

# ART 005A: BEGINNING FIGURE DRAWING

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**Originator**

emaddigan

**Co-Contributor(s)****Name(s)**

Dupus, Steven

**Justification / Rationale**

Adding DE modality, adding additional SLO, and completing Modes of Evaluation and

**Effective Term**

Fall 2022

**Credit Status**

Credit - Degree Applicable

**Subject**

ART - Art

**Course Number**

005A

**Full Course Title**

Beginning Figure Drawing

**Short Title**

FIGURE DRAWING, BEG

**Discipline****Disciplines List**

Art

**Modality**

Face-to-Face

100% Online

Hybrid

**Catalog Description**

Introduction to drawing the human figure from observation using a wide variety of drawing media and techniques. Topics include an introduction to human anatomy and the historical and contemporary roles of figure drawing in the visual arts. Students in this course will learn both descriptive and interpretive approaches to drawing the figure. This is a basic course in the study of the human figure from a model. Composition and expressive aspects of gesture, weight, and line on a beginning level are investigated through study of the human figure using pencil and charcoal exercises.

**Schedule Description**

This is a basic course in the study of the human figure from a model. Composition and expressive aspects of gesture, weight, and line on a beginning level are investigated through study of the human figure using basic pencil and charcoal exercises.

**Lecture Units**

2

**Lecture Semester Hours**

36

**Lab Units**

1

**Lab Semester Hours**

54

**In-class Hours**

90

**Out-of-class Hours**

72

**Total Course Units**

3

**Total Semester Hours**

162

**Required Text and Other Instructional Materials****Resource Type**

Book

**Author**

Goldstein,N.

**Title**

Figure Drawing, The Structure, Anatomy and Expressive Design of Human Form

**Edition**

7th

**City**

New Jersey

**Publisher**

Prentice-Hall

**Year**

2011

**College Level**

Yes

**Flesch-Kincaid Level**

12.9

**ISBN #**

978-0136031918

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**Resource Type**

Web/Other

**Description**

Recommended Text1. Nicolaidis, K. (1941). The Natural Way to Draw, Boston, MA: Houghton Mifflin Publishers. ISBN: 0-395-53007-52. Brown, Clint, McLean, Cheryl Drawing From Life 3rd ed. (2004) Wadsworth/Thomson Publications NY ISBN: 0-534-61353-5 A

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**For Text greater than five years old, list rationale:**

This book covers the techniques and expressive nature of drawing from a live model that have not changed historically, and is listed as a recommended book on state approved C-ID descriptor.

**Class Size Maximum**

25

### Course Content

1. Observational drawing from the live figure model using various media.
2. Anatomy and structure of the human body.
3. Proportion, measurement, sighting, and foreshortening.
4. Gesture drawing and massing of form.
5. Use of line and value in describing the human figure.
6. Application of the concepts of volume and space to drawing the human figure.
7. Structural and planar analysis of the figure.
8. Development of composition using the human figure.
9. Expressive content developed through manipulation of line, form, value, composition, pose, and anatomical proportions.
10. Introduction to and use of a variety of drawing materials and techniques appropriate for drawing the human figure.
11. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.
12. Study and analysis of the major historical, contemporary, and critical trends in figure drawing.

### Lab Content

1. The use of various drawing media, which may include charcoal, graphite, Conte Crayon, and ink to represent the human form.
2. Observational drawings from anatomical models employing a foundational principles and practices of sighting and measurement, proportional studies, contour and gesture, descriptive value, and development of volume.
3. Critique and evaluation of drawing assignments and exercises.
4. Expressive drawings from the live model.

### Course Objectives

Objectives	
Objective 1	Demonstrate a basic understanding of the human image as a subject in art from prehistoric times to the present.
Objective 2	Create observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of anatomy and structure of the human body, proportion, sighting, measurement, and foreshortening,
Objective 3	Demonstrate an understanding of basic human anatomy including gesture drawing and massing of form, uses of line and value in describing the human figure.
Objective 4	Operate drawing tools with an emphasis on basic pencil and charcoal use.
Objective 5	Demonstrate an understanding of basic drawing techniques of the figure with an emphasis on gesture, contour and weight.

