COURSE OUTLINE OF RECORD

Number: ART G118
TITLE: Life Drawing 1

ORIGINATOR: Instructor Placeholder AAA
EFF TERM: Fall 2011

FORMERLY KNOWN AS:

DATE OF OUTLINE/REVIEW: 05-30-2014

CROSS LISTED COURSE:
TOP NO: 1002.10
CID: ARTS 200

SEMESTER UNITS: 3.0
HRS LEC: 36.0  HRS LAB: 72.0  HRS OTHER: 0.0
CONTACT HRS TOTAL: 108.0
STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG DESCRIPTION:
Figure drawing from male and female models. Study of volumes, perspective, and composition of the human form. Field trips and criticism. Required of art majors.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
Art

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X] LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: D

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Art History AA-T
Studio Arts AA-T
Art Major

ART HISTORY(Associate in Arts for Transfer)
ART HISTORY( Associate in Arts for Transfer) Art(Associate in Arts)
Art(Associate in Arts)
Associate of Arts: Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)
STUDIO ARTS(Associate in Arts for Transfer)
STUDIO ARTS(Associate in Arts for Transfer)

GE AND TRANSFER REQUIREMENTS MET:
GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. diagram and recognize basic bone and muscle portrait features and draw them accurately, reflecting an awareness of likeness and personality of the model.
2. demonstrate an ability to understand, evaluate, interpret, and appreciate human creations in the visual arts.
3. demonstrate life-long learning strategies that are based on on-going self-assessment, education, and acceptance of personal responsibility.

COURSE OBJECTIVES:
1. draw the human figure in correct proportion as judged by the critique of the instructor.
2. recognize the basic bone and muscle features and draw them accurately.
3. draw portraits in profile, three-quarter, and full-face, with awareness of likeness and personality of the model.
4. draw the human figure in foreshortened poses that create a feeling of three dimensional depth.
5. be able to draw both quick action sketches and long detailed studies.
6. first experiment and then draw in a variety of media and techniques that include pencil, conte, charcoal, ink, felt tip, acrylic, and pastel.
7. develop a personal style of drawing by using the model as a point of departure for personal and subjective interpretation.
8. be exposed to the drawings of past masters and contemporary artists by viewing slides and library books.

COURSE CONTENT:

LECTURE CONTENT:

Gesture and Movement
Full figures rapid drawing studies. Two minute to ten minute poses emphasizing action and movement. eye training to recognize and raw major directional and movement lines throughout the figure. Materials: vine charcoal on newsprint.

Torso Studies
Anatomy of the rib cage, spine, and pelvis. Major muscles of the upper body. Study transfersences of weight from spine to pelvis and legs. Materials: vine charcoal.

Proportion
Full figure poses with emphasis on relationships of head to body and upper body to legs. Materials: vin charcoal and conte on Strathmore 400 series.

Skull
Draw from human skulls, study the bone structure, proportion and anatomy of the skull to form a basis for portraiture. Materials: Charcoal pencil.

Portraits
Application of bone structure of the human skull to portraiture. Learn how to block in the head structure and how to begin drawing the facial features. Study the anatomy and structure of eyes, nose, and mout in full frontal, three quarter and profile views. Seated costume poses, one hour to three hours. Materials: vine charcoal, charcoal pencil, graphite.

Hands and Feet
Anatomy of the hand and foot, major muscles and bones, relationship of size and proportion to the body Study of perspective views.

Foreshortening
Reclining, full figure poses. One to two hour poses. Study of the human form as seen in perspective with forms receding into space. Problems of distortion of scale and overlapping planes, how to create the illusion of depth on a two dimensional surface. Materials: vine charcoal, conte, charcoal pencil.

Beginning Shading
Analysis of light and dark on shaded volumes, mass, and negative space. Materials: black and white conte, gray scale conte.

Final Project
The student will create a final series of drawings that express an in depth study of any one drawing projects and media technique studied during the semester. The student will write a project statement that outlines the focus of study, the media to be used, and the master artists and/or historical art periods for corresponding library research. The student will present five drawings from this series for the final exam.

