GAVILAN COLLEGE
5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: ART 34A DIVISION: 10 ALSO LISTED AS:

TERM EFFECTIVE: Fall 2022 CURRICULUM APPROVAL DATE: 12/13/2022

SHORT TITLE: LIFE DRAWING

LONG TITLE: Life Drawing

Units	Number of Weeks	Type	Contact Hours/Week	Total Contact Hours/Units
3	18	Lecture:	2	36 / 2 Units of Lecture
		Lab:	4	72 / 1 Units of Lab
		Other:	0	0
		Total:	6	108

Out of Class Hrs:	72.00
Total Learning Hrs:	180.00

COURSE DESCRIPTION:

Fundamentals of anatomy and representation of the human figure, drawing from life. The lab component will be held only in a classroom setting and not online. This course has the option of a letter grade or pass/no pass. (C-ID: ARTS 200) ADVISORY: ART 3A or review of student's portfolio.

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade
P - Pass/No Pass

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion
03 - Lecture/Laboratory
04 - Laboratory/Studio/Activity
047 - Laboratory - LEH 0.7
05 - Hybrid
71 - Dist. Ed Internet Simultaneous
72 - Dist. Ed Internet Delayed
73 - Dist. Ed Internet Delayed LAB
737 - Dist. Ed Internet LAB-LEH 0.7

STUDENT LEARNING OUTCOMES:

By the end of this course, a student should:

1. Identify and illustrate elements of design and composition
2. Identify and apply the skeletal and muscle structure of head, hands, feet, thorax, extremities and joints including facial expressions and cartilaginous structure
3. Demonstrate and apply line, value, area, shape, form, mass and volume theories
4. Demonstrate and apply a variety of spatial illusion techniques using the human form--and multiple point and aerial perspective
5. Demonstrate and apply the use of pencil, pastel, conte charcoal, inks and chalk media
6. Demonstrate and apply the historical and contemporary significance of the use of the human form in the arts
7. Apply modeling techniques for the human form in a variety of media and lighting environments

COURSE OBJECTIVES:

By the end of this course, a student should:

1. Understand basic anatomical relationships relevant to descriptive drawing of the human form.
2. Demonstrate competence in linear and tonal methods of drawing images of the life model.
3. Understand and be able to depict basic proportional relationships of the life model.
4. Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.
5. Participate in class discussions pertaining to individual and peer drawings, and written responses.

COURSE CONTENT:

Curriculum Approval Date: 12/13/2022

LECTURE CONTENT:

2 HOURS

LECTURE: Introduction to Life Drawing, Gesture Drawing: Mass gesture, line gesture, scribbled line, sustained gesture from the model

2 HOURS

LECTURE: Describe and demonstrate the use of inks; linear and washes as applied to the skeletal structure of the human body. Describe the Skeletal project. Show examples of student work, images, video, slides, textbook, and design artifacts that describe the use of ink and illustrate the human skeletal structure. Demonstrate the use of tools and materials that are used for creating drawings using line and washes as pertains to the human skeletal structure. Describe particular material problems associated with inks. Demonstrate ways to correct for ink problems.

2 HOURS

LECTURE: Describe and demonstrate the use of Contrapposto and juxta-position with the skeletal structure. Describe the Contrapposto project. Show examples of student work, images, video, slides, textbook, and design artifacts that use contrapposto. Demonstrate the use of tools and materials that are used for creating drawings using contrapposto and mass. Describe particular material and conceptual problems associated with contrapposto and mass.

2 HOURS

LECTURE: Describe and demonstrate the use of negative-shape in figure drawing. Describe the negative-shape project. Show examples of student work, images, video, slides, textbook, and design artifacts that use negative-shape. Demonstrate the use of tools and materials that are used for creating drawings using negative-shapes. Describe particular material and conceptual problems associated with negative-shapes. Demonstrate ways to correct for negative-shape problems.

2 HOURS

LECTURE: Describe and demonstrate the use of shape as plane and volume as pertains to the human form Describe the shape/plane/volume project. Show examples of student work, images, video, slides, textbook, and drawing processes that use shape/plane/volume. Demonstrate the use of tools and materials that are used for creating drawings using shape/plane/volume

4 HOURS

LECTURE: Describe and demonstrate the ways of creating value (shading) in the human form and demonstrate the use of Chiaroscuro; light/dark contrast. Describe the value project. Show examples of student work, images, video, slides, textbook, and drawing processes that use value and chiaroscuro. Describe particular material and conceptual problems associated with

Value and chiaroscuro. Demonstrate ways to correct for value and chiaroscuro problems.

