

# ART 4D: FIGURE DRAWING I

## Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2022
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Advisory:	This course is included in the Figure family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade Only
Repeatability:	Not Repeatable

## Student Learning Outcomes

- A successful student will be able to measure the correct proportion in a figure drawing.
- A successful student will be able to sketch gesture drawings based on time limitations.

## Description

Beginning drawing course focusing on the representation and interpretation of the human figure, with attention to drawing from life.

## Course Objectives

The student will be able to:

- Demonstrate skills in drawing the human figure from observation, from a live figure model in a representational style.
- Demonstrate an ability to draw interpretive expressions of the human figure from a live figure model.
- Demonstrate accurate figure proportion from a live model.
- Demonstrate accurate rendering of the human form from a live figure model.
- Incorporate historical and contemporary approaches to drawing the human figure from a live figure model.
- Experiment with a variety of materials to render and complement the human figure from a live figure model.
- Demonstrate an understanding of the creative process, drawing from a live figure model.
- Demonstrate verbal communication skills in self-critiques.

## Course Content

- Demonstrate skills in drawing the human figure from observation, from a live model.
  - Hand-eye coordination from a live model.
  - Sighting and measuring observational skills from a live model.
- Demonstrate an ability to draw interpretive expressions of the human figure from a live model.
  - Gesture drawing capturing movement from a live model.
    - Mass gesture drawings from a live model.
    - Gesture drawings using the skeleton structure from a live model.
  - Figure in action poses from a live model.
  - Stylization and abstraction of the human figure from a live model.
- Demonstrate accurate figure proportion from a live model.

- Ideal human proportions from a live model.
- Alignment and measuring techniques from a live model.
- Foreshortening from a live model.
- Demonstrate accurate rendering of the human form from a live model.
  - Uses of line in describing the human figure from a live model.
    - Contour line drawing from a live model.
  - Demonstrate the accurate structural of the human figure from a live model.
    - Cross contour line drawing from a live model.
    - Planar study of the figure from a live model.
    - Skeleton and muscular structure of the human figure from a live model.
  - Use of value in describing the human form from a live model.
- Incorporate historical and contemporary approaches to drawing the human figure from a live model.
  - Study the style and use of materials of a known figurative artist.
  - Development of composition using the human figure from a live model.
- Experiment with a variety of materials to render and complement the human figure from a live model.
  - Sanguine Conte.
  - Vine charcoal.
  - Pencil.
- Demonstrate an understanding of the creative process from a live model.
  - Planning the drawing with thumbnail sketches and mock-ups from a live model.
  - Incorporate intuition in the conceptualization of the drawing.
  - Practice technique and execution in the choice and use of materials.
- Demonstrate communication skills in a class critique.
  - Evaluate the strengths and areas for improvement on the works in progress.
  - Engage in a verbal dialogue about the finished drawings in the form of group critiques both large and small.

## Lab Content

- Assignments and figure drawing exercises that explore a range of line applications, such as contour, cross contour, and gesture figure sketching from a live figure model.
- Assignments and exercises related to form, chiaroscuro, shading techniques-hatching, cross-hatching and the additive and subtractive method of figure drawing from a live model.
- Assignments that use the application of foreshortening perspective from a live model.
- Application of basic anatomy in gesture drawing exercise and short poses from a live model.
- Observation exercises that use measuring proportions, sighting, checking symmetry and alignment techniques in a figure drawing from a live model.
- Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history.
- Exercises that focus on human expression from a live model.
- Exercises that have students make drawing revisions or corrections from a live model.
- Verbal critiques, self-critiques and evaluation of drawing assignments and exercises.

## Special Facilities and/or Equipment

- When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

B. When taught in the classroom: easels, horse easels, 24x36 table space and stools, drapes for the room, a projector and screen, portable lighting equipment and a model stand.

## Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Evaluation methods may include but are not limited to:

- A. Portfolio review: each drawing will be evaluated for technical ability, craftsmanship and personal creative and conceptual approaches.
- B. Oral critiques.
- C. Written participation in lectures of historical and contemporary figure drawings.
- D. Drawing revisions from a live model.

## Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

- A. Lecture presentation using the vocabulary of figure drawings and human anatomy.
- B. Discussion using the language of anatomy and figure drawing.
- C. Demonstration of a variety of proportion techniques, such as drawing from observation, sighting skills and methods, planar drawing, contour drawing and rendering the figure with shadow and light.
- D. Critique and group presentation of weekly in-progress figure drawing projects followed by in-class discussion and evaluation.

## Representative Text(s) and Other Materials

Bridgman, George B. [Complete Guide To Drawing from Life](#). Sterling Publishing, 2009.

Note: This textbook is a relevant textbook for this course. The classical approach to figure drawing has not changed in the past 15 years.

## Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Copy of a master or historical or contemporary figure drawing.
- B. Research the artwork, the artist, the style, subject matter, content and context.
- C. Write a self-critique describing the process of making an artist copy or figure drawing study from a great work of art.

## Discipline(s)

Art