Final Portfolio
The student will select fifteen drawings from work in class that includes examples of all the areas of study and represents a summary of the semester's work. Five drawings from the final project will be included the portfolio. The student will meet individually with the instructor for an oral evaluation and progress review.

The "B" class of Art 118 A-B, Life Drawing 1, is designed for the further development of the basic life drawing skills studied in the first semester. It is designed for the student who wants more experience with proportion, shading, and basic drawing media before undertaking the more demanding assignment in Art 119 A-B, Life Drawing II.

Continued Skill Development
Continued observation, cognitive perception, and drawing of the human form. Continued drawing from the model in a variety of poses to include short gesture poses and longer studies up to three hours.

Intermediate Shading

Graphite
Portrait and full figure, three hour poses. Study of graphite pencil techniques: on-point rendering in full light and shade, crop hatching and rubbing. Materials: graphite pencil, 2H, HB, F, 2B, 3B on Strathmore 400 series and bristol board.

Composition
Arrangement and placement of the figure in space. Relationship of figure to background. Principles of cropping the figure and the effects of change of scale.

Contour Line
Beginning exploration of single line drawing and continuous line drawing. Materials: felt tip pen.

Beginning Color Theory/Pastels
Basic warm and cool color theory as it applies to pastel drawing. Principles of color mixing and complementary and analogous color schemes.

Final Project
Same as Art 118-A, But designed to reflect intermediate level drawing assignments.

Final Portfolio
The student will select fifteen drawings from work in class that includes examples of all the areas of study and represents a summary of the semester's work. The student will meet individually with the instructor for an oral evaluation and progress review.

LABORATORY CONTENT:
METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

COURSE ASSIGNMENTS:

Out-of-class Assignments
Field trips to museums and art galleries

Writing Assignments
The student will:
1. complete a portfolio of drawings that demonstrate competent skill in drawing the human figure in a variety of media, including charcoal, conte, graphite, pen and ink.
2. demonstrate through observation and drawing a knowledge of human anatomic proportion.
3. study the bone and muscle structure of the human form and draw anatomical studies of the skull and skeleton.

Reading Assignments
Assigned reading.

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Projects (ind/group)
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:

The student will:
1. solve spatial problems of rendering three dimensional form on a two dimensional surface.
2. understand and apply the principles of perspective and foreshortening.
3. organize the shapes and volumes of the human form within a unified compositional whole.
4. compare and contrast the use of line and mass, flat space and shaded volume.
5. analyze the drawings of past and contemporary master artists as to the use of media, personal expression, and historical period or style.
6. evaluate his/her own drawings and the drawings of others through oral discussion and critique.

Required Writing, Problem Solving, Skills Demonstration:

The student will:
1. complete a portfolio of drawings that demonstrate competent skill in drawing the human figure in a variety of media, including charcoal, conte, graphite, pen and ink.
2. demonstrate through observation and drawing a knowledge of human anatomic proportion.
3. study the bone and muscle structure of the human form and draw anatomical studies of the skull and skeleton.

TEXTS, READINGS, AND RESOURCES:

TextBooks:
1. Goldstein, N. *Figure Drawing*, 7th ed. Prentice Hall, 2010

Other:
1. **Materials:**
   - 18x24" newspaper drawing pad, regular finish or rough
   - 18x24" white drawing pad: Strathmore 400 series
   - Black Diamond or Eagle drawing pencils, black 2H, H8, 3B
   - Assorted conte (brown, sienna, black, and white)
   - Vine charcoal, assorted
   - Charcoal pencils, soft, medium, hard
   - Kneaded eraser
   - Chamois (sham-e)
   - White plastic eraser
   - Felt tipped pens
   - Drafting brush
   - Portfolio
   - Art bin
   - Clip board

**LIBRARY:**

Adequate library resources include:

Comments:

Attachments:

[Attached Files]