### Student Learning Outcomes

Upon satisfactory completion of this course, students will be able to:	
Outcome 1	Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions.
Outcome 2	Examine and describe the major historical, contemporary, and critical trends in figure drawing.
Outcome 3	Evaluate and critique class projects using relevant terminology in oral or written formats

### Methods of Instruction

Method	Please provide a description or examples of how each instructional method will be used in this course.
Self-exploration	Students are assigned design problems to solve in personal and unique formats.
Observation	Students view electronic and/or physical examples of assignments with relevant content created by instructor and other relevant works by professionals in the field.
Lecture	Instructor informs, guides and advises students in relative concept, compositional format and historical technical applications.
Laboratory	Students work hands-on relating to assignments creating works of two-dimensional art, instructor provides demonstrations.
Discussion	Discussions on historical and contemporary practices in figure drawing as well as critiques on the exercises in the course.

Demonstration, Repetition/Practice	Instructor demonstrates in groups proper safety use of equipment and painting materials prior to assignments. After clarifying assignment concept, instructor demonstrates effective use of format and materials using vocabulary and technical applications relevant to the assignment.
Skilled Practice at a Workstation	Students will perform necessary tasks to complete assignments at a given workspace i.e. drawing table/easel. (Space is limited due to spatial and safety concerns.)

### Methods of Evaluation

Method	Please provide a description or examples of how each evaluation method will be used in this course.	Type of Assignment
Written homework	Students inventory informational notes in preparation for critiques. Weekly.	In and Out of Class
Student participation/contribution	Students contribute verbally in informal discussions and formal critiques. Weekly.	In and Out of Class
Computational/problem-solving evaluations	Students read handouts describing assignment and create informal 'rough' sketches pertaining to assignment. The sketches students create are for final images to be based upon. Weekly.	In and Out of Class
Mid-term and final evaluations	Students prepare assignment presentation format. After each assignment and midterm and final.	In Class Only
Self/peer assessment and portfolio evaluation	During critiques, students ask questions of themselves relative to goals and objectives of assignment to both their own as well as their peers art work. After each design assignment.	In and Out of Class
Product/project development evaluation	Students create a series of out-of-class sketches in preparation for in-class studio work.	In and Out of Class
Presentations/student demonstration observations	During critiques, students verbally present a summary of their art work concerning aesthetics and technical skills utilized. Weekly.	In Class Only
Critiques	Students present their assignments to the instructor and class as a group assessing and defending their work. Feedback resulting from the students' presentation occurs between the student themselves, their peers and their instructor. Students also discuss and inquire concerning peer art work. After each design assignment.	In Class Only
Written homework	Students inventory informational notes in preparation for critiques. Weekly.	In and Out of Class
Tests/Quizzes/Examinations	Quizzes on vocabulary and historical references and techniques are given weeks as the relate that weeks focus.	In Class Only

### Assignments

#### Other In-class Assignments

1. Introduction to "seeing" instead of "looking" through beginning-level gesture drawings of figure.
2. Beginning-level blind and traditional figural contour line drawings.
3. Beginning-level approaches to weight and modeled figure drawings.
4. Studying and beginning-level drawing of images of muscle structure and bones of figure.
5. Beginning-level rendering of skeleton.
6. Figure drawing with single and multiple models with emphasis on beginning-level composition balance, continuity, emphasis.
7. Presenting works and oral participation in class critiques.

#### Other Out-of-class Assignments

1. Maintaining a sketchbook relevant to beginning-level life drawing. Sketch book / journal may include observational sketches and anatomical studies rendered in beginning level sketching techniques.

