

Monday and Wednesday 8:00 am to 10:45 am AC 604 Ticket # 10013

Instructor: Calvin Yip
Sagebrush Hall: room 224 by appointment
Office hours: AC 604 Tuesday 11:00 am to 12:00 pm
Email: calvin.yip@csun.edu CSUN phone: none (no voice mail)

Prerequisite

The successful completion of art 124A Drawing I or its equivalent.

Catalog description - ART 124B. Drawing I (3)

Prerequisite: ART 124A. Basic drawing experiences dealing with the human figure. Emphasis on form, structure, proportions, gesture and systems of perspective and space. 5 hours per week.

Course description

This is beginning life drawing where the student will learn about figure drawing through a series of drawing drills, skill exercises, the study of basic anatomy and the study with artist models. This will entail the learning of basic drawing materials and techniques. The goal is to learn about figure drawing and for an appreciation for the craft involved.

Art Department Program Goals Addressed in This Course: B.A., Art , Minor in Art

All students will:

1. Acquire basic knowledge, theories and concepts about art; develop a foundation of art skills and a high level of craftsmanship; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts;
2. Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural and historical contexts of art;
3. Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making;
4. Explore and engage in interdisciplinary forms of art making;
5. Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning;
6. Engage in individual and collaborative art experiences with other students, faculty and community; and
7. Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

Foundation Text: “Launching the Imagination” by Mary Stewart ISBN 0-07-287873-8 (any edition)

Optional Text: Any anatomy reference book of your own choosing, such as;
The Art of Drawing by Willy Pogany
An Atlas of Anatomy for Artists by Fritz Schider

Objective

Upon the successful completion of this course the student will be able to draw a primitive human figure in volume with a sense of proportion. This will be accomplished with the learning of various drawing drills, volumetric forms and anatomic landmarks.

Class conduct

In addition to university policy of honorable conduct there will be some rules of my own. The artist model is very much a teacher so please regard the model with the same respect as you would with any instructor. This includes unauthorized recording of their image or physical contact. Please NO cell phone use or any similar electronic or analog recording device while the model is at work.

There will be the rule of non-interference, where each student will respect his or her fellow students, and that your conduct in class will not interfere with the study of another student.

Please NO cell phone use or any other electronic devices during studio time. Please note the official department posting of this policy about the classroom.

Other notes

Should circumstances of college life become overwhelming the university offers counseling through the division of student affairs. (<http://www.csun.edu/counseling>)

Assessment

The practical goal is to be able to develop a standardized model of what a human figure should be for your purpose. At the end of the course you will be able to:

- 1) Construct a humanoid figure with geometric forms.
- 2) Pose a basic figure with volumetric forms.
- 3) Draw a humanoid figure in the context of a single light source.
- 4) Identify simple human surface muscle and skeletal anatomy.
- 5) Develop a rudimentary degree of proficiency with pen and ink, charcoal and graphite.
- 6) Consider the human form as a design element in its entirety or in parts.

Practical principles

- Composition – to apply basic design principles in order to achieve a certain level of aesthetics and emphasis in your work.
- Anatomy – the learning and application of the use of landmarks as visual guides and points of reference.
- Proportions – the learning of relative measurements as applied to the figure.
- Perspective – to be able to relate and apply perspective principles on the human figure.
- Rendering – to demonstrate the ability to develop convincing organic volumes with drawing techniques.

Long Studies – Homework

There will be a series of long studies worth upwards of 555 points possible. These are drawing exercises with the purpose of refining your drawing skills.

0) Tone – Draw a five step gray scale and a continuous tone gray scale in charcoal on a 7” x 5” piece of bristol board. The finished drawing will be 9” x 7” presented on black poster board with a 1” border. (15pts)

Objective: The purpose of this exercise is to help the student review and to demonstrate control of their drawing tools.

1) écorché – muscles Draw both the anterior and posterior view of the human body labeling all thirty muscles on the anatomy list. The finished drawing will be 11” x 14” (Bristol). Mount your drawing on a black poster board with a 1” border. (30pts)

Objective: The purpose of this exercise is to help the student to learn surface anatomy and to increase their chances of success when taking the anatomy test.

