

# ART-2000: LIFE DRAWING I

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## Cuyahoga Community College

**Viewing: ART-2000 : Life Drawing I**

**Board of Trustees:**

2018-05-24

**Academic Term:**

Fall 2020

**Subject Code**

ART - Art

**Course Number:**

2000

**Title:**

Life Drawing I

**Catalog Description:**

Introduction to drawing human figure from live model. Emphasis is on gesture drawing to accurately establish the proportion and pose of the figure. The elements of line and value are used to describe form, structure, and space. Anatomy for artists is introduced. Various media are explored.

**Credit Hour(s):**

3

**Lecture Hour(s):**

1

**Lab Hour(s):**

5

**Other Hour(s):**

0

## Requisites

**Prerequisite and Corequisite**

ART-1050 Drawing I, or departmental approval: comparable skills.

## Outcomes

**Course Outcome(s):**

Create artwork that shows proficiency in drawing the human figure from direct observation.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Utilize gesture drawing to capture the movement and placement of the human figure in space.
2. Utilize sight measuring techniques to observe and record proportions, axis lines, angles and vertical or horizontal alignments.
3. Develop eye-hand coordination and sensitivity to seeing and drawing the shapes, edges and forms of the human figure.

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**Course Outcome(s):**

Draw the human figure using a range of materials and techniques to create the illusion of three-dimensional forms and depth of space.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Achieve basic proficiency in drawing the three-dimensional human figure on a two-dimensional surface by using a variety of drawing media and techniques.
2. Observe and render volume, space and the effects of light as related to the human figure through the rendering of relative values.
3. Use drawing media to render the human form with chiaroscuro lighting effects.
4. Employ both measured and intuitive drawing approaches when applying the principles of perspective to the figure.
5. Recognize and demonstrate basic drawing craftsmanship.

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**Course Outcome(s):**

Recognize human anatomy by describing and drawing skeletal and muscle structure of the human figure.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Use simplified geometric shapes to represent basic anatomy.
2. Analyze, construct and render the forms of the torso.
3. Analyze, construct and render the forms of the pelvis/hips.
4. Analyze, construct and render the appendages: arms and legs.
5. Analyze, construct and render the forms of the head.
6. Analyze, construct and render the forms of the hands and feet.

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**Course Outcome(s):**

Apply design principles in the creation and analysis of a well-designed figure drawing.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Identify and employ design principles in the creation and analysis of a well-designed figure drawing.
2. Recognize and manipulate positive/negative shapes with edge control to create an interesting composition.
3. Use various materials to draw the human figure on a two-dimensional surface to create effective figure/ground relationships.

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**Course Outcome(s):**

Analyze and evaluate one's own drawings, the drawings of peers and the artworks of historical and contemporary artists.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Critique drawings: observe, describe, and analyze and evaluate in-progress and completed drawings.
2. Self-evaluate, peer-evaluate and contribute to whole-class critiques.
3. Receive and offer constructive feedback.
4. Examine, discuss and evaluate historical and contemporary artwork.

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**Methods of Evaluation:**

1. Class participation
2. Peer review/group critiques
3. Individual evaluation and feedback during in-class drawing exercises
4. Portfolio of completed assignments/projects
5. Sketchbook
6. Research report