2. Preparation for beginning-level portfolio submission and presentation at conclusion of course

**Grade Methods**

Letter Grade Only

**Distance Education Checklist**

Include the percentage of online and on-campus instruction you anticipate.

**Online %**

50

**On-campus %**

50

**Lab Courses****How will the lab component of your course be differentiated from the lecture component of the course?**

The online course will mirror the face to face version. Lectures and demonstrations will be delivered online, critiques in written format. Lab will involve the students completing the design challenges and writing and researching.

**From the COR list, what activities are specified as lab, and how will those be monitored by the instructor?**

Lab activities involve the creative process of making the work, sketching ideas, thumbnail "sketching", experimenting with materials. Assignments will be monitored by assignments that are "check-ins", or work in progress grades, so the progression can be documented and involve more dialogue and feedback. Final critiques and discussions will be the other activity used to monitor the students work in lab.

**How will you assess the online delivery of lab activities?**

Lab activities will be followed with graded "check ins". This will show the completed work, or to get in progress feedback on how the application of the assignments are being understood and executed. Discussions or something similar is also used for students to experience the "lab" by sharing work and providing feedback for one another. Assessment will be grades and feedback completed with a rubric.

**Instructional Materials and Resources****Effective Student/Faculty Contact**

Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?

**Within Course Management System:**

Chat room/instant messaging  
Discussion forums with substantive instructor participation  
Online quizzes and examinations  
Private messages  
Regular virtual office hours  
Timely feedback and return of student work as specified in the syllabus  
Weekly announcements

**External to Course Management System:**

Direct e-mail  
Posted audio/video (including YouTube, 3cm mediasolutions, etc.)

**Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.**

Students will be contacted regularly through messaging, discussions, assignment check-ins, office hours, interactive feedback asking questions and maintaining a dialogue through each assignment.

**Other Information****Comparable Transfer Course Information****University System**

CSU

**Campus**

CSU Fullerton

**Course Number**

ART 117

**Course Title**

Life Drawing

**Catalog Year**

2020

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**University System**

UC

**Campus**

CSU San Bernardino

**Course Number**

ART 1160

**Course Title**

Introduction to Drawing and Life Drawing

**Catalog Year**

2020-2021

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**COD GE**

C3 - Arts, Humanities, and Culture

**CSU GE**

C1 - Arts, Music, Drama, Cinema Arts

**IGETC GE**

3A - Arts, Music, Drama

**MIS Course Data****CIP Code**

50.0701 - Art/Art Studies, General.

**TOP Code**

100200 - Art

**SAM Code**

E - Non-Occupational

**Basic Skills Status**

Not Basic Skills

**Prior College Level**

Not applicable

**Cooperative Work Experience**

Not a Coop Course

**Course Classification Status**

Credit Course

**Approved Special Class**

Not special class

**Noncredit Category**

Not Applicable, Credit Course

**Program Status**

Program Applicable

**Transfer Status**

Transferable to both UC and CSU

**C-ID**

ARTS 200

**Allow Audit**

No

**Repeatability**

No

**Materials Fee**

No

**Additional Fees?**

No

**Approvals****Curriculum Committee Approval Date**

11/18/2021

**Academic Senate Approval Date**

12/09/2021

**Board of Trustees Approval Date**

01/21/2022

**Chancellor's Office Approval Date**

01/26/2012

**Course Control Number**

CCC000296894

**Programs referencing this course**

Art History AA-T Degree (<http://catalog.collegeofthedesert.eduundefined/?key=1>)

Studio Arts AA-T Degree (<http://catalog.collegeofthedesert.eduundefined/?key=2>)

Animation Certificate of Achievement (<http://catalog.collegeofthedesert.eduundefined/?key=337>)

Arts Entrepreneurship Certificate of Achievement in Drawing (<http://catalog.collegeofthedesert.eduundefined/?key=343>)

Digital Design Studies AA Degree (<http://catalog.collegeofthedesert.eduundefined/?key=377>)