I. **OVERVIEW**
   
   The following information will appear in the 2011 - 2012 catalog

   **ART 123**  
   **Figure Drawing**  
   **3 Units**

   **Prerequisite:** Satisfactory completion of ART 120 with a minimum grade of C or better.

   Fundamentals of art anatomy and representation of the human figure. Drawing of both the nude and draped figure in various media.

   Two maximum completions.  
   Field trips might be required. (A-F or P/NC - Student choice) Lecture /Lab  
   **Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**

   Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

   A. **COURSE CONTENT**

   1. **Required Content:**

   I. Anatomy and Structure

   a. Anatomy

   i. Human skeletal structure

   a. Function and proper terminology

   ii. Human musculature

   a. Function and proper terminology

   iii. Historical approaches to anatomy

   b. Proportion

   i. Relating elements of the human body

   ii. Land marks and building the figure

   iii. Mechanical systems for rendering the body in proportion

   a. Mathematical ratios

   b. Ovoid structure

   c. Geometric structure

   d. Planar structures

   e. Wire-frame structure
iv. Shape and overlapping in depicting the form

c. Volume
   i. Line and mark and creating volume
   ii. Using value in rendering the appearance of volume through the use of light and dark
   iii. Historical approaches to rendering volume

II. The human body and aesthetic concerns

a. Expression
   i. Gesture, motion spontaneity and rapid depiction.
   ii. Mark making concerns in figure drawing
   iii. Use of value to create an emotional response
   iv. Problems in rendering the human figure both accurately and aesthetically
   v. Historical and contemporary approaches to the above

b. Formal concerns in depicting the figure
   i. Directional forces
   ii. Scaling the figure within a composition
   iii. Closed composition and cropping the form
   iv. The figure and perspective
   v. Setting the figure in space with figure/ground relation
   vi. Historical and contemporary approaches to the above

c. Depicting the human form with different media
   i. The figure and graphite
   ii. The figure pen and ink
   iii. The figure and wash
   iv. The figure and charcoal
   v. The figure and chalks
   vi. Mixed media approaches
   vii. Historical and contemporary approaches to the above

2. Required Lab Content:
I. The anatomical, formal and aesthetic content introduced in lecture will be covered by the following laboratory techniques.

a. Discussion of human skeletal structures followed by oral examination
b. Discussion of human muscular structures followed by oral examination
c. Technique demonstrations
d. Material demonstrations
e. Drawing from the human skeleton
f. Drawing from casts
g. Timed drawing using the model
h. Individual critiques with individualized instruction
i. Group critiques of student work
j. Group discussion of contemporary and historical approaches to rendering the figure

B. ENROLLMENT RESTRICTIONS

1. Prerequisites

Satisfactory completion of ART 120 with a minimum grade of C or better.

2. Requisite Skills

Before entering the course, the student will be able to:

a. Identify various drawing media and be able to determine the appropriate tool for the task.
b. Identify a variety of drawing surfaces and remain sensitive to their potential for visual effects.
c. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.
d. Identify the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.
e. Identify the role of light and shade to create an illusion of form on the flat drawing surface.
f. Identify and label the patterns of tone on basic organic and geometric forms. Application is required on still-life subjects with studio light and landscape subjects with natural light.
g. Demonstrate the use of texture to simulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. HOURS AND UNITS

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<tr>
<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
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<tbody>
<tr>
<td>Lect</td>
<td>27</td>
<td>1.50</td>
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<tr>
<td>Lab</td>
<td>81</td>
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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Related material will be presented through designated class lecture and studio demonstration.

2. Slides and digital presentations augment lecture content.

3. Require drawings and studies from selected materials and master works to broaden awareness of anatomical structure and the historically significant developments in the ranges of technical, conceptual and expressionistic possibilities, from texts and online resources.

4. Selected in class drawing assignments designed to encourage students to develop original and creative solutions to specific problems in rendering the figure.

5. Individual and group critiques require students to articulate their ideas and concepts both visually and verbally.

6. Each student produces an in-depth homework book based on specific assignments focusing on modes of expression, proportions, anatomy, copies of master drawings and sketches from life and sculptures, which assists the student in gaining mastery of the various functions of figure drawing.

7. Specific assignments requiring reading and study of human anatomy will result in several anatomical drawings. Students here must demonstrate understanding of the names and functions of basic muscular-skeletal systems, proportional systems of the body, head, hands, etc.