2) écorché – skeleton Draw both the anterior and posterior view of the human body labeling all thirty bones on the anatomy list. The finished drawing will be 11” x 14” (Bristol). Mount your drawing on a black poster board with a 1” border. (30pts)

Objective: The purpose of this exercise is to help the student to learn surface anatomy and to increase their chances of success when taking the anatomy test.

3) Perspective: point of view – The purpose of this exercise is to demonstrate your understanding of the basic behavior of perspective. This will be demonstrated three times with a box figure. Place each figure in three different positions. Place them above, on and below the horizon line. The finished drawing will be 11” x 14” (Bristol). Mount your drawing on a black poster board with a 1” border. (15pts)

Objective: Demonstrate your understanding of two-point perspective and the basic construction of boxes. Render the three differing forms of the box figure and of its behavior relative to the eye level line.

Required elements: Establish an eye level line, all forms are fully rendered with a single light source.

4) Composition – the silhouette and the picture plane, creating a point of focus - placement and management of elements are important factors in good design. Use the shapes of a triangle, rectangle, circle and a horizon line to create six unique compositions. Each shape should have a different value to help separate each from other shapes. A human silhouette will be used to create the point of focus. Each drawing will be 3” x 4”. Six drawings in landscape orientation and six drawings in the portrait orientation. All twelve drawings will be mounted black poster board with a 1” border. Demonstrate your proficiency of design in a matrix of twelve drawings using classic principles of design. This exercise is in two variations, set one is prepared horizontally and set two is prepared vertically. Each drawing will be 3” x 4” and all six drawings will be mounted on 13” x 11” black matt board, this will give a 1” border. (30pts each, 60pts for both sets of drawings)

Objective: Use three basic elements of space (its placement in the picture plane, the use of overlapping, placement on elements in the foreground, middle ground, background), size (big, versus small) value (lighter versus darker) to command and to direct your viewers’ eyes toward a single object (the human silhouette) thereby creating a point or place of focus. Use the “Rule of Three” both in size and placement as a further aid. In other words give the silhouette the greatest emphasis. The additional use of a horizon line will further help in the delineation of “space”. The secondary goal is to hone your craftsmanship and presentation skills.

Required elements: Each object including the background must have its own separate tone to help its rendering clarity. You will therefore use five distinctly different non-gradient flat tones.

5) Hand Study - demonstrate your understanding of the human hand in a series of ten life size live studies. Please do not copy from photographs. Finished drawings are kept in the 9" x 12" sketchbook in your choice of graphite, charcoal or ink. (10pts each upwards of 100pts)

Objective: To develop a basic refined skill set in rendering and control of your drawing instrument of choice and to better understand the complexities of the human hand. The secondary goal is to hone your craftsmanship.

6) Foot Study - demonstrate your understanding of the human foot in a series of ten life size live studies. Please do not copy from photographs. Finished drawings are kept in the 9" x 12" sketchbook in your choice of graphite, charcoal or ink. (10pts each upwards of 100pts)

Objective: To develop a basic refined skill set in rendering and control of your drawing instrument of choice and to better understand the complexities of the human foot. The secondary goal is to hone your craftsmanship.

7) Planar Tone Study - render a full volume cylinder with one point lighting resting on a level surface. Include a homogeneous five step gray scale expressing 0% gray to 100% gray that is 1" by 5" and a 1" x 5" continuous gradient tone gray scale expressing 0% gray to 100% gray. Finished drawing will be 11" x 14" mounted on black poster board with a one inch border. The final presentation size will be 13" x 16". (15pts)

Objective: The objective of this exercise is for the student to apply a step gradient onto a shape thereby giving the illusion of a form. This includes the use of the highlight, quarter tone, half tone, core shadow, three quarter tone, reflected light and cast shadow rendered on planar surfaces in the context of a simple background. The secondary goal is to hone your craftsmanship and presentation skills.

Required element: Be sure to size the cylinder so that the cast shadow is clearly seen. Include a simple background by the use of a horizon line. This is a full rendering exercise.

8) Three Classic Forms - arrange and render a box, ball, and cylinder in close proximity to each other so that the cast shadow of one object drapes itself over another. Draw these forms with a sense of volume and include a horizon line. This exercise will be completed in charcoal. The finished size is 11" x 14" (Bristol) mounted on a black matt board with a 1" border. (15pts)

Objective: The purpose of this exercise is to demonstrate your understanding of form, value, context, rendering, conceptual lighting and the relationship of shadows in close proximity to other objects. Be certain the shadows are clearly seen. The secondary goal is to hone your craftsmanship and presentation skills.

