

# ART M32: BEGINNING LIFE DRAWING I

**Originator**

cminet

**Co-Contributor(s)**
**Name(s)**

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**College**

Moorpark College

**Discipline (CB01A)**

ART - Art

**Course Number (CB01B)**

M32

**Course Title (CB02)**

Beginning Life Drawing I

**Banner/Short Title**

Beginning Life Drawing I

**Credit Type**

Credit

**Start Term**

Fall 2023

**Formerly**

ART M13A - Life Drawing

**Catalog Course Description**

Introduces drawing the human figure from live models. Emphasizes structure, proportion, form and composition through an introduction of linear and tonal techniques. Explores various drawing media, including but not limited to charcoal, conte crayon, graphite and pen and ink. Includes presentations and discussions on historical and contemporary examples of figure drawing.

**Taxonomy of Programs (TOP) Code (CB03)**

1002.00 - Art (Painting, Drawing, and Sculpture)

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

May be required

**Faculty notes on field trips; include possible destinations or other pertinent information**

LACMA, MOCA, The Getty, Norton Simon Museum, Ventura County Museum of Art, art galleries in Los Angeles.

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

17.5

**Maximum Contact/In-Class Lecture Hours**

17.5

**Activity****Laboratory****Minimum Contact/In-Class Laboratory Hours**

105

**Maximum Contact/In-Class Laboratory Hours**

105

**Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

122.5

**Total Maximum Contact/In-Class Hours**

122.5

**Outside-of-Class****Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

**Maximum Outside-of-Class Hours**

35

**Total Student Learning****Total Student Learning****Total Minimum Student Learning Hours**

157.5

**Total Maximum Student Learning Hours**

157.5

**Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Prerequisites**

ART M30

**Entrance Skills****Entrance Skills**

ART M30

**Prerequisite Course Objectives**

ART M30-observe, comprehend and interpret perceived reality according to the “language” of drawing.

ART M30-demonstrate a practical understanding of ways and means of accurately assessing and recording proportions and positional relationships on the picture plane.

ART M30-demonstrate ability to enhance the illusion of volume by tonal changes and comprehension of linear structure of volume.

ART M30-demonstrate ability to enhance the illusion of shallow and deep space by variations of size, position, value and texture, and single viewpoint linear structure of space (one and two-point perspective).

ART M30-demonstrate skills in various techniques of black and white media which may include, but are not limited to: pencil, charcoal, crayons, brush and ink and/or watercolor.

ART M30-identify and discuss applicable historical and contemporary approaches, styles, and methods of drawing.

ART M30-assess and critique own work and work of others, and offer creative solutions.

ART M30-demonstrate ability to organize the graphic elements on the picture plane, according to the principles of design.

ART M30-employ expressive qualities of mediums and form in order to communicate.

ART M30-demonstrate an understanding of the influences of a diverse range of artworks and artistic movements, throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures, and underrepresented groups.

ART M30-demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion.

## Requisite Justification

### Requisite Type

Prerequisite

### Requisite

ART M30

### Requisite Description

Course in a sequence

### Level of Scrutiny/Justification

Closely related lecture/laboratory course

## Student Learning Outcomes (CSLOs)

**Upon satisfactory completion of the course, students will be able to:**

- |    |  |
|----|--|
| 1  | learn the basic anatomical markers of the human body.  |
| 2  | demonstrate their creativity, awareness and sensitivity through the study of the arts.   |
| 3  | critically research, analyze, produce or perform artistic works with an understanding of individual and cultural differences.  |
| 4  | demonstrate an understanding of the social, historical and theoretical contexts behind major concepts, themes, aesthetic concerns and processes, and the social role or influence of the artistic discipline studied throughout time and across cultures                           |
| 5  | critique own and other students' solutions to specific projects and offer creative suggestions   |
| 6  | develop personal expression while working towards accuracy in rendering drawings of live models.   |
| 7  | demonstrate an understanding of basic human anatomy as applied to drawing the human form.  |
| 8  | derive meaning from a work of art through an understanding of the social, historical and theoretical contexts behind major concepts, themes, aesthetic concerns and processes, as well as demonstrate an understanding of the social role or influence of the artistic discipline. |
| 9  | demonstrate creative and critical thinking, with an awareness and sensitivity to individual and cultural differences, as they research, produce, analyze and evaluate works of art.  |
| 10 | demonstrate foundation level skills of proportion, structure, form and composition in drawing the human figure from live models in varied media.   |

## Course Objectives

**Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | demonstrate skills in rendering the human figure including gesture, proportion and foreshortening.  |
| 2 | demonstrate and apply principles of proportion to life drawing.   |
| 3 | employ techniques in the use of varied media which may include but are not limited to: charcoal, pen and ink, conte crayons, graphite, and pastels. |
| 4 | define and demonstrate terminologies of form and value.   |
| 5 | display an understanding of line, contour, mass/volume and composition as applied to drawing the human figure.                                      |
| 6 | develop personal expression while working towards accuracy in rendering drawings of live models.  |

7	demonstrate an understanding of basic human anatomy as applied to drawing the human form.
8	demonstrate an understanding of a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures and underrepresented groups.
9	demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion.