2 HOURS

LECTURE: Describe and demonstrate the use of the expressive uses of value in the human form. Describe the Expressive Value project. Show examples of student work, images, video, slides, textbook, and drawing processes that use expressive value. Describe particular material and conceptual problems associated with expressive value.

2 HOURS

LECTURE: Describe and demonstrate the use of contour line in the human form. Describe the Contour Line project. Show examples of student work, images, video, slides, textbook and drawing processes that use contour line. Describe particular material and conceptual problems associated with contour line. Demonstrate ways to correct for contour line problems

2 HOURS

LECTURE: Describe and demonstrate the use and application of line variety in drawing; Thoracic studies-skeletal. Describe the Thoracic project. Show examples of student work, images, video, slides, textbook, and drawing processes that use line variety. Describe particular material and conceptual problems associated with line variety.

COURSE CONTENT(CONTINUED):

LECTURE CONTENT(CONTINUED):

4 HOURS

LECTURE: Describe and demonstrate the use of Invented, Conventional and Symbolic Texture in drawing the human form. Describe the symbolic texture project. Show examples of student work, images, video, slides, textbook, and drawing processes that use symbolic and invented texture. Demonstrate the use of tools and materials that are used for creating drawings using symbolic and invented texture. Describe particular material and conceptual problems associated with symbolic and invented texture. Demonstrate ways to correct for symbolic and invented texture problems.

2 HOURS

LECTURE: Describe and demonstrate the use of Spatial Illusion in drawing the human form. Describe the Spatial Illusion project. Show examples of student work, images, video, slides, textbook, and drawing processes that use spatial illusion. Demonstrate the use of tools and materials that are used for creating drawings using spatial illusion.

4 HOURS

LECTURE: Describe and demonstrate the study of anatomical renderings: hands and feet Describe the Anatomical Rendering project. Show examples of student work, images, video, slides, textbook, and drawing processes that illustrate anatomical renderings. Demonstrate the use of tools and materials that are used for creating anatomical rendering drawings. Describe particular material and conceptual problems associated with anatomical renderings. Demonstrate ways to correct for anatomical rendering problems

2 HOURS

LECTURE: Describe and demonstrate the study of anatomical renderings: torso, back and legs. Describe the Anatomical Rendering project. Show examples of student work, images, video, slides, textbook, and drawing processes that illustrate anatomical renderings. Demonstrate the use of tools and materials that are used for creating anatomical rendering drawings. Describe particular material and conceptual problems associated with anatomical renderings.

2 HOURS

LECTURE: Describe and demonstrate the use of the human form in multiple-point perspective. Describe the Multiple-Point Perspective project. Show examples of student work, images, video, slides, textbook, and drawing processes that use multiple-point perspective. Demonstrate the use of tools and materials that are used for creating drawings using multiple-point perspective. Describe particular material and conceptual problems associated with

multiple-point perspective. Demonstrate ways to correct for multiple-point perspective problems.

2 HOURS

Final Exam

COURSE CONTENT(CONTINUED):

LAB CONTENT:

4 HOURS

LAB: Exercises: Mass, line scribbled line and sustained gesture exercises from the model and a variety of inanimate objects. Materials introduced: vine charcoal and graphite. **Out of Class Assignments:** Read and analyze assigned text on gesture. Create gesture drawings outside the studio from everyday scenes, including human figures.

4 HOURS

LAB: Work on exercises and Skeletal drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for Skeletal drawings. Reading assignment from textbook and/or handouts that address human skeletal structure.

4 HOURS

LAB: Work on contrapposto drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for contrapposto drawing Reading assignment from textbook and/or handouts that address contrapposto and mass.

4 HOURS

LAB: Work on exercises and negative-shape drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for negative-shape drawings Reading assignment from textbook and/or handouts that address negative-shape

4 HOURS

LAB: Work on shape/plane/volume drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for shape/plane/volume drawings. Reading assignment from textbook and/or handouts that address shape/plane/volume

8 HOURS

LAB: Work on exercises and value drawings. Critique and discussion of student chiaroscuro drawings. Out of Class Assignments: Work on preliminary sketches for value and chiaroscuro drawings. Reading assignment from textbook and/or handouts that address value and chiaroscuro.