9) Old Master Study – This is a traditional deconstruction exercise where copies of old master drawings are duplicated manually. Cite your source as completely as possible (who was the old master, what was the sketch a study for or any other relevant information). Be sure to use as similar the material as possible to the original drawing (was it done in graphite, chalk, charcoal, or ink, ink washes and so forth) . Completed drawings are kept in the 9" x 12" sketchbook. (10pts each upwards of 50pts)

Examples of old masters include: Raphael, daVinci, Rubens, Pontormo, Holbein, del Sarto, Piazzetta, Rembrandt, Dürer, Poussin, Ingres, Tiepolo, Tintoretto, Sargent, Homer, Watteau, Michelangelo and many more.

Objective: The purpose of this exercise is to study successful drawing solutions from the old masters and to find a greater appreciation for their works. This also requires research and development of good image reference. The secondary goal is to hone your craftsmanship.

10) Box People - the purpose of this exercise is to transform and translate ten photographic references such as from magazines, into a simplified volumetric model that is fully rendered with a single light source. Choose complete figures. All drawings are kept in the 9" x 12" sketchbook. Demonstrate your understanding of perspective, proportions and rendering skills. (10pts each upwards of 50pts)

Objective: The objective of this task is to demonstrate your understanding of perspective, proportions and rendering skills as related to the adult human form. This also requires research and developing a good image file reference. The secondary goal is to hone your craftsmanship.

11) A Figure Turning in Space - create a primitive human figure with boxes, balls, and cylinders or some similar combination. Rotate and tumble three views, this will be accomplished with a total of six drawings. Example; starting with a three quarter view followed by a back view then finish with a reversed back three quarter view. The finished size will be two sets of drawings 11" x 14" mounted on a black matt board with a 1" border. (30pts)

Objective: The purpose of this exercise is for you to conceptually turn an object in space and to be able to render this object from any point of view. Accomplish this task in three serial views rotating about the "y" axis and then again in three serial view rotating about the "x axis". The secondary goal is to hone your craftsmanship and presentation skills.

12) The Primitive Figure study - This will be an exercise where the student will construct a humanoid with primitive forms in several separate dynamic poses in correct proportion and perspective. There will be a total of three drawings. All three drawing will be on a 11" x 14" Bristol board mounted on a black matt board with a 1" border. (30pts)

Objective: The purpose of this exercise is for you to create a primitive human figure in cylinders, boxes and ovoid forms. You are to fully render with value and in correct proportions this humanoid figure in the assigned poses. Demonstrate your understanding of natural points of articulation. Review the models of proportion. Use a single conceptual light source on all three poses. The secondary goal is to hone your craftsmanship and presentation skills.

13) Pen and Ink study – The purpose of this exercise is to render in black and white a series of organic objects from life in the style of medical illustrations and to sample a different medium. The drawing will be 5" x 7" on Bristol mounted on black poster board in the final presentation size of 7" x 9". (15pts)

Objective: The purpose of this exercise is to experience the use of pen and ink and to use hatching, crosshatching and stippling to render shadow patterns. The secondary goal is to hone your craftsmanship and presentation skills.

Studio Portfolio – As this is a "lab" or studio class, we will have five drawings during the latter half of the course to demonstrate your studio drawing skills with a live model in long poses. These drawings may only be qualified during specified sessions. Each drawing is worth upwards of 15pts for a possible total of 75pts.

- 1) Charcoal – full figure with a back ground fully finished. 18" x 24"
- 2) Graphite pencil – full figure with a back ground fully finished. 18" x 24"
- 3) Portrait – A portrait drawn from the shoulders up, in charcoal with a background. 18" x 24"
- 4) Personal best – demonstrate your very best efforts in your choice of medium fully finished. 18" x 24"
- 5) Pen and ink – full figure with a back ground fully finished. 9" x 12"

Objective: This set of five drawings are to demonstrate your abilities in a live studio setting **in vivo**.

