## COURSE INFORMATION FORM

**DISCIPLINE**  Art  

**COURSE TITLE**  Life Drawing I  

<table>
<thead>
<tr>
<th>CR.HR</th>
<th>LECT.HR</th>
<th>LAB.HR</th>
<th>CLIN/INTERN.HR.</th>
<th>CLOCK.HR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CATALOG DESCRIPTION**

In this course, students will explore the human form using live models. Assignments will cover a variety of drawing processes and media.

**PREREQUISITES**

ART 110

**EXPECTED STUDENT OUTCOMES IN THE COURSE**

Upon completion of this course, the student will be able to:

1. Demonstrate a working knowledge of the functional roles of the gesture and contour drawing processes to awaken tactile and kinetic responses to visual stimuli.
2. Demonstrate an ability to use construction lines and sighting lines as a process of analyzing alignment of forms in space and proportional relationships.
3. Demonstrate an ability to use planar analysis and value to draw faceted forms that simulate three dimensional form.
4. Demonstrate an ability to use value to represent an observed light condition.
5. Demonstrate an ability to establish, verbalize and use criteria for revision.
6. Experiment with and demonstrate some mastery of wet and dry media.
CLASS-LEVEL ASSESSMENT MEASURES

Student accomplishment of expected student outcomes will be assessed using the following measures. (Identify which
measures are used to assess which outcomes.)

Student accomplishment of expected student outcomes will be assessed using the following measures. (Identify which
measures are used to assess which outcomes.)

1. Student drawing activity and the products of that activity will be analyzed during the class period to assess the level
of student involvement in and understanding of drawing processes. (1,2,3,4,6 )

2. Classroom critiques will be facilitated to assess conceptual and practical understanding of drawing processes and the
student’s ability to establish critical criteria for judgment and revision (6 )

3. Periodic portfolio reviews (at least midterm and final) will be use an body of student drawings to assess student
progress in the development of conceptual understanding, practical drawing skills and appropriate work habits
(1,2,3,4,5,6 )

Portfolio Review Structure

I WORKING STYLE

A. Engagement
B. Pursuit of idea
C. Pride and care in work, discipline, and organization
D. Awareness and curiosity about the domain

II PARTICIPATION IN CRITIQUE

A. Response to critique
B. Ability to offer constructive criticism

III QUALITY OF WORK

A. Technical skill
B. Experimental use of media
C. Problem finding

IV REFLECTION

A. Critical
B. Nonverbal reflection through revision
C. Verbal reflection on the revision process

V GROWTH

PROGRAM-LEVEL OUTCOMES ADDRESSED

General Education Outcomes
Specify which general education outcomes, if any, are substantially addressed by the course by completing the
"Course/Program Assessment Matrix" to show the relationship between course and program outcomes and assessment
measures.

Occupational Program Outcomes
Specify which occupational program outcomes, if any, are substantially addressed by the course by completing the
"Course/Program Assessment Matrix" to show the relationship between course and program outcomes to assessment
measures.
Individual instructors may order this outline as fits the needs of their individual courses. In addition, they may place more emphasis on some areas than on others. What is assured is that this particular list is covered in the course. Other topics may be added to a course as the instructor sees fit, and as time and interest allow. An *asterisk can be used to mark an item as optional.

I. Introduction to drawing processes
   A. Gesture
   B. Contour
      1. Blind contour
      2. Quick contour
   C. Volume and mass
   D. Kinetic drawing
      1. Opposite hand drawing
      2. Two handed drawing
      3. Contour as touch and pressure
      4. Cross contour as reaching and touching

II. Application of drawing processes
   A. Developing disciplined seeing
      1. Reverse drawing
      2. Flash poses
      3. Generalization
   B. Sustained integration of processes and in the long pose
      1. Revision
      2. Detail
      3. Modeling
      4. Composition
   C. Experiencing relationships
      1. Generalizing through gesture to connect body parts
      2. Plum and construction lines for alignment
      3. Proportional sighting
      4. Light and dark
   D. Planar analysis
      1. Hatching
      2. Value shapes
   E. Media experiments
      1. Ink and pen
      2. Ink and brush
3. Charcoal
4. Pencil
5. Multi-media

F. The figure in the environment
G. Sustained drawings of individual body parts
H. The skeleton
I. The major muscle groups

III. Intuition and expressive distortion
IV. Personal mark making and the beginning of style