

Department of Art Syllabus

- I. ART 204 *Drawing II*, 3 Credit Hours
- II. PREREQUISITES
ART 203
- III. TEXTBOOK
Bridgeman, G. B. (1960). *Constructive anatomy*. New York: Dover.
Hogarth, B. (1965). *Drawing the human head*. New York: Watson-Guptill.
- IV. COURSE DESCRIPTION
Problems in life drawing with an emphasis on anatomy.
- V. RATIONALE
It is essential that art majors have a strong background in figure drawing. The human figure as subject matter has been portrayed through history in various styles and mediums and continues to play an integral role in all disciplines of art. Since drawing is the foundation to other areas within the arts, it is only appropriate to develop a course that addresses the human figure and will encourage students to gain confidence in portraying people in their respective fields of study, including but not limited to: interior design, painting, sculpture, illustration, and graphic design. Study will include proportion of the human figure, the skeleton, and muscle system. Various techniques and media will be employed.
- VI. LEARNING OBJECTIVES AND OUTCOMES
 - A. Demonstrate a knowledge of the bone structure of the human skeleton.
 - B. Demonstrate a knowledge of the muscle structure of the human body.
 - C. Draw the human figure, accurately displaying normative proportional relationships of the body's parts to the whole.
 - D. Draw the figure so that the illusion of volume is achieved through a variety of shading techniques such as graded, continuous tones, cross contour lines, and cross hatching.
 - E. Convey gesture, the illusion of expressive movement, when drawing the figure spontaneously in very brief periods of time.
 - F. Simplify, exaggerate, or distort visual elements and normative proportions to interpret expressive qualities of the figure.
 - G. Evoke mood through the expressive use of drawing materials.
 - H. Present completed work in a professional manner.
 - I. Analyze relationships between art, drawing, and the Christian faith.

VII. COURSE TOPICS

- A. Structural considerations when drawing the figure from memory:
 - 1. Methods of simplifying the head:
 - a. Bridgeman heads from 3-D cubes
 - b. Hogarth heads from cranial and facial masses
 - 2. Methods of simplifying the human body:
 - a. Simplified Bridgeman full figure (tapered blocks)
 - b. Simplified Hogarth full figured (modified cylinders)
 - c. Animated flip booklet of a simplified man in action
- B. Anatomical considerations: Bone structures
 - 1. Bones of the skull
 - 2. Bones of the arms and hand
 - 3. Bones of the upper torso
 - 4. Bones of the lower torso and upper legs
 - 5. Bones of the lower legs and feet
 - 6. Learning from the Masters
- C. Anatomical considerations: muscle structure
 - 1. Muscles of the head
 - 2. Muscles of the arms and hand
 - 3. Muscles of the upper torso
 - 4. Muscle of the lower torso and upper legs
 - 5. Muscle of the lower leg and feet
- D. Structural considerations when drawing the figure from life:
 - 1. Proportion:
 - a. Proportions of the head and facial features
 - b. Proportions of the human body
 - c. Comparative measurements (sight measuring)
 - d. Plumb-lining
 - 2. Tips on drawing portraits and self portraits
 - 3. "Structural" drawing exercises from life:
 - a. Quick line gestures
 - b. Mass gestures
 - c. Mass and line gestures
 - d. SI contours
 - e. Continuous line contours
 - f. Exaggerated contours
 - g. Cross contours
 - h. Negative space drawings
 - i. Negative space and contour combo
 - j. High contrast imagery
- E. Media and modeling consideration:
 - 1. Tonal eraser drawings (subtraction method)
 - 2. Toned paper and white chalk
 - 3. Ink wash (colored ink: monochromatic)

- 4. Conte crayon (colored crayons: monochromatic)
- F. Final project

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture/demonstrations
- B. Studio activities
- C. Critiques: verbal and written
- D. Outside readings
- E. Personal and student examples

IX. GRADING SCALE

See Department of Art Syllabus Addendum for Grading Scale and Evaluation.

X. LIST OF MATERIALS

List of materials will be provided by instructor.

XI. REFERENCES

Edwards, B. (2012). *Drawing on the right side of the brain*. New York: Tarcher/Penguin.

Goldstein, N. (1976). *Figure drawing: The structure, anatomy, and expressive design of human form*. Englewood Cliffs, NJ: Prentice Hall.

Graves, D. R. (1971). *Life drawing in charcoal*. New York: Watson-Guption.

Kramer, J. (1972). *Human anatomy & figure drawing; The integration of structure and form*. New York: Van Nostrand.

Levy, M. (1968). *The human form in art: The appreciation and practice of figure drawing and painting*. London: Odhams Press.

Loomis, A. (2011). *Figure drawing for all it's worth*. London: Titan Books.

Machover, K. A. (1980). *Personality projection in the drawing of the human figure: A method of personality investigation*. Springfield, IL: C. C. Thomas.

Nice, C. (1993). *Sketching your favorite subjects in pen & ink*. Cincinnati, OH: North Light Books.

Smith, S. (1982). *Drawing & etching*. Secaucus, NJ: Chartwell Books.

Watson, E. W. (1978). *Ernest W. Watson's course in pencil*

sketching: Four books in one. New York: Van Nostrand.

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