8. Discussion of human skeletal and muscular systems, followed by oral examination will assist the student in gaining command of the proper anatomical terms.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   i. This course is a mixture of lecture and laboratory modes of instruction.

   a. Lecture (assignments that require working outside of class)

      i. Readings and study of human anatomy, weekly

      ii. Sketchbook homework assignments, weekly

      iii. Reading from the text or from online resources, weekly

   b. Laboratory

      i. Materials exercises, per unit of lecture

      ii. Gestural exercises, daily

      iii. Directed timed drawing, daily

      iv. Discussion human skeletal and muscular structures, weekly

      v. Discussion of contemporary and historical approaches to rendering the figure, per unit of lecture

      vi. Individual critiques, daily

      vii. Group critiques, per unit of lecture.
2. **EVIDENCE OF CRITICAL THINKING**

   **Assignments require the appropriate level of critical thinking**

   Final examination of anatomical and proportional working knowledge. During a thirty minute period students will render a human figure from memory, depicting the body in a non-schematic fashion (some motion). Drawing from memory and knowledge of anatomy students will demonstrate their control in rendering the human figure as a whole. This examination gives students the opportunity to demonstrate other formal or aesthetic issues related to rendering the human form such as gesture, volume, composition, mood, etc..

   Closed composition studies using multiple figure. Set two or more models up in such a fashion that they appear to overlap, and so that depicting both entirely would not be possible within the given time frame. Assign three closed compositions, where the student must crop portions of the figures, with an hour to complete all three. In creating these compositional studies students will demonstrate their understanding on anatomical structures and formal elements, the importance of negative shapes and spaces, balance, and distribution of values in composing.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRED LEARNING**

   A. **COURSE GOAL**

   As a result of satisfactory completion of this course, the student should be prepared to:

   demonstrate a working knowledge of human anatomy, proportion, and systems for recreating the human body, demonstrating this knowledge through the act of drawing. Students will also learn new media and drawing techniques as they relate to the body, learn about the history of figurative work, and demonstrate their knowledge in group and individual critiques.

   B. **STUDENT LEARNING GOALS**

   Mastery of the following learning goals will enable the student to achieve the overall course goal.

   1. **Required Learning Goals**

   Upon satisfactory completion of this course, the student will be able to:

   a. Identify the psychological expression and applications of the human form as subject in painting, illustration, sculpture and design disciplines.

   b. Identify the history of the figure in its relationship to aesthetic, emotional and technical application.

   c. Employ the skills to technically render the anatomy of the human form through the study, and demonstrate knowledge of skeletal and muscular terminology and structure.

   d. Identify the kinetic possibilities of the human body and employ the skills for representing those actions on a two dimensional surface.

   e. Prepare a comprehensive sketchbook summarizing the techniques and structures of artists' approaches toward the human figure throughout history.

   f. Analyze the use of the figure as a traditional, contemporary or avant-garde subject.

   g. Demonstrate understanding of the structure and design of the human form in two-dimensional artwork.

   h. Analyze the use of the materials and surfaces upon which artists use the human form.
i. Compare and contrast the work of fellow students by sharing a variety of visual solutions to a common subject or pose.

j. Examine and review the weaknesses and strengths of each student's composition, drawing or study.

k. Demonstrate proficiency with a variety of approaches to contour line drawing, gesture sketches and compositional planning.

l. Demonstrate the significance of light and shadow to find the volume of the human figure, identify the values that occur, and control the quality of the edges and their role in unifying the composition.

2. **Lab Learning Goals**

   *Upon satisfactory completion of the lab portion of this course, the student will be able to:*

   a. Identify and give the proper term for the major skeletal structures and muscles.

   b. Complete drawings of the human figure with a wide variety of drawing media and surfaces.

   c. Complete timed drawings which capture the gesture and movement of the figure.

   d. Break the human figure down into basic forms using different drawing systems (i.e. ovoid forms, geometric forms, wire-frame).

   e. Analyze the strengths and weaknesses in technique, composition and gesture of the students own work and the work of others.

   f. Render and identify the structures of light and shadow on the human form.

   g. Compose closed compositions depicting cropped portions of one or more figure.

**IV. METHODS OF ASSESSMENT (TYPICAL)**

A. **FORMATIVE ASSESSMENT**

   1. Timed drawing exercises

   2. Group and individual critiques

   3. Sketchbook assignments covering drawing techniques, anatomy, and traditional rendering of the human figure.

   4. Oral examination covering the major muscle and bone groups of the human body

B. **SUMMATIVE ASSESSMENT**

   1. Midterm and Final portfolio evaluation

   2. Performative midterm and final drawing examinations

   3. Midterm and final examination of the major muscle and bone groups of the human body