atmospheric perspective Figure in a naturalistic environment: architectural or nature Figure in a psychological environment Photographic References Translation of a photographic

reference of a human figure to a drawing Form and composition with the Figure as Subject Traditional methods Contemporary methods Formal elements of design Concept development Integrate form and content Visual Expression of ideas and concepts Creative Interpretation Personal imagery Design process Life Drawing with Expression Use of the model as point of departure for personal expression Use of figure as narrative device Stylization Abstraction Exaggeration Simplification Large Format Composition Create figure drawings at a large-scale 22"x30" and above Vertical and horizontal formats Media Graphite Charcoal Pen and ink Ink wash Colored pencil Pastel Mixed media Collage Critical evaluation and critique using relevant terminology Oral Written

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 library reading, online articles, and research.

Writing Assignments

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

Out-of-class Assignments

Students will complete observational and expressive life drawing assignments that may include: self portraits, gesture drawings, focused studies, musculoskeletal studies, intermediate compositional studies, and polyptychs.

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 their 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 intermediate 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 Aristides, Juliette. Figure Drawing Atelier: An Instructional Sketchbook, 1 ed. Monacelli Studio, 2019 2. Required Buchman, Bill. Expressive Figure Drawing: New Materials, Concepts, and Techniques, 1 ed. Watson-Guption, 2010 Rationale: This text specifically addresses figure drawing from a subjective perspective. This is the most recent date of this publication.

Other Resources

1. Materials: Conte: black, sienna, umber Charcoal, vine and compressed Charcoal pencils Graphite pencils: 4B, 3B, 2B, HB, 2H, 3H Kneaded eraser Pink eraser Oil pastels or nu pastels Mat knife or exacto knife 18x24" white drawing paper pad Spray fixative Portfolio Newsprint pad