

ART 12 Course Outline as of Fall 1997**CATALOG INFORMATION**

Dept and Nbr: ART 12

Title: FIGURE DRAWING

Full Title: Figure Drawing

Last Reviewed: 4/13/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	1.50	Lab Scheduled	4.00	2	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 12 - 9 Units Total

Also Listed As:

Formerly:

Catalog Description:

Drawing the human figure employing the basic concepts and skills covered in Art 7A, such as shape, volume, plane, contour, space, light, movement, composition, and expression, using a variety of graphic tools and media.

Prerequisites/Corequisites:**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: Drawing the human figure employing the basic concepts & skills covered in Art 7A, shape, volume, plane, contour, space, light, movement, composition, & expression, using a variety of graphic tools & media. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC. (CAN ART24)
Repeatability: 9 Units Total

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

CID Descriptor:ARTS 200	Figure Drawing
SRJC Equivalent Course(s):	ART12

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

1. Review basic drawing concepts such as shape, mass, contour, volume, space, scale, light, movement and figure/ground.
2. Increase perception and awareness of visual relationships such as proportion, scale, gesture, positive and negative shape within the human figure.
3. Develop conceptual and technical skills necessary to represent a living subject, as opposed to an inanimate object.
4. Master ability to perform analytical operations necessary to draw the human figure from any vantage point and in any position: using sight measuring and foreshortening techniques.
5. Study anatomy of the human skeleton and muscular system as they pertain to drawing the human figure.
6. Consider various qualities of human and artistic expression which the figure inspires.
7. Practice basic and intermediate drawing skills to achieve these ends.
8. Examine and analyze examples of master figure drawings, historical and contemporary.
9. Exercise ability to make critical aesthetic judgments through class critiques.

Topics and Scope:

The primary intent of Art 12 is visual literacy and demonstration of the ability to accurately and expressively represent the human figure using specific media in a studio setting. This includes:

1. Comprehension of the concept of gesture and use of techniques of gesture drawing to express the essential action of the figure.

2. Recognizing various factors relating specifically to the figure such as mass, axis, proportion and distribution of weight.
3. Ability to recognize and name basic anatomical features of the live model.
4. Ability to draw from and to identify major anatomical features of the human skeleton.
5. Ability to analyze the figure using concepts and terms of basic drawing: shape, contour, value, textural contrasts, volumes, planes, negative space, etc.
6. Ability to use a variety of drawing techniques to represent the particulars of the human figure: sketching, modeling, hatching, use of rubbed tone, use of contour line drawing, use of ink washes, etc.
7. Drawing the figure in relation to props and to the immediate environment, juxtaposing similar and contrasting shapes, volumes, values, spatial axes.
8. The ability to intelligently use and care for the graphic media and tools for Art 12 (Pencils, vine and compressed charcoal, conté crayon, chamois cloth, erasers, pens and nibs, brushes and inks).

The scope and sequence of the course will be presented as follows:

1. Through lectures and slide lectures concerning the concepts, elements and art historical precedents of drawing.
2. Through lecture/demonstrations of the proper use of materials and techniques.
3. Through student practice and demonstration of compositional, expressive and technical concepts.
4. Through evaluative one-on-one discussions with individual students.
5. Through group critique discussions and presentations of in-class and homework drawings.

Specific areas of study within Art 12 include:

1. Gesture: using techniques of gesture drawing to express the essential action of the figure.
2. Mass: Simplifying surface details on the figure using techniques of mass drawing to express the overall weight, girth and shape of the figure.
3. Schematic Drawing: analyzing the major angles and geometric shape relationships in the figure and using primarily straight lines to plot that analysis.
4. Quick Study: developing fast drawing approaches to figure drawing suitable for short poses.
5. Proportions of the Human Figure: studying ideal and real proportions of the figure using examples from the Italian Renaissance as well as from actual observation of the live model.
6. Foreshortening: understanding how perspective affects figure drawing. Use of plumb lines, sighting, measuring, observation of overlapping edges, value relationships to accurately draw the figure in space.
7. The Figure in the Environment: considering relationships between the figure, props and the space of the room. Developing more complex compositional ideas.
8. Abstraction, Simplification or Distortion of the Human Figure: studying how 20th Century approaches to figurative art have employed these techniques to enhance expressive rather than realistic properties.
9. Process: balancing the deliberate and planned, with the accidental

and spontaneous.

Assignment:

1. Gesture drawing (very brief poses)
2. Negative space
3. Silhouettes
4. Axe (finding and demarking axial directions)
5. Outline
6. Blind contour (without looking at paper), quick contour, cross contour
7. Angular contours using only straight lines
8. Cubic, void, lanar construction
9. Tone as a spatial clue (darker for farther)
10. Modeling with continuous tone; with hatching
11. Light and shadow: revealing lights with eraser on toned paper
12. The figure with props an environment
13. Cropping (selecting a portion of the figure)
14. Distortion, exaggeration, abstraction
15. Three values (using white chalk and charcoal on mid-toned paper)
16. Drawing the skeleton next to the figure
17. The figure as landscape
18. The figure in motion
19. Drawing the head, hands, feet
20. Changing the scale: miniscule to life-size

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving
10 - 30%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations
10 - 30%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

A portfolio of completed work will be the major basis for course grade. Other factors: attendance, attitude, attentiveness, effort, growth, participation

Other Category
60 - 80%

Representative Textbooks and Materials:

The Natural Way to Draw, by Kimon Nicolaides, Houghton Mifflin Co, Boston, Copyright 1969, by Anne Nicolades.

Drawing From Life, Clint Brown, Cheryl McLean, Harcourt Brace Jovanovich College Publishers, Copyright 1992, by Holt, Rinehart and Winston Inc.

Figure Drawing, The Structure, Anatomy and Expressive Design of Human Form, by Nathan Goldstein, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1987, Third Edition.