7. Examinations
8. Written critiques
9. Exhibit of student works

**Course Content Outline:**

1. Studio policies and procedures
  - a. Studio set-up and clean-up procedures
  - b. Storage and usage of studio equipment, furniture, and materials
  - c. Studio etiquette
2. Gesture drawing: Utilization of loose, quick marks to capture the holistic nature of the pose
  - a. Line
  - b. Scribble
  - c. Mass
    - i. Weight
    - ii. Density
    - iii. Content
    - iv. Bulk or heaviness
    - v. Center of gravity
  - d. Volume
  - e. Combination of marks
  - f. Sustained
3. Sight measuring
  - a. Vertical and horizontal placement lines
  - b. Ratios
  - c. Angles and intersecting planes
  - d. Inclusion of negative shapes
4. Introduction to drawing materials
  - a. Conté crayon
  - b. Compressed charcoal
  - c. Vine charcoal: Willow
  - d. Various types of drawing pencils which may include: charcoal pencil, colored pencil
  - e. Additional media which may include: pastel, graphite, pen and ink, watercolor and clay
  - f. Various papers
5. Introduction to drawing techniques and principles
  - a. Modeling: Utilization of gradient values to describe three-dimensional forms of the human figure
  - b. Chiaroscuro
    - i. Dramatic visual impact of extreme light and dark values
    - ii. Expression of mood
  - c. Contour line
    - i. Slow or modified
    - ii. Blind or pure
    - iii. Cross contour
  - d. Planar analysis: Utilization of geometric shapes to construct the human figure
    - i. Cubes and squares
    - ii. Ovoids and circles
    - iii. Triangles
    - iv. Trapezoids
    - v. Cylinders
  - e. Perspective/Figure in depth of space: Foreshortening
    - i. Overlapping shapes
    - ii. Cylinders that become circular
    - iii. Positioning the joints at determined lengths before filling in
    - iv. Sharp compression of tapered forms to achieve deep foreshortening
    - v. Use of arbitrary values
  - f. Beginning level craftsmanship
6. Skeletal and muscle structure: Rendering of human anatomy
  - a. Torso
  - b. Hips/plevis
  - c. Extremities-upper and lower

- i. Arms
- ii. Legs
- d. Head
- e. Hands
- f. Feet
- g. Combining the skeleton with the pose of the model which may include skeletal/figure drawing
- 7. Development of compositions
  - a. Positive and negative shapes (figure/ground)
  - b. Abstractions of the figure which may include non-sequential form drawing: Compositions of body parts
  - c. Design principles
    - i. Implied shapes/lines
    - ii. Direction/Counter-direction
    - iii. Tension
- 8. Discussions and class critiques
  - a. Participate in individual, group, in-progress and final critiques
    - i. Objectively identify working elements/principles of a figure drawing
    - ii. Discuss emergent styles of drawing
  - b. Explain visual interest
    - i. Expressive qualities
    - ii. Narrative content
    - iii. Emotional content
    - iv. Relationships between form and content
  - c. Analyze various aspects/styles of figure drawing
    - i. Historical
    - ii. Contemporary
  - d. Adjust and rework drawings

## Resources

Barcsay, Jenó. *Anatomy for the Artist*. New York: Barnes Noble Books (arrangement with Little, Brown and Company), 2000.

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Goldstein, Nathan K. *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*. 5th ed. Upper Saddle River, New Jersey: Prentice-Hall, 1999.

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Hogarth, Burne. *Dynamic Anatomy*. New York: Watson-Guptill Publications, 2003.

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McLean Cheryl, Clint Brown. *Drawing From Life*. 3rd ed. Belmont, CA: Wadsworth/Thomson, 2004.

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Peck, Stephen Rogers. *An Atlas of Human Anatomy for the Artist*. New York: Oxford University Press, 1992.

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Hale, Robert Beverly, Coyle, Terrence. *Anatomy Lessons from the Great Masters*. New York: Watson-Guptill, 2000.

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Hogarth, Burne. *Dynamic Figure Drawing*. NY: Watson-Guptill, 1996.

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Hogarth, Burne. *Drawing Dynamic Hands*. NY: Watson-Guptill, 1998.

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Schider, Fritz. *An Atlas of Human Anatomy for Artists*. Dover, 2000.

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Huston, Steve. *Figure Drawing for Artists: Making Every Mark Count*. Beverly, MA: Quarto Publishing Group USA Inc., 2016.

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Gheno, Dan. *Figure Drawing Master Class*. Cincinnati, OH: North Light Books, 2015.

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Yim, Mau-Kun, Yim, Iris. *Lessons in Masterful Portrait Drawing: A Classical Approach to Drawing the Head*. Cincinnati, OH: North Light Books, 2017.

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Buchman, Bill. *Expressive Figure Drawing: New Materials, Concepts and Techniques*. New York: Watson-Guption Publications, 2010.

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deMartin, Jon. *Drawing Atelier-The Figure: How to Draw in a Classical Style*. Cincinnati, OH: North Light Books, 2016.

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Wiles, Stephanie, Jim Dine, and Vincent Katz. *Jim Dine, some drawings*. 1st ed. Oberlin, OH: Allen Memorial Art Museum; Germany: Steidl Publishers, 2005.

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### **Resources Other**

1. Additional resources provided by the instructor

### **Instructional Services**

#### **OAN Number:**

Transfer Assurance Guide OAH051

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