

**ART 112A Course Outline as of Fall 2018****CATALOG INFORMATION**

Dept and Nbr: ART 112A Title: INTERMED FIGURE DRAWING

Full Title: Intermediate Figure Drawing

Last Reviewed: 3/26/2018

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	3.00	Lab Scheduled	4.00	6	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: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

A continuation of the basic pictorial problems and challenges begun in Art 12, introducing more complex subject matter, concepts, and processes.

**Prerequisites/Corequisites:**

Course Completion of ART 12

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: A continuation of the basic pictorial problems and challenges begun in Art 12, introducing more complex subject matter, concepts, and processes. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 12

Recommended:

Limits on Enrollment:

Transfer Credit:

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	<b>Effective:</b>	<b>Inactive:</b>
<b>CSU GE:</b>	<b>Transfer Area</b>	<b>Effective:</b>	<b>Inactive:</b>
<b>IGETC:</b>	<b>Transfer Area</b>	<b>Effective:</b>	<b>Inactive:</b>
<b>CSU Transfer:</b>		<b>Effective:</b>	<b>Inactive:</b>
<b>UC Transfer:</b>		<b>Effective:</b>	<b>Inactive:</b>

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Draw the human figure using a variety of graphic tools and media.
2. Draw the human figure employing advanced drawing concepts such as proportion, anatomy, movement, composition, revision, and expression.
3. Synthesize complex relationships into a cohesive whole in drawings of the human figure.

### **Objectives:**

At the conclusion of this course, the student should be able to:

1. Analyze the figure from the inside out using an understanding of skeletal, muscular, and surface anatomy.
2. Examine and analyze master figure drawings, both historical and contemporary.
3. Explore and utilize a broad variety of wet and dry materials.
4. Describe, explore, and evaluate figurative composition in terms of design principles and goals: unity, order, interest, contrast, variety, accent, balance, dominance and subordination, et al.
5. Describe, explore, and evaluate figurative investigation and composition in terms of art elements (line, shape, value, texture, color) rather than objectification of the figure.
6. Identify and translate visual information: light/shadow, contour, mass, tension, rhythms, and position in space to promote clarity of intention and aesthetic resolution.
7. Exercise ability to make critical evaluations of problem solving processes and aesthetic outcomes.
8. Access and develop individual/authentic, expressive/aesthetic drawing responses.

### **Topics and Scope:**

#### **I. Gesture**

- A. Identifying movement
- B. Dominant action lines
- C. Speed of line

#### **II. Contour**

- A. Identifying edges of forms
- B. Blind contour

- C. Sighted contour
- D. Pacing
- III. Anatomy
  - A. Basic skeletal anatomy
  - B. Surface anatomy
- IV. Materials
  - A. Willow charcoal
  - B. Conte crayon
  - C. Graphite
  - D. Pen and ink
  - E. Brush and Ink
- V. Value Relationships
  - A. Subtractive Drawing
  - B. Modelling
  - C. Value Simplification
  - D. Toned ground
- VI. Composition
  - A. Filling the page
  - B. Figure-frame relationship
  - C. Cropping
  - D. Figure in the environment
- VII. Critique
  - A. Identifying strengths and weaknesses in one's own drawings
  - B. Identifying strengths and weaknesses in other students' drawings
  - C. Oral presentation of drawings

All sections covered in both the lecture and lab portions of the course.

### **Assignment:**

#### Lecture- and Lab-Related Assignments:

1. Gestural warm-ups
2. Drawing the figure as cylinders with core shadows, superimposing human contour lines
3. Identification of anatomical landmarks. Drawing the skeleton and superimposing the figure
4. Perception and exploration of graphic surface tensions and stresses with organic lines
5. Charting with straight lines: angles and directions, proportion, bilateral partners, and surface anatomy points of location
6. Crosshatching and cross contour drawing to create the illusion of form
7. Establishing strategies for organizing: synthesize 1 – 6 with extended layering strategy
8. Tonal drawing, creating five to seven values
9. Developing value relationships using toned paper, white and black drawing materials
10. Combining wet and dry approaches
11. Pen and ink: line, cross hatch and cross contour
12. Simplifying shape and value relationships using ink washes
13. Sketching the figure in motion
14. Long poses, extended to three hours
15. Distortion, exaggeration and abstraction
16. Figurative drawing with collage
17. Oral critique

## 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 for example: gesture and contour drawings, mass drawings, skeletal analysis, self-portrait, master copy, and drawings of the hands

Problem solving  
10 - 30%

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

Class performances for example, creating life drawing studies and oral participation in group critiques

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/class participation, attitude, attentiveness, effort, growth, participation.

Other Category  
60 - 80%

## Representative Textbooks and Materials:

Figure Drawing, The Structure, Anatomy and Expressive Design of Human Form. 7th ed.

Goldstein, Nathan. Pearson Education. 2010 (classic)

The Natural Way to Draw. Nicolaides, Kimon. Souvenir Press Ltd. 2008 (classic)

Drawing From Life. 3rd ed. Brown, Clint and McLean, Cheryl. Wadsworth/Thomson. 2003 (classic)