## Course Content

### Lecture/Course Content

#### 5% I. Materials Overview

1. Paper: Types and Surfaces
2. Drawing Media: Charcoal, Graphite, Ink, Watercolor, Conté Crayons, Conté Pencils, etc.
3. Erasers: Types and Uses
4. Varied other materials: sharpeners, fixatives, etc.

#### 10% II. Construction of the human body

- A. Simple masses and volumes
- B. Simple tonal planes

#### 15% III. Proportion and Anatomy

- A. Measuring and alignment devices
  1. Plumb line
  2. Angular Measurement
- B. Unit measure devices
  1. Head as unit of measure
  2. Other units of measure such as hand
- C. See-through drawing
  1. Center axis
  2. Foreshortening
- D. Figure sections
  1. Parts to part
  2. Cross-section
- E. Basic human anatomy
  1. Bones
  2. Muscle groups

#### 10% IV. Movement and Balance

- A. Torque
  1. Rotation of upper, lower torso
  2. Spinal volume
- B. Gesture
  1. Quick sketch
  2. Stick figure
  3. Layout
  4. Masses in movement
  5. Contour Line

#### 20% V. Exploration of varied media. May include but not limited to: Conte Crayons, Ink, Prismacolor Pencils, Charcoal, Graphite, Mixed Media

- A. Conte Crayons/Conte Pencils
  1. Line
    - a. gesture
    - b. shape
    - c. volume
  2. Tone
    - a. Volume
- B. Pen and ink
  1. Line as gesture
  2. Line, shape and volume
  3. Line as tone
  4. Expressive line - thick and thin
- C. Ink and brush
  1. Light and dark patterns
  2. Tone as volume
- D. Exercises on toned paper
  1. Patterns as 3 values; black, white, and mid-tone
  2. Tone as 5 values; chiaroscuro

- a. highlight
- b. halftone
- c. shadow core
- d. reflected light
- e. cast shadow

**20% VI. Synthesis of form and medium**

- A. Full length figure
  - 1. Standing
  - 2. Reclining
  - 3. Seated
- B. Form
  - 1. Media
  - 2. Proportion
  - 3. Volume and space
  - 4. Layout
  - 5. Features and details
  - 6. Composition
    - a. Positive and Negative Space
    - b. Figure/Ground relationships
    - c. Elements and Principles of Design

**10% VII. Cognitive Meaning and Content**

- A. Cognitive meaning – beginning-level investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art
- B. Content - beginning-level investigation of meaning derived from the materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge

**10% VIII. Artistic Inspiration**

Present a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures and underrepresented groups as inspiration for course assignments and projects.

**Laboratory or Activity Content**

**Practice and application of lecture materials for:**

**5% I. Materials Overview**

- 1. Paper: Types and Surfaces
- 2. Drawing Media: Charcoal, Graphite, Ink, Watercolor, Conté Crayons, Conté Pencils, etc.
- 3. Erasers: Types and Uses
- 4. Varied other materials: sharpeners, fixatives, etc.

**10% II. Construction of the human body**

- A. Simple masses and volumes
- B. Simple tonal planes

**15% III. Proportion and Anatomy**

- A. Measuring and alignment devices
  - 1. Plumb line
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  - 1. Head as unit of measure
  - 2. Other units of measure such as hand
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  - 1. Quick sketch
  - 2. Stick figure
  - 3. Layout
  - 4. Masses in movement
  - 5. Contour Line

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**A. Conte Crayons/Conte Pencils**

**1. Line**

- a. gesture
- b. shape
- c. volume

**2. Tone**

- a. Volume

**B. Pen and ink**

**1. Line as gesture**

**2. Line, shape and volume**

**3. Line as tone**

**4. Expressive line - thick and thin**

**C. Ink and brush**

**1. Light and dark patterns**

**2. Tone as volume**

**D. Exercises on toned paper**

**1. Patterns as 3 values; black, white, and mid-tone**

**2. Tone as 5 values; chiaroscuro**

**a. highlight**

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**20% VI. Synthesis of form and medium**

**A. Full length figure**

**1. Standing**

**2. Reclining**

**3. Seated**

**B. Form**

**1. Media**

**2. Proportion**

**3. Volume and space**

**4. Layout**

**5. Features and details**

**6. Composition**

**a. Positive and Negative Space**

**b. Figure/Ground relationships**

**c. Elements and Principles of Design**

**10% VII. Cognitive Meaning and Content**

**A. Cognitive meaning** – beginning-level investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art

**B. Content** - beginning-level investigation of meaning derived from the materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge

**10% VIII. Artistic Inspiration**

Study a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures and underrepresented groups as inspiration for course assignments and projects.

## Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Written expression

Skills demonstrations

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Group projects

Individual projects

Laboratory activities

Oral analysis/critiques

Oral presentations

Portfolios

Problem-solving homework

Quizzes

Reports/papers

Research papers  
Skills demonstrations  
Written analyses  
Other (specify)  
Classroom Discussion  
Projects  
Participation  
Reports/Papers/Journals

**Other**

Peer critiques

## **Instructional Methodology**

**Specify the methods of instruction that may be employed in this course**

Distance Education  
Laboratory activities  
Lecture  
Other (specify)

**Specify other method of instruction**

Hands-on demonstration of drawing techniques

**Describe specific examples of the methods the instructor will use:**

Instructor will demonstrate drawing techniques for rendering the human figure.

Instructor will lead class critique discussions and analysis of student artwork.

Instructor will give a PowerPoint type lecture introducing students to relevant historical and contemporary examples of figure drawing.

## **Representative Course Assignments**

**Writing Assignments**

Compose a museum or gallery report on an art exhibition.

Write a critique of peers' project.

Compose a self-reflective writing on one's own drawings from the figure.

**Critical Thinking Assignments**

Research outside sources for a master copy drawing exercise.

Analyze a contemporary artist's work in a written paper.

Participate in group critiques of drawings made in response to specific prompts.

**Reading Assignments**

Selected readings from art magazines like *ArtNews*, *Art in America*, *Artillery*, *Juxtapoz*, etc.

Selected readings on drawing techniques from sources such as Nicolaides' *The Natural Way to Draw*, and Robert Beverly Hale's *Drawing Lessons from the Great Masters*.

**Skills Demonstrations**

Demonstrate an ability to use value in the creation of realistic drawings from the live model.

Demonstrate an ability to use contour line to render the human figure.

## **Outside Assignments**

**Representative Outside Assignments**

Make weekly observational drawings in sketchbook.

Complete technical exercises in drawing media.

Prepare a digital or analog presentation of drawings made in class.



**Articulation****C-ID Descriptor Number**

ARTS 200

**Status**

Approved

**Equivalent Courses at 4 year institutions**

University	Course ID	Course Title	Units
CSU Fresno	ART 21	Figure Drawing	3
CSU Channel Islands	ART 107	Life Drawing	3
CSU Northridge	ART 124B	Drawing I	3
CSU Long Beach	ART 184	Foundation Life Drawing	3

**Comparable Courses within the VCCCD**

ART V13A - Life Drawing I

ART R126A - Life Drawing I

**Equivalent Courses at other CCCs**

College	Course ID	Course Title	Units
College of the Canyons	ART 124B	Drawing II	3

**District General Education****A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

**CSU Baccalaureate List effective term:**

F1995

## CSU GE-Breadth

**Area A: English Language Communication and Critical Thinking**

**Area B: Scientific Inquiry and Quantitative Reasoning**

**Area C: Arts and Humanities**

**Area D: Social Sciences**

**Area E: Lifelong Learning and Self-Development**

**Area F: Ethnic Studies**

**CSU Graduation Requirement in U.S. History, Constitution and American Ideals:**

## UC TCA

UC TCA  
Approved

## IGETC

**Area 1: English Communication**

**Area 2A: Mathematical Concepts & Quantitative Reasoning**

**Area 3: Arts and Humanities**

**Area 4: Social and Behavioral Sciences**

**Area 5: Physical and Biological Sciences**

**Area 6: Languages Other than English (LOTE)**

## Textbooks and Lab Manuals

**Resource Type**  
Textbook

### Description

Brambilla, Daniela. *Human Figure Drawing: Drawing Gestures, Postures and Movements*. 2nd ed., Promopress, 2020.

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**Resource Type**  
Textbook

### Description

Simblet, Sarah. *Anatomy for the Artist*. DK, 2001.

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**Resource Type**  
Textbook

### Description

Bridgman, George. *Bridgman's Complete Guide to Drawing from Life*. 5th ed., Union Square & Co., 2017.

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**Resource Type**  
Textbook

**Classic Textbook**

No

**Description**

Lauricella, Michel. *Morpho: Simplified Forms: Anatomy for Artists*. Rocky Nook, 2019.

**Library Resources****Assignments requiring library resources**

Research using the library's print and online resources.

**Sufficient Library Resources exist**

Yes

**Example of Assignments Requiring Library Resources**

Research, using the Library's print and online resources, on themes in the course and in analyzing contemporary artists' work.

**Distance Education Addendum****Definitions****Distance Education Modalities**

Hybrid (1%–50% online)

Hybrid (51%–99% online)

100% online

**Faculty Certifications**

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

**Regular Effective/Substantive Contact****Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes.
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.

Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.
<b>Hybrid (51%–99% online) Modality:</b>	
Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes.
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Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.
<b>100% online Modality:</b>	
Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes.
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.

## Examinations

### Hybrid (1%–50% online) Modality

On campus  
Online

### Hybrid (51%–99% online) Modality

On campus  
Online

## Primary Minimum Qualification

ART

**Review and Approval Dates****Department Chair**

11/16/2022

**Dean**

11/16/2023

**Technical Review**

01/19/2023

**Curriculum Committee**

2/7/2023

**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000426415

**DOE/accreditation approval date**

MM/DD/YYYY