Drawing test/Project description

Minimum requirements (relevant content) on each test must be met in order to achieve a passing grade (60%). The purpose of the tests is to challenge your originality, craftsmanship, creative and problem solving abilities. Ten percent of the score will be derived exclusively from your participation. Five percent will come from your analysis of another student's work and five percent will come from your craftsmanship and presentation. Therefore this ten-percent cannot be earned if you are absent. Originality must, there is no tracing or recycling of previous class work (see University Policy on academic honesty). Tests may be added or changed to meet class needs.

- 0% to 50% of your grade will be from fulfilling the requirements of the test successfully.
 - 0% to 5% of your grade will be from your analysis of another student's work (relevant content).
 - 0% to 5% of your grade will be from your presentation (your design choice and research).
 - 0% to 5% of your grade will be from your craftsmanship.
1. Self-Portrait – this is a variation of the portrait by asking yourself whom you think you are or who you want to be. You should see beyond your own reflection. Show us who you are and illustrate what makes you unique by using the expressive quality of both head and hand. Be sure to place yourself in the context of your identity. Include a written statement of intent.
 2. Emotions – make a visual statement that evokes an emotion, let this work be narrative. Choose a subject that has personal meaning, or make an extreme choice. Use humor, drama, irony, current events or any other source that might inspire you. Include a written statement of intent.
 3. Sunday Funnies – the purpose of this project is to apply your understanding of figures in a story telling form in multiple panels. This project requires a separate drawing for your character designs.
 4. Triptych – A triptych in essences is a work done in three panels. This project will serve as the final project for this course.

The triptych is much like writing an essay or a paragraph where you begin with your opening statement and make three points to support your theme. Therefore your project should have a central uniform idea with each of the three panel drawings supporting your statement.

The added challenge is to make each of your three drawings as individual work. When combined the triptych becomes a greater statement than the sum of the three separate drawings. This project is therefore worth three times the point value of the previous projects. Include a written statement of your intentions.

Standard presentation format of your projects will be as follows.

- Project size 11" x 14" on Bristol board.
- Projects should include the human figure in part or in its entirety.
- Charcoal drawings must be coated with a fixative.
- Consider if your statement is clear and that your drawing engages your audience.
- Plan your composition well; submit thumbnail sketches where appropriate.
- Projects are matted black with a two-inch border final size is 15" x 18".
- Original treatment is required.
- Projects are to be done in black and white.
- A written statement of your project is to be attached on the back of your drawing. Recount how your drawing test relates to the previous exercises and principles covered in lecture and drawing homeworks.

Points – 1680 points possible

This class will be point based for credits earned. Attendance will be an integral part of the final grade and will be used as a factor in the calculations.

Studio skill tests - **700 points** this includes the following;

- | | | |
|-------------------|------------|-----------------------|
| 1. Self portrait | 100 points | charcoal drawing test |
| 2. Emotions | 100 points | graphite drawing |
| 3. Sunday Funnies | 200 points | ink drawing test |
| 4. Triptych | 300 points | final studio exam |

Class work - **150 points**

Class work drawings can only be earned while in attendance. There will be 30 drawings due from the long poses. Grading will be from zero to five points.

Written Exam - **200 points**

There will be a written test on terminology, anatomy, and general knowledge.

Homework - **555 points**

Homework drawings are long studies, these are drawing exercises with the purpose of refining your drawing skills.

Studio portfolio - **75 points**

These will be long pose studies that will be fully finished while working from a live model. This will include examples of your work in graphite, charcoal, ink a portrait and a “personal best”. Note that assignments may be added depending on the needs of the class.

Submitting work –

Projects and homework are due at the beginning of class. Time is not allotted during the critique period to continue any further work on your drawings, such work is regarded as late. Late work will incur a penalty of 10% for a grace period of two weeks (totaling a loss of 20% before evaluation if you are absent for the critique). Late work beyond two weeks will incur a loss of 50%.

Resubmitting homework for the purpose of improving your grade is dependent on preexisting conditions. The improvement of your grade will be a possible zero to five points added to your previous score. Homework will be checked in periodically and class work will be checked in at each session.

Attendance and Participation –

This is a studio class as well as a foundation course therefore attendance, (your active studio time), is factored as part of your grade. (A loss of up to 40% from your score for poor attendance) Note that attendance is relative to ACTIVE studio participation. Should circumstances of college life become overwhelming the university offers counseling through the division of student affairs.

Only documented medical emergencies and documented student athletes on away games may be excused, no other circumstances are considered.

1. One to three absences minimum penalty.
2. Two tardy or leaving early equals one absent.
3. Three absences will lower your grade for the **class** half a grade point.
4. Four absences will lower your grade for the **class** a full grade point.
5. It is the responsibility of the student to drop themselves after excessive absences.

Written essay – Recount how your drawing test relates to the previous exercises and principles covered in lecture and drawing homeworks.

Academic evaluation – This entails a written essay component and a comprehensive vocabulary exam. In addition there is also an anatomy exam.

Studio evaluation – This component is based on the student’s ability to implement studio techniques and principles covered in this course. There will be a portfolio series of LIVE studio drawings.

Standards of Evaluation – as defined by the Art Department’s foundation coursework committee (in %, calculated to two significant digits)

00.00 – 59.99 = Failure	Consult an academic advisor.
60.00 – 62.54 = D-	Meets minimum requirement of the project description, minimum effort, the craftsmanship and quality of work is less than the standard
62.55 – 65.54 = D	and unremarkable.
65.55 – 69.54 = D+	
69.55 – 72.54 = C-	Average effort where work meets standard in quality, thought process, substance and craftsmanship. The work is adequate in that all project
72.55 – 75.54 = C	parameters are well met.
75.55 – 79.54 = C+	
79.55 – 82.54 = B-	Above average effort, where the work is well executed in quality, craftsmanship and substance. The solution to the design challenge
82.55 – 85.54 = B	is remarkable and clearly beyond project description.
85.55 – 89.54 = B+	
89.55 – 92.54 = A-	Extra ordinary effort, the student has far gone beyond what is required
92.55 – 100.0 = A	in craftsmanship, substance and quality. The work truly stands out.

Course calendar – subject to modification based on class needs.

	Session one	Session two
Week 01	Introduction to course work	Materials check-in
Week 02	Remediation, review of form vs. shape, demo	Rendering homework due, intro to composition
Week 03	Introduction to anatomy and perspective, demo	Anatomy chart one and two due
Week 04	Introduction to how to draw the face, demo	Composition exercise due
Week 05	The torso, hands and feet	Charcoal drawing test critique, no model
Week 06	Studio time with a live model and live demo	The arms
Week 07	Studio time with a live model and live demo	The legs, especially the knees
Week 08	Rendering subtleties	Graphite drawing test critique, no model
Week 09	Introduction to the pen	Studio exercise with pen and ink
Week 10	Studio time with a live model and live demo	Pen and ink exercise due
Week 11	Studio time with a live model and live demo	Grounded tone exercise
Week 12	Studio time with a live model and live demo	Pen and Ink drawing test critique, no model
Week 13	Studio time with a live model and live demo	All drawing drills due
Week 14	Studio time with a live model and live demo	All studio portfolio drawings due
Week 15	Triptych due	Vocabulary test
Week 16	Finals	

Criteria flow chart, tier one and tier two.