4 HOURS

LAB: Work on expressive value drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for expressive value drawings. Reading assignment from textbook and/or handouts that address expressive value.

4 HOURS

LAB: Work on exercises and contour line drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for contour line drawings. Reading assignment from textbook and/or handouts that addresses contour line.

4 HOURS

LAB: Work on Thoracic drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for thoracic drawings. Reading assignment from textbook and/or handouts that address line variety and the thoracic diagrams.

8 HOURS

LAB: Work on exercises and Symbolic and Invented Textures drawings. Critique and discussion of student drawings pertaining to individual and peer drawings. Out of Class Assignments: Work on preliminary sketches for the Symbolic and Invented texture drawings. Reading assignment from textbook and/or handouts that address symbolic and Invented texture. Students analyze, demonstrate and apply drawing techniques and concepts introduced by creating symbolic and invented texture drawings.

4 HOURS

LAB: Work on spatial illusion drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for spatial illusion drawings. Reading assignment from textbook and/or handouts that addresses spatial illusion.

COURSE CONTENT(CONTINUED):

LAB CONTENT(CONTINUED):

8 HOURS

LAB: Work on exercises and anatomical rendering drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for anatomical rendering drawings. Reading assignment from textbook and/or handouts that illustrate anatomical renderings.

4 HOURS

LAB: Work on anatomical rendering drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for anatomical rendering drawings. Reading assignment from textbook and/or handouts that illustrate anatomical renderings.

8 HOURS

LAB: Work on exercises and multiple-point perspective drawings. Critique and discussion of student drawings. Out of Class Assignments: Work on preliminary sketches for multiple-point perspective drawings. Reading assignment from textbook and/or handouts that address multiple-point perspective.

METHODS OF INSTRUCTION:

Lecture, video, cd/dvd, computer presentations, internet, examples demonstrations, lab exercises, critiques-class discussions.

OUT OF CLASS ASSIGNMENTS:

Required Outside Hours 28

Assignment Description

Students will read and study from the required text and assigned articles.

Required Outside Hours 20

Assignment Description

Students will write weekly reading summaries and a final research paper.

Required Outside Hours 24

Assignment Description

Student will engage in the creative process relevant to the artistic era being studied.

METHODS OF EVALUATION:
Writing assignments
Evaluation Percent 10
Evaluation Description
Writing assignments: 10% - 20%
Written homework
Term papers
Other: Visual journal entries/notes for ea. drawing proj.

Problem-solving assignments
Evaluation Percent 10
Evaluation Description
Problem-solving demonstrations: 10% - 20%
Lab reports
Other: drawing

Skill demonstrations
Evaluation Percent 10
Evaluation Description
Skill demonstrations: 10% - 20%
Class performance
Field work
Other: critique/discussion, visual journal work, drawings

Objective examinations
Evaluation Percent 10
Evaluation Description
Objective examinations: 10% - 20%
Multiple choice
True/false
Matching items
Completion

Other methods of evaluation
Evaluation Percent 40
Evaluation Description
Other methods of evaluation: 40% - 50%
Finished cumulative portfolio of drawings and sketches demonstrating an
understanding & application of drawing techniques and concepts.

REPRESENTATIVE TEXTBOOKS:
Claudia Betti. Drawing: A Contemporary Approach V. 7. Cengage Learning, 2012. Or other appropriate college level text.
ISBN: ISBN-13: 9781111343606
Reading level of text, Grade: 13+ Verified by: Arturo Rosette

ARTICULATION and CERTIFICATE INFORMATION

GAV GE:

GAV C1

GAV Area 3

CSU GE:

IGETC:

CALGETC:

CSU TRANSFER:

Transferable CSU

UC TRANSFER:

Transferable UC

SUPPLEMENTAL DATA:

Basic Skills: N
Classification: Y
Noncredit Category: Y
Cooperative Education:
Program Status: 1 Program Applicable
Special Class Status: N
CAN: ART24
CAN Sequence: XXXXXXXX
CSU Crosswalk Course Department: ART
CSU Crosswalk Course Number: 200
C-ID: ARTS 200
Prior to College Level: Y
Non Credit Enhanced Funding: N
Funding Agency Code: Y
In-Service: N
Occupational Course: E
Course Control Number: CCC000589280
Sports/Physical Education Course: N
Taxonomy of Program: 100100
CIP: