



ARTS 111 - Figure Drawing Course Outline

Approval Date: 03/12/2020

Effective Date: 06/08/2020

SECTION A

Unique ID Number CCC000456212

Discipline(s) Art

Division Arts and Humanities

Subject Area Art

Subject Code ARTS

Course Number 111

Course Title Figure Drawing

TOP Code/SAM Code 1002.00 - Art/Art Studies, General / E - Non-Occupational

Rationale for adding this course to the curriculum Periodic non-substantive update. No changes to the course other than textbook and formatting.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 0.00

Activity 108.00

Work Experience 0.00

Outside of Class Hours 54.00

Total Contact Hours 108

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course focuses on drawing the human figure from observation using a wide variety of drawing media and techniques. Topics include an introduction to human anatomy and an introduction to the historical and contemporary role of figure drawing in the visual arts. Students in this course will learn both descriptive and interpretive approaches to drawing the figure.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended

- ARTS 110

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- Produce finished drawings in multiple media that accurately portray the human form and synthesize core observational drawing concepts and techniques.
- Evaluate and critique student drawings and receive criticism from others.

2. Course Objectives: Upon completion of this course, the student will be able to:

- Produce drawings utilizing a variety of drawing media.
- Construct and prepare appropriate surfaces and supports for a variety of drawing materials.
- Create a portfolio of observational drawings from the live figure model that demonstrates successful development of:
 - Descriptive volume, mass, and structure from the human form using linear drawing techniques including line, mass and combination gesture.
 - Descriptive drawings from the human form utilizing tonal drawing techniques.
 - Proportion, sighting, measurement, and foreshortening.
 - Descriptive and expressive anatomical proportions.
 - Skeletal anatomy: proportions, articulation, and relationship to muscle system.
 - Muscle anatomy: mass, articulation, and relationship to surface forms.
 - Expressive content developed through manipulation of line, form, value, composition, posture, and anatomical proportions.
 - Portraiture and anatomy of the head and neck.
 - Assess and critique drawings in group, individual and written contexts using relevant critique formats, concepts and terminology.
 - Identify and compare the major historical, contemporary and critical trends in figure drawing.
 - N.

3. Course Content

- History and application of various drawing media including vine charcoal, compressed charcoal, graphite, Conte Crayon, India ink, and ink wash.
- Surface and support preparation for a variety of drawing materials including combinations of wet and dry media.
- Development of descriptive volume, mass, and structure from the human form using linear drawing techniques.

- D. Development of descriptive drawings from the human form utilizing tonal drawing techniques.
- E. Application of the concepts of volume and space to drawing the human figure.
- F. Structural and planar analysis of the figure.
- G. Development of composition using the human figure.
- H. Proportion, sighting, measurement, and foreshortening.
- I. Descriptive and expressive systems of anatomical proportions.
- J. Skeletal anatomy: proportions, articulation, and relationship to muscle system.
- K. Muscle anatomy: mass, articulation, and relationship to surface forms.
- L. Expressive content developed through manipulation of line, form, value, composition, posture, and anatomical proportions.
- M. Portraiture and anatomy of the head and neck.
- N. Critique methods and terminology.
- O. Study and analysis of the major historical, contemporary and critical trends in figure drawing.
- P.

4. Methods of Instruction:

Activity:

Critique:

Directed Study:

Discussion:

Field Trips:

Individualized Instruction:

Lab:

Lecture:

Observation and Demonstration:

Projects:

Standing Head:

Visiting Lecturers:

Other: Demonstration: Color and Design demonstrations covering techniques, concepts, and material applications. Critique: Oral or written group critiques analyzing finished examples of student work related to specific course assignments. Lectures: Image and video-enhanced lectures covering core concepts, terminology, and historical development of drawing followed by all-class or small-group discussions on the same topics. Collaborative Learning: Peer critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students. Design Lab: Instructor-guided lab time to apply concepts and skills to course content through guided color and design exercises. Lab time will include both one-on-one and all-group instruction. Class Trips: Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historical and contemporary approaches to drawing and its relationship to their own studio work. Student presentations on historical and contemporary painters covering work from a diverse range of cultures.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Portfolios --

Oral Presentation --

Projects --

Field Trips --

Class Participation --
Class Work --
Home Work --
Lab Activities --
Final Exam --

Additional assessment information:

Successful completion of a minimum of twenty drawings.

For example:

After introductory lecture and demonstration on the concepts and techniques of caged volume drawings, develop five, full-figure caged volume drawings on 24"x36" newsprint using vine charcoal and India ink. The model will hold each pose for no longer than four minutes.

Participation in oral and written group critiques.

For example:

After an introductory lecture and review of handouts containing key formal and critical terms, students will participate in a group critique of their caged volume drawing assignment. Students will be assessed for participation, proper use of terminology, and relevant comments regarding basic formal and material issues. Overall performance in critiques throughout the semester will be figured into the final grade.

Successful completion of homework assignments.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, class handouts, periodicals or library collection:

For example:

1. Read Chapter 3, pages 101-110 on skeletal proportions paying close attention to the use of skull size as a basic unit of measurement.

2. Read Chapter 6 in "Figure Drawing" on the development of expressive content in figure drawing.

B. Writing Assignments

Writing:

1. Written critical analysis of a completed student or professional drawing.

For example:

After a slide and web-image lecture on the work of Zak Smith, write a one-page essay analyzing his use of distorted proportions for expressive effect in his figure drawings.

2. Written self-evaluation included in the final review portfolio.

Performance:

1. Completion of a minimum of ten projects based on instructor-generated assignments.

For example:

After introductory lecture and demonstration on the concepts and techniques of caged volume drawings, develop five, full-figure caged volume drawings on 24"x36" newsprint using vine charcoal and India ink. The model will hold each pose for no longer than four minutes.

2. Participation and performance in both written and oral group critiques.

C. Other Assignments

1. Creation of a portfolio of drawings based on in-class and homework assignments.

2. Completion of a minimum of ten projects based on instructor-generated assignments.

For example:

After introductory lecture and demonstration on the concepts and techniques of caged volume drawings, develop five, full-figure caged volume drawings on 24"x36" newsprint using vine charcoal and India ink. The model will hold each pose for no longer than four minutes.

3. Participation and performance in both written and oral group critiques.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Goldstein, Nathan
Title: Figure Drawing
Publisher: Prentice Hall
Date of Publication: 2012
Edition: 7th

Book #2:

Author: Lazzari, Margaret and Dona Schleiser
Title: Exploring Art: A Global, Thematic Approach
Publisher: Cengage Learning
Date of Publication: 2019
Edition: 5th

B. Other required materials/supplies.

- A variety of drawing media including vine charcoal, compressed charcoal, conte crayon, ink, drawing board and drawing paper.