

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 213 **TITLE:** Life Drawing II

Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; and 64.0-72.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

Prerequisite: ART 207

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Continued study of the human form as art using the techniques and materials of drawing in graphite, charcoal, pastel, ink, and mixed media. Application of more advanced studies of anatomy and expressive representations of the human figure in different environments. Studio practice drawing from live models.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Articulate, orally and in writing, interpretations of the drawing and painting of the human form within various environments as an alternative method of communication, principally as expressions of self, personal observations and perceptions, and other artistic objectives.
2. Conceptualize, formulate, and analyze strategies to create drawings of the human form with narrative context using a range of different techniques and drawing mediums.
3. Construct a drawing of the figure that demonstrates knowledge of basic anatomical structure, both from observation and from memory.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Examine and describe the major historical, contemporary, and critical trends in figurative drawings and paintings.
2. Evaluate and critique class projects using relevant terminology in oral or written formats.
3. Create drawings of the nude and draped human figure at an intermediate level, with increased accuracy of observational skills and human proportions.
4. Apply the basics of anatomical structure learned in Life Drawing I to any pose from the live model including seated, reclining and action poses.
5. Apply knowledge of human anatomy to create figures in various poses from imagination.
6. Successfully create compositions of the figure in an environment, both from observation and from imagination.
7. Create drawings of the figure that successfully demonstrate an understanding of expressive content and narrative.

6. **COURSE CONTENT:**

Lecture Content:

1. Review of Life Drawing I figure drawing concepts:
 - A. Measuring, sighting, basic proportion
 - B. Basic structural anatomy
 - a. masses of the body
 - b. simplified skeletal structure
 - c. balance and weight
 - C. review of drawing media and methods
2. The human body in motion:
 - A. Interrelation of parts
 - B. Understanding weight, tension and relaxation of human anatomy
 - C. Gesture drawing
 - D. How drapery and clothing reveal body movement
3. Expressive content:

- A. Various expressive uses of media including shading, rapid drawing, color, brushwork
 - B. Compositional devices used by artists to create mood or advance a narrative
 - C. How to recognize the expressive content or message in works of figurative art
4. Analyzing works of art by masters and peers:
- A. Recognize drawing techniques and practices in the work of others
 - B. Composition in drawing, painting, and illustration including use of perspective, environment, and multiple figures
 - C. Historical trends and attitudes toward depicting the figure through history
 - D. Correct terminology when writing or speaking about art

Lab Content:

1. Review and expansion upon techniques and concepts learned in Life Drawing I.
 - A. Sighting angles, proportional measuring, mapping out
 - B. Straight line drawing, seeing planes on the body
 - C. Plumb line, balance on standing poses, contrapposto
 - D. Mass and shading
 - E. Light and shading
 - F. Gesture drawing
 - G. Cross contour drawing
2. Artistic anatomy
 - A. Forming the figure from a basic skeleton
 - B. Essential muscle groups for depicting form
 - C. Applying drapery that reveals the anatomy beneath
3. Constructing the human figure
 - A. Step by step drawing the model beginning with spine, torso, and legs
 - B. Constructing a figure from the imagination, step by step
 - C. Drawing the pose from memory
 - D. Conceptualizing standing, sitting and reclining poses
4. Composition, content, and narrative
 - A. Using positioning and cropping with the single model to exploit design and mood possibilities in a composition
 - B. Using the environment, (model stand, furniture, studio space) to create a narrative for the model
 - C. Creating an imaginary space when drawing the live model
 - D. Using high or low, value contrast, expressive drawing techniques, mixed media, and scale to experiment with expressive content

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Critique
- D. Discussion
- E. Individualized Instruction
- F. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- A. One two-page paper on favorite figure drawing artist. Give biographical information, what they are known for, and what is it about their work that attract you to it. Use at least one visual example and analyze the drawing to explain your point.
- B. 2 or 3 group critiques per semester in which students write down strong points and areas of improvement in a peers drawing(s). Usually 2 or 3 paragraphs in length.

Reading Assignments:

- A. Read the assigned chapters from the textbook and take notes of all the important points addressed by the author. Reading assignments are approximately 10 pages per week.

Other Outside Assignments:

- A. Compare two drawings in the textbook by different artists and compare their expressive approach to the figure.
- B. Take some of your quick gesture drawings and create larger detailed studies from these. At least one should include clothing.

C. Draw at least 25 pages of sketches done from life outside of the studio. Go to place where people congregate, such as shopping areas, cafes, bus, outdoors on campus, etc.

To be Arranged Assignments:

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Homework
- E. Lab Activities
- F. Oral Presentation
- G. Papers
- H. Portfolios
- I. Projects
- J. Quizzes

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Aristides, J.. *Figure Drawing Atelier: An Instructional Sketchbook*, ed. Monacelli Studio, 2019

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Course Originator: Rebecca Alex