

NEW COURSE PROPOSAL

PROGRAM AREA: **ART**

1. Catalog Description of the Course. *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of ___ units); time distribution (Lecture ___ hours, laboratory ___ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

ART 107 LIFE DRAWING (3)

Six hours laboratory per week.

The study of the human figure and its representation depicted through gesture, contour value and volume. Anatomy, proportion, foreshortening and structure are explored through observation of props and live models.

2. Mode of Instruction.

	Units	Hours per Unit	Benchmark Enrollment
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	___3___	___2___	___20___
Activity	_____	_____	_____

3. Justification and Learning Objectives for the Course. (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

Justification

Required lower division course for the Art Major.

Figure drawing is one of the oldest established traditions of art making. Virtually every art program throughout the world offers a course of this nature. This course is an articulated (CAN) course with neighboring colleges and universities. It provides basic artistic preparation for CSUCI students desiring to eventually pursue art as a career in the fine or commercial arts.

Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, discussions, class presentations, field trips, project critiques, students will:

- Develop basic skills working with drawing techniques in relation to the human form.
- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Demonstrate their ability to use observation in the process of investigating human form.
- Demonstrate draftsmanship skills through rigorous class-room activity
- Express their personal ideas in relation to the depiction of the human figure through the production of individual drawings

- Demonstrate growth as an artist working toward professional artistic practice through the refinement of ideas and technique.
- Students develop a personal artistic language expressed through the artistic process.

4. Is this a General Education Course YES NO
 If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

5. Course Content in Outline Form. *[Be as brief as possible, but use as much space as necessary]*

ART 107 Life Drawing (3)

- I. Tools
 - A. Traditional materials, description and history.
 - B. Non-Western materials
 - C. Experimental
- II. Technique
 - A. Gesture
 - B. Contour
 - C. Form
 - a. Line quality
 - b. Value (light and dark)
 - c. Construction methods.
 - d.
- III. Anatomy
 - A. Head, Face and Neck
 - B. Shoulder Girdle
 - C. Upper Torso, Spine
 - D. Trunk, Abdomen
 - E. Pelvis
 - F. Upper Leg
 - G. Lower Leg
 - H. Upper Arm
 - I. Lower Arm
 - J. Foot
 - K. Hand
- IV. Proportion
 - A. Identify basic shapes
 - B. Accurately measure size relationships
 - C. Accurately analyze placement
- V. Foreshortening- Strategies for accurately seeing and depicting form in perspective
 - A. Contour
 - B. Negative Space
 - C. Figure/Ground relationship
- VI. Construction

- A. Interpreting form (volume)
- B. Strategies for identifying and depicting form connections
- C. Stylistic approaches to constructing anatomy
- VII. Design
 - A. Compositional considerations
 - B. Developing multiple-figure compositions
 - C. Harmonious compositions through application of basic design principles
 - a. Balance
 - b. Unity
 - c. Growth
 - d. Tension
 - e. Variety
- VIII. Using Line, Shape and Tone to Develop Form and Volume
 - A. Massing in light and dark
 - B. Gestural volume
 - C. Implied weight through line quality
- IX. Rendering – Dry Media
 - A. Explore methods of applying tone
 - B. Modeling in light and dark
 - C. Explore stylistic possibilities of tonal handling
- X. Rendering – Brush
 - A. Using wash to establish gesture
 - B. Brush drawing for quick gesture study
 - C. Experimental form using brush drawing expressively
- XI. Color and Expression
 - A. Establishing mood with color
 - B. Using color subjectively in the expressive form.
 - C. Arbitrary color in designing the figure.
- XII. Style and History
 - A. Describe and define stylistic precursors in interpreting human form.
 - B. Examples of historic and contemporary figure-based expression.
 - C. Emotional and expressive possibilities inherent in figure-based art.

Sample projects

1. Sketchbook

Students will maintain a sketch-book/journal through the term. The drawings in the sketchbook should include a wide variety of subject matter, principally drawn from direct observation. Figures, objects, gesture studies and quick-sketch analysis should be included. Students may want to include notations on anatomical details, as well as small amount of photographic reference material. The book should be maintained weekly, if not daily through the semester. It should be substantially full by the conclusion of the term.

2. Anatomy Study.

A completed, rendered drawing of the human form in anterior and lateral aspect. The anatomical landmarks, forms and connections will be detailed and labeled. This will be developed outside of the classroom laboratory by selecting two poses done from the class and re-rendering them in a construction-drawing

format, in Conte, charcoal, graphite, ink or pastel on quality paper, overall size 32”X48”. Students will use their anatomy notes, class drawings and instructor advise in preparing and executing these drawings. The final products will be developed as individual works of art, as well as descriptive, definitive examples of anatomical analysis. (Some classroom lab time may be devoted to the commencement of the project.)

3. Expressive Drawing.

A final composition will be executed in the medium, scale and technique of the Student’s choice (dependent on Instructor approval.) This composition will be based on several of the best classroom drawings, re-rendered and executed in an expressive manner, consistent with the individual student’s experience, inclinations and interests. In addition, the student will be asked to research a particular established artist for style and to include some aspect of that research in the final composition. An example would be a series of several poses re-drawn on the same sheet of paper in watercolor and ink, based on the work of Egon Schiele in a blind-contour technique of execution.

6. References. [Provide 3 - 5 references on which this course is based and/or support it.]

Peck, Stephen Rogers. *Atlas of Human Anatomy for the Artist*, Oxford University Press 1998
Nicholaides, Kimon. *The Natural Way to Draw*, Houghton Mifflin 1969
Mendelowitz, Daniel, et al. *A Guide to Drawing – Sixth Edition* , Thomson Wadsworth 2003
Dodson, Bert. *Keys to Drawing*, Northlight Press 1990

7. List Faculty Qualified to Teach This Course.

- Jack Reilly, MFA, Professor of Fine Arts

8. Frequency.

a. Projected semesters to be offered: Fall __x__ Spring __x__ Summer _____

9. New Resources Required.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. Facility/space needs

No new resources will be required to implement this course. Instruction takes place in the CSUCI Art Complex drawing/animation studio that is equipped with twenty art horses and drafting tables required to successfully execute assigned projects. Existing equipment and facilities are currently adequate to support the implementation of this course.

10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jack Reilly, Professor of Art

1-4-03

Proposer of Course

Date