COURSE OUTLINE

COURSE NO.: 52-07-72
TITLE: FINE AND APPLIED ARTS/ THE HUMAN FIGURE
DEPARTMENT: Programs for Older Adults
CREDITS: 0*
APPORTIONMENT NO.: 08.082.201
HOURS: 60

COURSE DESCRIPTION:
This competency-based course is designed to instruct adults in the fundamentals of drawing and painting the human figure. Competencies are achieved through the use of live models, photographs, mannequins and imagination. Pencil, charcoal, pastel, watercolor, oil and/or acrylic are utilized.

PREREQUISITES:
Basic art or beginning drawing and painting.

*This is a non-credit course and may be repeated to learn specific competencies.
ACKNOWLEDGMENTS

Thanks to AVERY CLAYTON for developing the original course outline.

Thanks to DEANNE BELINOFF and PAT BERGER for their revision.

Thanks also to PORTIA LEE and CARLYNN HUDDLESTON for editing and preparing this outline as competency based.

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APPROVED:

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Assistant Superintendent
Division of Adult and Career Education
### CBE
Competency-Based Education

**COMPETENCY-BASED COMPONENTS**
for the Fine and Applied Art/The Human Figure Course

<table>
<thead>
<tr>
<th>COMPETENCY AREAS AND STATEMENTS</th>
<th>MINIMAL COMPETENCIES</th>
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<tbody>
<tr>
<td><strong>A. HUMAN FIGURE</strong></td>
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<tr>
<td>Understand how to render the human figure with accurate proportions.</td>
<td>1. Identify major parts of human anatomy.</td>
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<td>2. Observe and draw the skeletal system.</td>
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<td>3. Classify bones.</td>
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<td>4. Locate and draw joints.</td>
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<td>5. Observe and draw a skull.</td>
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<td>6. Observe and draw a back with the spine delineated.</td>
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<td>7. Observe and draw a chest skeletal system.</td>
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<td>8. Observe and draw a shoulder skeletal system.</td>
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<td>9. Observe and draw the upper extremities skeletal system.</td>
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<td>10. Observe and draw a hip skeletal system.</td>
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<td>11. Observe and draw a lower skeletal system.</td>
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<td>12. Review the musculature system.</td>
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<td>13. Draw the musculature system.</td>
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<td>14. Analyze the head and neck.</td>
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<td>15. Draw the musculature system of the head and neck.</td>
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<td>16. Study the torso.</td>
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<td>17. Draw the musculature system of the torso.</td>
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<td>18. Observe and draw the upper extremities muscular system.</td>
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<td></td>
<td>19. Observe and draw the lower extremities muscular system.</td>
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<td>21. Observe and study skin, hair and facial features.</td>
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<td>22. Identify surface landmarks.</td>
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<td>23. Locate veins and fat.</td>
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<td>24. Render the human figure in a drawing medium.</td>
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<td>25. Render the human figure in a painting medium.</td>
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<td><strong>B. THE HEAD, HANDS AND FEET</strong></td>
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<tr>
<td>Understand how to illustrate the head, hands, and feet with drawing or painting media.</td>
<td>26. Review the skull and musculature of the head.</td>
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<td>27. Analyze facial features.</td>
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<td>28. Illustrate the head with drawing media.</td>
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<td>29. Illustrate the head with painting media.</td>
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<td>30. Review hands including emphasis on the wrists and fingers.</td>
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<td>31. Concentrate on musculature over the wrist and fingers.</td>
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<td>32. Illustrate the hands with drawing media.</td>
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<td>33. Illustrate the hands with painting media.</td>
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<td>34. Analyze feet, ankle joints, metatarsal arches, and toes.</td>
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<td>35. Illustrate the feet with drawing media.</td>
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<td>36. Illustrate the feet with painting media.</td>
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<td>(18 hours)</td>
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| C. TIMED SKETCHES FROM LIVE MODELS | 37. Compose one minute quick sketches.  
38. Compose three minute quick sketches.  
39. Compose five minute quick sketches.  
40. Locate directional lines.  
41. Use directional lines to sketch.  
42. Follow contours of model's pose.  
43. Compose extended sketches of 20 to 40 minutes.  
44. Develop structure tonally.  
45. Compose/design figure on page.  
(18 hours) |
|---------------|------------------------------------------------|
| D. STRUCTURE, TECHNIQUE, AND DESIGN | 46. Select drawing media.  
47. Design a composition appropriate to page.  
48. Explore working light to dark.  
49. Identify tracking shadows and highlights.  
50. Use tracking shadows and highlights in a drawing.  
51. Identify scumbling techniques.  
52. Utilize scumbling techniques.  
53. Paint human figure in oil, acrylic, or watercolors.  
(12 hours) |
| E. REVIEW AND EVALUATION | 54. Discuss development and progress through observation of works arranged in order of assignments.  
55. Critique work in group.  
56. Discuss individual critique of portfolio.  
(6 hours) |
SUGGESTED INSTRUCTIONAL MATERIALS AND OTHER RESOURCES

TEXTBOOKS


Clark, R. **How to Paint Living Portraits**. North Light Books, 1990.


CLASS MATERIALS

Drawing:

- Drawing pads (18" x 24"), newsprint and grey Canson paper, and sketchbook (11" x 14"
- Pencils: 6b and 4b; Charcoal pencil in black and white: 6b
- Charcoal, medium
- Conte crayons, graphite stick, India ink and brush
- Fixative spray
- Erasers: Magic Rub, kneaded rubber, and rags
- Exacto knife and/or scissors
- Masking tape, push pins, and clips
- Drawing board
- Easel: table or standing
- Portfolio (20' x 26" or larger)

Acrylic and Oil Painting:

- Art supply box
- Common brushes (2"
- Gesso
- Paper palette (12' x 16"
- Palette knife: plastic and metal
Masonite panels (16" x 20")
Canvases (16' x 20", primed and stretched)
Linseed Oil and Liquin
Purpenoid or odorless paint thinner
Matte medium and matte varnish
Brushes (synthetic: 3/4" flat, and #6 and #4 filberts)
Suggested colors for all media: cadmium red medium, deep violet, cobalt blue, cerulean blue, hooker's green, viridian, lemon yellow, yellow ochre, raw sienna, Venetian red, raw umber, Mars black, white

**Watercolor Painting:**
Plastic mixing tray
Cold press 140-lb. watercolor paper (22" x 30")
Water container - clear plastic or glass
Natural sponge, white wax crayon, plastic spray bottle
Watercolors in tubes: cadmium red medium, alizarin crimson, cadmium yellow, viridian, ultramarine, cobalt blue, burnt umber, paynes grey, ivory black
Watercolor brushes (high-grade synthetic: 1' flat, #6 and #12 rounds)
TEACHING STRATEGIES AND EVALUATION

METHODS AND PROCEDURES

A. Multi-sensory presentations
   1. Filmstrip presentations
   2. Cassette presentations
   3. Video tapes
   4. Books, mounted pictures, slides
   5. Guest artists
      a. Classroom demonstrations
      b. Performances

B. Field Trips
   1. Museums
   2. Theatre
   3. Special events
   4. Libraries

C. Lecture, discussion, and demonstration

D. Class participation

EVALUATION

A. Group or individual projects

B. Critiques of students' work

D. Teacher evaluation

Statement for Civil Rights

All educational and vocational opportunities are offered without regard to race, color, national origin, gender, or handicap.

(52-07-72)