Tier One	Expertly skilled (4)	Accomplished (3)	Satisfactory (2)	Unsatisfactory (1)	Unable or unwilling
Rendering	<p>a. Demonstrates a high level of control and skill where the illusion of form is entirely convincing.</p> <p>b. Demonstrates a vast range of value applied skillfully.</p> <p>c. Able to capture texture expertly.</p> <p>d. Can distinguish shape from form and use it expertly.</p>	<p>a. Demonstrates a level of control and skill where the illusion of form is very convincing.</p> <p>b. Demonstrates a broad range of value applied carefully.</p> <p>c. Able to capture texture skillfully.</p> <p>d. Can distinguish shape from form and use it well.</p>	<p>a. Demonstrates a level of control and skill where the illusion of form is somewhat convincing.</p> <p>b. Demonstrates a range of value applied carefully as demonstrated in class.</p> <p>c. Able to capture texture somewhat.</p> <p>d. Can distinguish shape from form.</p>	<p>a. Does not demonstrate a competent level of control or skill, where the illusion of form is not convincing.</p> <p>b. Demonstrates little to no value. Does not demonstrate any retention of skills demonstrated in class.</p> <p>c. Unable to capture texture.</p> <p>d. Cannot distinguish shape from form.</p>	<p>a. Does not demonstrate a competent level of control or skill, where the illusion of form is not convincing.</p> <p>b. Demonstrates little to no value. Does not demonstrate any retention of skills demonstrated in class.</p> <p>c. Unable to capture texture.</p> <p>d. Cannot distinguish shape or form.</p>
Craftsmanship	<p>a. The work is utterly flawless.</p> <p>b. The work is without any deficits. [also relating to rendering and format]</p> <p>c. An extremely skillful demonstration of the medium.</p>	<p>a. The work is well done, clearly skillful.</p> <p>b. The work is with 0 to 1 deficits. [also relates to rendering and format]</p> <p>c. A very skillful demonstration of the medium.</p>	<p>a. The work is as specified in project description.</p> <p>b. The work has 1 to 2 deficits. [also relates to rendering and format]</p> <p>c. Can demonstrate the medium adequately.</p>	<p>a. The work is not as specified in project description.</p> <p>b. The work has 2 or more deficits. [also relates to rendering and format]</p> <p>c. Incompetent demonstration of the medium.</p>	<p>a. The work is not as specified in project description.</p> <p>b. The work has 2 or more deficits. [also relates to rendering and format]</p> <p>c. Incompetent demonstration of the medium.</p>
Format	<p>a. Project parameters met entirely as specified.</p> <p>b. Materials are correctly and expertly selected.</p> <p>c. Materials are correctly and expertly used. [also related to rendering]</p> <p>d. Presentation is flawless. [also related to craftsmanship]</p> <p>e. Every element on specs are met without exception.</p>	<p>a. Project parameters met with 0 to 1 deficits as specified.</p> <p>b. Materials are correctly and well selected.</p> <p>c. Materials are correctly and well used. [also related to rendering]</p> <p>d. Presentation has 0 to 1 flaws. [also related to craftsmanship]</p> <p>e. Every element on specs are met with 0 to 1 deficits.</p>	<p>a. Project parameters met with 1 to 2 deficits as specified.</p> <p>b. Materials are correctly selected.</p> <p>c. Materials are correctly used. [also related to rendering]</p> <p>d. Presentation has 1 to 2 flaws. [also related to craftsmanship]</p> <p>e. Every element on specs are met with 1 to 2 deficits.</p>	<p>a. Project parameters are not met with 2 or more deficits.</p> <p>b. Materials are not correctly selected.</p> <p>c. Materials are not correctly used. [also related to rendering]</p> <p>d. Presentation has 2 or more flaws. [also related to craftsmanship]</p> <p>e. Specifications are not met with 2 or more deficits.</p>	<p>a. Project parameters are not met with 2 or more deficits.</p> <p>b. Materials are not correctly selected.</p> <p>c. Materials are not correctly used. [also related to rendering]</p> <p>d. Presentation has 2 or more flaws. [also related to craftsmanship]</p> <p>e. Specifications are not met with 2 or more deficits.</p>

Integration	<p>a. Intellectual and studio elements have been retained and recalled expertly.</p> <p>b. Intellectual and studio elements have been introduced from outside source suggesting self study, going further than ideas introduced in class.</p>	<p>a. Intellectual and studio elements have been retained and recalled skillfully.</p> <p>b. Intellectual and studio elements have been retained and recalled ideas introduced in class very well and completely.</p>	<p>a. Intellectual and studio elements have been retained and recalled competently.</p> <p>b. Intellectual and studio elements have been retained and recalled ideas introduced in class completely.</p>	<p>a. Intellectual and studio elements have been retained and recalled partially.</p> <p>b. Intellectual and studio elements have partially retained and have partially recalled ideas introduced in class.</p>	<p>a. Intellectual and studio elements have been retained and recalled partially.</p> <p>b. Intellectual and studio elements have not been retained and have not recalled ideas introduced in class.</p>
Tier Two	Expertly skilled (4)	Accomplished (3)	Satisfactory (2)	Unsatisfactory (1)	Unable or unwilling
Intellectual	<p>a. Intellectual and studio elements introduced expertly from course work. Integration of class content is remarkable and impressive. Concepts have been clearly synthesized by the student expertly.</p> <p>b. Problem solving is very original (unlike the average solution) to the challenge. Unique interpretation.</p>	<p>a. Intellectual and studio elements introduced skillfully from course work. Integration of class content is good. Concepts have been synthesized by the student skillfully.</p> <p>b. Problem solving has some original ideas to the challenge. Some original interpretations.</p>	<p>a. Intellectual and studio elements demonstrate only recall. The student has recalled the course work completely. Integration outside of class content is absent. Concepts have not been synthesized by the student.</p> <p>b. Problem solving has no original ideas to the challenge but does successfully retain and recall course content.</p>	<p>a. Intellectual and studio elements are only partially demonstrated. Unable to retain or recall course content. Integration of class content is absent. Concepts have not been synthesized by the student.</p> <p>b. Work has no original ideas to the challenge and does not retain or recall course content.</p>	<p>a. Intellectual and studio elements are not demonstrated. Unable to retain or recall course content. The student has recalled the course work only partially. Integration of class content is absent. Ideas have not been synthesized by the student.</p> <p>b. Work has no original ideas to the challenge and does not retain nor recall course content.</p>
	Impressive work	The work is above mark	The work is clearly on mark	The work is below mark	Failure, immediate intervention

