

ARTS-111: FIGURE DRAWING

Effective Term

Fall 2020

BOT Approval

03/12/2020

SECTION A - Course Data Elements
CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Art (Master's Degree)	

Subject Code

ARTS - Arts

Course Number

111

Department

Arts

Division

Arts and Humanities (ARAH)

Full Course Title

Figure Drawing

Short Title

Figure Drawing

CB03 TOP Code

1002.00 - Art

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Periodic non-substantive update. No changes to the course other than textbook and formatting.

SECTION B - Course Description
Catalog Course 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.

SECTION C - Conditions on Enrollment
Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites**Advisory Prerequisite(s)**

Completion of ARTS-110 with a minimum grade of C.

SECTION D - Course Standards**Is this course variable unit?**

No

Units

3.00

Activity Hours

108

Outside of Class Hours

54

Total Contact Hours

108

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Hybrid	Emergency Only
Entirely Online	Emergency Only

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	Produce finished drawings in multiple media that accurately portray the human form and synthesize core observational drawing concepts and techniques.
2.	Evaluate and critique student drawings and receive criticism from others.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Produce drawings utilizing a variety of drawing media.
2.	Construct and prepare appropriate surfaces and supports for a variety of drawing materials.
3.	Create a portfolio of observational drawings from the live figure model that demonstrates successful development of:
4.	Descriptive volume, mass, and structure from the human form using linear drawing techniques including line, mass and combination gesture.
5.	Descriptive drawings from the human form utilizing tonal drawing techniques.
6.	Proportion, sighting, measurement, and foreshortening.
7.	Descriptive and expressive anatomical proportions.

8.	Skeletal anatomy: proportions, articulation, and relationship to muscle system.
9.	Muscle anatomy: mass, articulation, and relationship to surface forms.
10.	Expressive content developed through manipulation of line, form, value, composition, posture, and anatomical proportions.
11.	Portraiture and anatomy of the head and neck.
12.	Assess and critique drawings in group, individual and written contexts using relevant critique formats, concepts and terminology.
13.	Identify and compare the major historical, contemporary and critical trends in figure drawing.

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.
- Development of descriptive drawings from the human form utilizing tonal drawing techniques.
- 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.
- Proportion, sighting, measurement, and foreshortening.
- Descriptive and expressive systems of 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.
- Critique methods and terminology.
- Study and analysis of the major historical, contemporary and critical trends in figure drawing.

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Activity	
Critique	Oral or written group critiques analyzing finished examples of student work related to specific course assignments. 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.
Directed Study	
Discussion	
Field 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.
Individualized Instruction	
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.
Lecture	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.
Observation and Demonstration	Color and Design demonstrations covering techniques, concepts, and material applications.
Visiting Lecturers	
Other	Student presentations on historical and contemporary painters covering work from a diverse range of cultures.

Online Adaptation

Types	Examples of learning activities
Activity	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Telephone Conversations
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation**Methods of Evaluation**

Types	Examples of classroom assessments
Portfolios	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.
Oral Presentations	
Projects	
Class Participation	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.
Homework	Successful completion of homework assignments.
Lab Activities	
Exams/Tests	

Assignments**Reading Assignments**

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

1. Read Chapter three, 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.

Writing Assignments

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

For example:

- a. After introductory lecture and demonstration on the concepts and techniques of caged volume drawings, develop five, full-figure caged volume drawings on 24x36 newsprint using vine charcoal and India ink. The model will hold each pose for no longer than four minutes.
- b. Participation and performance in both written and oral group critiques.

Outside-of-Class 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 24x36 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.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Goldstein, Nathan

Title

Figure Drawing

Edition/Version

7th

Publisher

Prentice Hall

Year

2012

Material Type

Textbook

Author

Lazzari, Margaret and Dona Schleiser

Title

Exploring Art: A Global, Thematic Approach

Edition/Version

5th

Publisher

Cengage Learning

Year

2019

Material Type

Other required materials/supplies

Description

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

SECTION G - Diversity, Equity and Inclusivity**Course Codes (Admin Only)****CB00 State ID**

CCC000456212

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No