



ART-112: LIFE DRAWING

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

ART - Art

Course Number

112

Course Title

Life Drawing

Short Title

Life Drawing

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

3.00

Total Units

3.00

Hours**Activity Contact Hours**

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

No

C-ID (Admin Only)

C-ID ARTS 200

Catalog Description

This course develops skills needed to successfully draw the human form. Areas covered include basic anatomy, perception of form, contour drawing, and modeling. Nude models are used.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

ART-108 (with a grade of C or better).

Codes

TOP Code (CB 03)

1002.10 - Painting and Drawing

CIP Code

50.0705 - Drawing.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Art (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective
1. Develop and use basic terminology of an anatomical vocabulary.
2. Appraise the skeletal and muscular systems of the model through anatomical studies.
3. Create drawings that demonstrate an understanding of the relationship of the bone structure and muscular system with the exterior forms of the body.
4. Create drawings that demonstrate perceptual skills by accurately portraying the figure as a three-dimensional object in space.
5. Demonstrate basic drawing skills involving line, shape, volume, and value
6. Distinguish the various styles used in Western art in drawing the human form.
7. Analyze and evaluate their own and other drawings for aesthetic effectiveness and the utilization of skills.
8. Compare figurative representations in art created by artists along intersections of gender expression, culture, race, sexual identity, ability, etc.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will create drawings that demonstrate perceptual skills by accurately portraying the figure as a three-dimensional object in space using basic drawing skills involving line, shape, volume, and value.
2. Students will develop figure drawing proficiency content through manipulation of line, form, value, composition posture, and anatomical proportions.
3. Students will evaluate and critique class projects using relevant terminology in oral or written formats for aesthetic effectiveness and the utilization of skills.

Content

Course Activity Content

1. Art historical overview of the use of the figure in Western tradition
 - a. Idealism
 - i. Greek Ideal
 - ii. Romantic Ideal
 - iii. Comparison to Expressive Figure of India
 - b. Naturalism
 - i. Viewing the body without idealism
 - ii. Exploring "The Male Gaze" in naturalistic female form
 - c. Expressionism
 - i. German Expressionism
 - ii. Abstract Expressionism in Figurative Art
 - iii. Critique of artistic acts of violence to the representation of women
2. Anatomy
 - a. Skeletal System
 - i. Types of bones and joints and their functions
 - ii. Basic axes and proportions
 - iii. Spine, pelvis, rib cage, and shoulder girdle, and limbs
 - iv. Skull and neck
 - v. Hands and feet
 - b. The Muscular System
 - i. Types of muscles and how they perform
 - ii. Trunk front side and back side
 - iii. Muscle forms of the limbs, arm, and lower limbs
 - iv. Muscles of the face and neck
 - c. The Figure as Form
 - i. What the human form can and cannot do
 1. Limitations of muscular and skeletal systems.
 2. Normal range of human scale (adult/adolescent/child)
 - ii. Basic proportions
 1. Measuring proportions using sighting
 2. Comparing proportions from model to drawing
 3. Proportions of the human head and its relation to the human body
 - iii. Motion and gesture
 1. 30 second gesture drawings
 2. 2 minute gesture drawings
 3. Expansion of gesture drawings in detailed studies
 - iv. Contrapposto
 1. Line weight and its relationship to weight shift
 - v. Foreshortening
 1. Foreshortened arm drawings
 2. Foreshortened leg drawings
 3. Studies of the collapsed and foreshortened form
 - d. Drawing in Line
 - i. Contour drawing
 1. Cross and modified contour line studies of volume
 2. Blind contour studies
 - ii. Schematic planes
 1. Faceting the head, hands, feet and torso
 2. Studying figure planes in relation to structural planes
 - iii. Overlap and internal contour
 1. Leg and arm folding
 2. Body intersection of external form
 3. Multiple body interaction
 - e. Value and Light

- i. Chiaroscuro
 - 1. High contrast studies in compressed charcoal
 - 2. High contrast studies in india ink
 - 3. Light design and figurative interaction
- ii. Markmaking techniques
 - 1. Scumble
 - 2. Rake
 - 3. Field shade
 - 4. Erasure
 - 5. Negative space
 - 6. Hatching
- 3. Principles of the critique
 - a. Visual analysis of technique, concept, and content
 - b. The figure as an expressive element
 - c. Analyzing the figure for gender expression and identity
 - d. Compare dissimilar cultural representations of the figure in art

Methods of Instruction

Method

Activity

Integration

Guided in-class student drawing activities that utilize course concepts and techniques. This involves direct one-on-one instructor oversight and real-time feedback on performance.

Method

Activity

Integration

Recording of weekly drawing activities and decision-making in a journal. Journals may involve daily writing prompts, sketching prompts, or just reflections on artworks created so far.

Method

Reading

Integration

Assigned reading of texts and/or handouts to present vocabulary and reinforce concepts discussed in class. Readings will be relevant to broader discourse in contemporary art.

Method

Critique

Integration

In-class critiques by the instructor, done individually and in groups, of student work. The critiques are oral presentations by the students with peer and instructor feedback in real-time.

Method

Lecture

Integration

Classroom lectures using slides/images and/or demonstrations of drawing techniques for the human form. Lectures will also present content that intersects ideas about gender expression, cultural relevance in art, identity politics, and other such practices.

Method

Observation and Demonstration

Integration

Demonstrations of sketching techniques and media utilization by the instructor

Method

Sketchbook/study journal

Integration

Sketchbook/study journal of the figure in its' natural environment and skeletal and musculature studies

Methods of Evaluation**Method**

Class Performance

Integration

Students will be evaluated in each session for their individual performance in drawing the subject. Students are evaluated based on the correct use of technique, time management, application of media, and the ability to appropriately measure the proportions of the subject.

