

COURSE OUTLINE

**Art 153  
Intermediate Figure Drawing**

**Catalog Statement**

Art 153 is the continuation of basic studies in drawing the figure from life. Further emphasis and attention is given to the development of technique, composition, form and movement in drawing the figure. Expressive use of media, content and narrative, and the development of original projects is explored.

Total Lecture Units: 2.5

Total Laboratory Units: 0.5

**Total Course Units: 3.0**

Total Lecture Hours: 40.0

Total Laboratory Hours: 24.0

**Total Faculty Contact Hours: 64.0**

Prerequisite: ART 152 or equivalent

**Course Entry Expectations**

Prior to enrolling in the course, the student should be able to:

- create observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of:
  - anatomy and structure of the human body;
  - proportion, sighting, measurement, and foreshortening;
  - gesture drawing and massing of form;
  - uses of line and value in describing the human figure;
  - application of the concept of volume and space to the human figure;
  - structural and planar analysis of the figure;
  - development of composition using the human figure;
- develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions;
- evaluate and critique class projects using relevant terminology in oral or written formats;
- examine and describe the major historical, contemporary, and critical trends in figure drawing.

## **Course Exit Standards**

Upon successful completion of the required coursework, the student will be able to:

- demonstrate refined skills in drawing the figure in varying time limitations, emphasizing shorter gesture and contour studies and longer form, proportion and balance studies;
- demonstrate an intermediate knowledge of anatomy, especially the smaller structures of the skeletal and muscular system;
- synthesize anatomical approaches to the body with expressive drawing techniques;
- refine technical skills necessary to draw the figure in pure line, as well as chiaroscuro;
- render a sense of the body drawn motion;
- employ the use of underlying abstract elements involved in drawing, line, tone, texture, and dark and light;
- use the figure to express emotional attitudes and/or narrative ideas in original compositions;
- evaluate the aesthetic qualities of his or her work, the work of classmates, and the work of established artists in history and contemporary art.

## **Course Content**

**Total Faculty Contact Hours = 64.0 hours**

**Refining Drawing Inside of Timed Intervals (Lecture 4 hours, Lab 2 hours)**

Short pose

Intermediate pose

Long pose

**Intermediate Anatomy and Structure of the Human Body (Lecture 6 hours, Lab 4 hours)**

Review of major structures

Study of intermediate and small structures

**Building of Form Via Pure Line and/or Pure Tone (Lecture 4 hours, Lab 2 hours)**

Pure contour drawing

Cross contour drawing

Tonal drawing

**Synthesizing Structure and Expression (Lecture 6 hours, Lab 4 hours)**

**Body As Abstraction (Lecture 4 hours, Lab 2 hours)**

The body as shape

The body as planar form

The body as geometry

Distortion

Other methods of abstracting the body

**Figure and Movement (Lecture 4 hours, Lab 2 hours)**

**Expressive Content and Narrative (Lecture 4 hours, Lab 2 hours)**

Gesture as content

Interactions between body and space

Interactions among bodies

History of narrative figurative art

**Drawing the Head (Lecture 4 hours, Lab 2 hours)**

The human skull in a number of positions

The pertinent muscular structures

Facial skin  
Original Projects (**Lecture 4 hours, Lab 4 hours**)  
Development of narrative  
Approaches to composition  
Refining finished work  
Evaluating exhibition-quality work

### **Methods of Instruction**

The following methods of instruction may be used in the course:

- lectures;
- material demonstrations;
- slide shows and video presentations;
- individual consultations and group critiques;
- supervised studio practice.

### **Out of Class Assignments**

The following out of class assignments may be used in the course:

- projects (e.g. choose a painter from the Surrealist school as inspiration, create an original drawing that has elements of the surrealist approach, including but not limited to, distortions in space or time).

### **Methods of Evaluation**

The following methods of evaluation may be used in the course:

- studio projects;
- portfolio review;
- oral presentations;
- examinations;
- slide identification;
- written exercises;
- final examination.

### **Textbook(s)**

Goldstein, Nathan. *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*. Upper Saddle River: Pearson, 2011. Print.  
12th Grade Textbook Reading Level. ISBN-10: 0136031919

Brown, Clint and Cheryl McLean. *Drawing from Life*. Belmont: Cengage; 2004. Print.  
12th Grade Textbook Reading Level. ISBN-10: 0534613535

\*Textbook is currently in print with 2004 publication date.

### **Student Learning Outcomes**

Upon successful completion of the required coursework, the student will be able to:

- complete an exhibition-ready figure drawing;
- complete an original drawing with expressive or narrative content;
- identify the use of the figure in contemporary art and/or art history.