Acknowledgement/Contract
124B: Figure drawing
Instructor: Calvin Yip
California State University Northridge

I have reviewed the syllabus and related materials list for **124B: Figure Drawing**, and I am fully aware of the objectives, assignments and evaluation procedures.

I will abide by the student conduct code as defined by the California State University at Northridge.

I realize that excessive absence will lower my class score. Three absences will lower my class score half a grade point and four absences may result in no credit (failure) for the class. I am responsible for dropping this class if I find I am unable to attend.

Student signature: _____

Student name (print): _____

Student ID number: _____

Date: _____ Time of class: _____

Information to be used in an emergency

Phone: _____

E-mail: _____

Address: _____

Contact person: _____

Contact number: _____

What do you expect from this class? _____

Why are you taking this class? _____

Name your favorite artist _____

WORD LIST KEY 2009

1. **Abstract** – not necessarily related to real forms or objects, art relying on other qualities other than just depiction of things for its impact
2. **Additive colors** – pertaining to the light primaries of Red, Green and Blue, (video color primaries).
3. **Aesthetic** –pertaining to the philosophy of what is beauty, relating to its nature, creation and appreciation.
4. **Anatomy** – the science of the morphology or structure of animals or plants.
5. **Animation** – a motion picture made by a series of images each showing a different phase of movement.
6. **Asymmetrical** – without balance, or where one half of a picture is not the mirror image of the other.
7. **Atmospheric perspective** – the effects of impurities in the atmosphere on how we see an object. Aka aerial.
8. **Axis** – a real or imaginary straight line on which an object rotates or is regarded as rotating.
9. **Background** – the space behind the subject in a portrait or still life. The part of a scene that is or seems to be furthest from the viewer.
10. **Balance** – a state of equilibrium in; amount, weight, value, importance between two or more parts of a thing. Or that which suggests the offsetting or contrasting of parts so as to produce an aesthetic equilibrium in the whole.
11. **Carving** – The technique of cutting and abrading the surface of a block of material to shape it into a particular form, the creation of sculpture by cutting away hard materials such as stone or wood.
12. **Chiaroscuro** – a use of light and dark in a painting or drawing to produce the illusion of form or solidity
13. **Color wheel** – a conventional way to show the relationships of paint colors to one another by arranging them in a circle or wheel.
Primary paint colors – red, yellow, blue Secondary paint colors – orange, green, violet
14. **Composition** – the act of putting together a whole by combining parts, the total content of a work of art (includes design).
15. **Complementary colors** – colors opposite one another on the color wheel. Mixed together into grays; mixed in full strength they produce dark gray or brown.
16. **Conceptual art** – art that may exist only as an idea and not necessarily as a physical reality. (circa 1960)
17. **Contrapposto** – (Italian for set against) positioning or twisting of the human body so that hips, shoulder and head are turned in different directions to suggest movement and tension between parts of the body.
18. **Contrast** – to compare so as to emphasize the differences.
19. **Craftsmanship** – skilled in workmanship, how well something is done.
20. **Critique** – an analysis or evaluation of a subject requiring careful judgment.
21. **Cross-hatching** – a technique, which uses intersecting parallel lines to create tone or shading effect.
22. **Cube** – a solid having six equal sides.
23. **Curvilinear** – a type of line that is characterized by curves.