Method

Oral Presentation

Integration

Students will have oral presentations of their long-term drawing projects. The student is assessed on effectively communicating the conceptual intent of the artwork and how it relates to the audience. Students are additionally assessed on the correct use of art terminology related to their project and works of art that influenced it.

Method

Papers

Integration

Students will have a research paper that explores various intersections of how the human body is represented in art and other visual media. Students are evaluated on how well they compare representations from traditional Western media representations of the human body outside of the Western tradition. Students are additionally assessed on identifying parallels in creative representational methods between the two cultural representations.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

THE MODEL AND THE SKELETON

Materials:

Drawing pad (18x24 inch)

Drawing Crayon (Nupastel or Conte) in two colors

Easel Reference: Model and mounted skeleton

Time: 40-60 minutes

OBJECTIVE: To acquire and demonstrate an understanding of the relationship of the bone structure with the exterior forms of the body.

ASSIGNMENT:

- Place the mounted skeleton on the model stand in such a way that the model and skeleton are in approximately the same pose.
- Allow 20-30 minutes to make a contour drawing of the figure from the model, using black or dark brown crayon.
- While drawing the model, glance at the skeleton and try to locate visible skeletal features on the model such as collarbones, ribs, backbone, hipbone, and cheekbones.
- When a clue to the skeleton such as the collarbone is discovered, look for its counterpoint on the other side of the body; then compare them for position using sighting techniques.
- When the life drawing is completed, draw the skeleton inside the figure, using the second color to distinguish the two drawings.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

For this reading assignment, you will read the article "Kerry James Marshall: Challenging racism in Art History" from BBC.

You can link to the article: <https://www.bbc.com/culture/article/20141023-i-show-black-is-beautiful>

This article explores how Art History has traditionally represented the Black body in ways that are often problematic and usually racist. This article focuses on the experience and viewpoint of American painter Kerry James Marshall.

As you read this short article, consider the following questions:

1. What does the article identify as the primary cause of racism in Art Historical representations of Black bodies?
2. How does Marshall address this particular issue in his own painting?

3. Identify a work of art shown in the article that you find either problematic (historical), or an interesting critique of this issue (Marshall's work).

Take notes based on these 3 main ideas and bring them to class prepared to have a group discussion.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

For this writing assignment, you will look at all artwork presented for the final project critique. Identify 3 works of art from other students (not your own) that you find interesting and write a short paragraph for each work. Your work should use appropriate terminology learned in this course and should be with the intent of offering critical feedback, not just affirmation or condemnation.

For each work, consider writing about the following (you can add to this as well):

1. What are the ideas that the artist is communicating in their work?
2. What can you see in the drawing to support that conclusion?
3. Are there visual elements that are not effectively communicating these ideas?
4. Which techniques used most effectively convey the intended meaning from the artist?

Make sure that whatever you write, you are ready to present orally to the artist. You will turn in these paragraphs when the critique is over.

Course Materials

Textbooks

Goldstein, Nathan (2010). Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form (7th Edition) Prentice Hall . ISBN: 0136031919

Michel Lauricella (2018). Morpho: Anatomy for Artists Rocky Nook. ISBN: 1681983745

Class Size Information

Class Size

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Life Drawing focuses heavily on exposing students to as many diverse perspectives in art as possible along lines of gender identity, sexual expression, cultural identity, racial identity, etc. We accomplish this by showing students works of art from each of these categories throughout the full spectrum of art history. Going beyond simply showing these works of art and diverse artists, students are then required to examine their own personal identity and synthesize original works of art that reflect these values. Students will then communicate to the instructor and to each other how they have responded to these varied examples and identities in their drawings. We work hard to schedule models that explore a wide range of body types along lines of age, size, gender, and race.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction and supplemental instruction to ensure all strategies for learning are addressed. There will flexible adaptations for use of specialized tools such as digital drawing tablets, accessibly modified drawing furniture such as easels, tables, stools, etc. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation and conference will be applied.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student-to-Student contact will be incorporated in each class session as this course uses a great deal of collaborative instruction and group feedback. This primarily occurs during our formal and informal oral critiques which occur weekly in class. Students will discuss, as a group, their individual figure drawings and remark on the works completed by others. Students will also be required to interact with each other during our regular work sessions to offer light, real-time critical feedback. Additionally, student-to-student interactions will happen through the collaborative arrangement of the drawing studio space. This is a critical part of figure drawing as it directly addresses accessibility needs for students who require closer access to the models.

Explain how the course will incorporate instructor-to-student interaction.

Instructor-to-Student interactions will be varied. Lecture presentations on historical and contemporary figure drawings, one-on-one instruction during studio drawing sessions, written feedback on completed projects, and skill demonstrations. Students in this course will also work individually with the instructor to develop future bodies of artwork and portfolio development.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activity. The students will observe demonstrations on proper figure drawing methods while taking notes, creating simulative sketches, and asking questions about the demonstration topic. In discussions, students will explain how their finished figure drawings reflect the objectives for that drawing assignment highlighting their critical thinking skills as they outline the successful aspects of their drawings as well as areas to improve.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions will occur within each assignment. Each project and assignment will require the submission of a self analysis based on the project rubric. The student will evaluate their own performance on their figure drawings as well as other factors not included in the rubric. They will then create a plan for responding to this self evaluation in future assignments and art projects.