

ART 204 • Drawing II • Syllabus

I. COURSE TITLE: ART 204 Drawing II 3 semester hours

II. PREREQUISITES: Art 203

III. TEXTBOOK:

Bridgeman, G. B.(1960). Constructive Anatomy. New York, NY: Dover Publications.

Hogarth, B.(1965). Drawing the Human Head. New York, NY: Watson-Guptill Publications.

Foster, W. (1989). Human Anatomy. Laguna Hills, CA: Walter Foster Publications.

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 throughout 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 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 media and techniques will be employed.

VI. LEARNING OBJECTIVES AND OUTCOMES:

- A. To visualize and draw the human head within an imaginary 3-D cube in order to determine correct proportions and placement of facial features.
- B. To visualize and draw the human head within a combination hemispherical cranial mass and split cylindrical facial mass as another method of providing a structural armature for a head.
- C. To reduce the entire human figure into geometrical shapes and solids in order to construct a sound three dimensional framework on which details of the full figure can be applied.
- D. To become familiar with the basic structure of the human skeleton and to become aware of some of the prominent bones influencing the shape of the human body.
- E. To become familiar with a few of the major muscles that influences the outer surface of the human body.
- F. To capture the human figure from life with loose gestural line drawings in order to provide a sound structural framework for anatomical detail.

- G. To train the eye and hand to work in sequence in order to capture accurate shapes of shadows, highlights, half-tones, and details while drawing the figure from life.
- H. To apply comparative measurement techniques to figure drawings from life in order to determine correct proportions.
- I. To employ vertical and horizontal “plumb lining” in order to determine proper placement and proportions of the human body.
- J. To be aware of negative space shapes surrounding the figure in order to provide an accurate overall shape in which to include smaller shapes.
- K. To be aware of negative space shapes surrounding the figure in order to provide an accurate overall shape in which to include smaller shapes.
- L. To study and apply proportions of the human face and body at different ages.
- M. To employ modeling perspective to figure drawings after a sound structure has been established through gestural lines, plumb-lining, sight measuring, negative space observation, and contoured details.
- N. To experiment with wet and dry drawing media while drawing the figure from life.
- O. To analyze relationships between art and the teaching of art to the Christian Faith.

VII. COURSE TOPICS:

The major topics to be considered are:

- 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. In wash (colored ink: monochromatic)
 4. Conte crayon (colored crayons: monochromatic)
- F. Final Project

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES:

Methods and activities for instruction will include:

- A. Lecture
- B. Studio Activities
- C. Demonstrations
- D. Personal and Student Examples
- E. Outside Readings
- F. Oral and Written Critiques

IX. ASSIGNMENTS:

The student will be responsible for the following:

- A. Three major drawing due date folders
- B. Drawing notebook
- C. Pop quizzes and final examination
- D. Attendance and professionalism
- E. Homework assignments

X. GRADING SCALE:

- A. = 93-100
- B. = 85-92
- C. = 76-84
- D. = 65-75
- F. = 0-64

I. = A incomplete may be given to a student who has been providentially hindered from completing work required in a course, provided that:

1. Semester attendance requirements have been met;
2. Most of the required work has been done;
3. The student is doing passing work and the student has made prior arrangements with the faculty member to complete the remaining work at a later date. The grade of "I" must be removed promptly or it becomes an F; it cannot be removed by repeating the course.”