

ART 4E: HEADS & HANDS DRAWING

Foothill College Course Outline of Record

Heading	Value
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Advisory:	This course is included in the Drawing family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful students will be able to receive constructive feedback based on technical proficiency and facial proportion in heads and hands drawing in critiques and discussions. These students will be able to use drawing vocabulary and heads and hands anatomy terms in class discussions.
- A successful students will be able to measure and sketch correct facial and hand proportions.

Description

Beginning drawing course focusing on the representation and interpretation of the head and hands, with attention to drawing from life from a live figure model.

Course Objectives

The student will be able to:

- Demonstrate observational skills in drawing the human head and hands in a representational style from a live figure model.
 - Demonstrate an ability to draw interpretive expressions of the human head and hands from a live figure model.
 - Demonstrate measuring and proportional skills drawing the head and hands from a live figure model.
 - Demonstrate fundamental knowledge of the human anatomy from a live figure model, plaster cast and skull.
 - Demonstrate skills in rendering the head and hands using the logic of shadow and light from a live figure model.
 - Sketch different perspectives of the head and hands from a live figure model.
 - Demonstrate the planes and structure of the face and hands from a live figure model and plaster cast.
 - Experiment with color and pencil to render the human figure from a live figure model.
 - Compare and contrast figurative works of art representing a diversity of art traditions and cultures.
 - Research and view drawing of heads and hands from historical and contemporary art history
 - Explore the variety of the canon of the human head and hand images and the organization of visual forms
- Demonstrate an ability to draw interpretive expressions of the human head and hands from a live figure model.
 - Drawings of eyes, nose, mouth and hands that express emotions from a live figure model
 - Sleepy or tired
 - Surprised
 - Happy
 - Angry
 - Demonstrate measuring and proportional skills drawing the head and hands from a live figure model.
 - Placement, position, and size of the eyes
 - Placement, position and size of the nose
 - Placement, position and size of the mouth
 - Placement, position and size of the ears
 - Placement, position and size of fingers and hands
 - Placement, position and size of fingers and hands
 - Demonstrate fundamental knowledge of the human anatomy from a live figure model, skull and plaster cast.
 - Drawing the planes of the face and the hands from a live figure model, plaster cast and skull
 - Bone structure of hands
 - Skull drawings
 - Naming the parts of the human face in a head drawings from a live figure model
 - Eye: the upper eyelid, pupil, iris, eyebrow
 - Nose: bridge, nostril, septum, wing, tip
 - Mouth: parting line, lower lip, philtrum, upper lip, lower lip
 - The ear: helix, triangular fossa, antihelix, tragus, antitragus, lobe
 - The skull: cheekbones, eye sockets, the jaw
 - Demonstrate skills in rendering the head and hands using the logic of shadow and light from a live figure model.
 - The form-shadows
 - The half-tone
 - The cast-shadows
 - The shadow shapes and patterns
 - The core shadows
 - The reflected light
 - The lost and found edges
 - The hard edges and soft edges
 - Sketch different perspectives of the head and hands from a live figure model.
 - Frontal face
 - Three quarters and profile faces
 - Foreshortened view of hands and head
 - The tilt and axis of the head or neck
 - The planes of the face and facial features
 - Experiment with color and pencil to render the head or hands from a live figure model.
 - Render the head and hands using dry media from a live figure model
 - Apply multiple tonal values using pencil
 - Apply multiple tonal values using charcoal
 - Apply multiple tonal values pastels or conte
 - Render the head and hands using wet media
 - Apply multiple tonal values ink
 - Compare and contrast figurative works of art representing a diversity of art traditions and cultures.
 - Research and view drawing of heads and hands from historical and contemporary art history
 - Explore the variety of the canon of the human head and hand images and the organization of visual forms

Lab Content

- A. Drawing multiple hand drawings from observation that express emotion from a live figure model.
- B. Drawing multiple facial features from observation from a live figure model.
- C. Copying a master head or hands drawing.
- D. Drawing the head from many different perspectives or positions from a live figure model.
- E. Practicing facial proportion from a live figure model.
- F. Sketching hands from observation with shadows and light from a live figure model.
- G. Sketching contour and cross contour drawings of hands from a live figure model.
- H. Drawing the anatomy and bone structure of hands from a live figure model.

Special Facilities and/or Equipment

- A. 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, stools, drapes for the room, spot lights, a projector and screen, portable lighting equipment and a model stand.

Method(s) of Evaluation

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. Written or oral critiques
- C. Written essays
- D. Written participation in lectures of historical and contemporary figure drawings
- E. Drawing revisions

Method(s) of Instruction

- A. Lecture presentation using the language of head and hands drawings and anatomy.
- B. Discussion using the language of anatomy and heads and hands drawings.
- C. Demonstration of pencil and pastel drawing tools, hand and head proportion drawing, papers, techniques, observational sighting skills and methods from a live figure model.
- D. Critique and group presentation of head and hands drawings projects followed by in-class discussion and evaluation.

Representative Text(s) and Other Materials

Maughan, William L. [The Artist's Complete Guide to Drawing the Head.](#)
New York: Watson-Guption Publications, 2004.

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

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

- A. Copy of a master head or hands drawing drawing. Research the artwork, the artist, the style, subject matter, content and context. Write an essay or paper describing the artwork. Write a self-critique describing the process of making an artist copy or study.

Discipline(s)

Art