

ART-2010: LIFE DRAWING II

Cuyahoga Community College

Viewing: ART-2010 : Life Drawing II

Board of Trustees:

June 2020

Academic Term:

Fall 2020

Subject Code

ART - Art

Course Number:

2010

Title:

Life Drawing II

Catalog Description:

Continued exploration of drawing the human figure from a live model. Emphasizes anatomy to portray human structure and interpret the figure's expressive nature. Craftsmanship and proficiency with various media are stressed. Control of gesture and sight measuring. Further examination of the figure in space. To advance skills, course may be repeated up to 9 credits; only 6 credits may be applied to degree requirements.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

ART-2000 Life Drawing I, or departmental approval: comparable skills.

Outcomes

Course Outcome(s):

Create artwork that shows more advanced 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 with speed and accuracy to capture the movement and placement of the human figure in space.
 2. Utilize sight measuring techniques to more accurately 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.
 4. Solve more complex drawing concepts and techniques as related to the figure.
 5. Develop and recognize the emergence of an individual style.
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Course Outcome(s):

Draw the human figure with increased competency 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 more advanced 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 more advanced drawing craftsmanship.
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Course Outcome(s):

Recognize and identify 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 more advanced 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 provide in-depth analysis 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. Portfolio
2. Outside assignments
3. Written examination
4. Oral discussion, critiques
5. Attendance

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. More advanced 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

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Bro, Lu. *Figure Form*. 2 volumes. Dubuque, IA: Brown Benchmark, 1992.

Goldstein, Nathan K. *Figure Drawing*. 5th ed. Upper Saddle River, NJ: Prentice-Hall, 1999.

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

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

Nicolaides, Kimon. *The Natural Way to Draw*. Boston: Houghton Mifflin, 1975.

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

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

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