24. **Cylinder** – a solid described by the edge of a rectangle rotated around its axis.
25. **Design** – the skillful layout or the arrangement of parts in a work of art
Elements of design: shape, size, color, texture, line, direction, value.
Principles of design: unity, conflict, dominance, repetition, alternation, balance, harmony, gradation.
26. **Dominance** – in design theory (the resolution of conflicting ideas) make one idea more important than the other. For example in a drawing containing both circles and triangles, one or the other should be more important.
27. **Emphasis** – special attention given to something in order to make it stand out. To be given a particular prominence.
28. **Eye level** – a plane parallel to the ground and passing through the observer's eyes.
29. **Focal point** – a center of interest in a picture.
30. **Font** – the assortment of a type (in size and in style). A set of glyphs (images) representing the characters from some particular character set in a particular size and typeface.
31. **Foreground** – the part of a scene or picture that appears nearest to the viewer.
32. **Foreshortening** – to represent some lines of an object as shorter than they actually are in order to give the illusion of proper relative size, in accordance with the principles of perspective. To shorten a detail so it appears to have depth.
33. **Form** – the three-dimensional characteristics of an object, its height, width and depth.
34. **Format** – the generalized arrangement or plan of something. (shape, size, type)
35. **Frontal** – of the front, the part of something that faces forward or is regarded as facing forward.
36. **Geometric forms** – forms that are characterized by straight lines, triangles, circles, or similar regular forms.
37. **Gesture** – a movement or movements of the body or of its parts that express or emphasize ideas or emotions.
38. **Gesture drawing** – any drawing technique intended to capture an action, movement or attitude of a person or animal. Usually such drawing is quick, sketchy and spontaneous.
39. **Graphic art** – a type of art, including painting, drawing, printmaking that is expressed on flat surfaces.
40. **Ground** – the base, the background surface over which a coating is applied before the application of paint.
41. **Harmony** – a state of agreement or proportionate arrangement, a combination of parts in a pleasing whole.
42. **Horizon line** – the imaginary line (the perceived interface) where sky and ground meet.
43. **Hue** – the name of a particular color.
44. **Implied line** – a line that is expressed indirectly or is suggested by allusion.
45. **Intensity** – the degree or extent of something, its relative strength (magnitude).
46. **Line** – A thin continuous mark, as that made by a pen, pencil, or brush applied to a surface, a locus of points.
47. **Line quality** – the expressive characteristics of a line (e.g. thick thin, curved straight)

48. **Medium** – material or technique as used for expression or delineation in art.
49. **Middle ground** – in a representational picture it is the area that is neither closest nor farthest from the viewer.
50. **Mixed media** – the use of more than a single kind of material in a work of art.
51. **Montage** – an artistic composition made up of different kinds of elements of a similar theme.
52. **Movement** – a tendency or trend in art involving many artists aiming at common goals.
53. **Negative space** – the space or area around an object in a picture.
54. **Non-representational** – a type of art that does not intend to represent, in recognizable form, objects in the observable world.
55. **Objectivity** – the quality of being or regarded as independent of the mind, the actual, without bias or prejudice.
56. **One point perspective** – (also known as parallel perspective) a system of converging lines towards a single vanishing point that creates the illusion of depth..
57. **Organic shape** – shapes which are derived from living organisms.
58. **Overlapping** – a technique for suggesting depth where the object in front is seemingly closer and the object in the back (the one that is partially covered) is seemingly farther.
59. **Pattern** – an arrangement of forms often repetitive or that which serves as a model or template.
60. **Perspective** – a technique for suggesting depth and distance in a picture by making parallel lines meet.
61. **Picture plane** – the image area or the surface of a picture.
62. **Plasticity** – capable of being shaped or formed, pliable.
63. **Positive space** – the space or shape that is occupied by the subject in a drawing or a painting. (the occupied space)
64. **Process** – the procedure or steps taken to achieve a particular goal.
65. **Proportion** – the comparative relationship between parts, things, or elements (with respect to size, amount, degree) relative to the whole.
66. **Rectilinear** – characterized by straight lines.
67. **Render** - Rendering in visual art and technical drawing means the process of creating, shading and texturing of an image, especially a photorealistic one. It can also be used to describe the quality of execution of that process. This is synonymous with illustrating. The emphasis of the term is on the correct reproduction of light-and-shadow and the surface properties of the depicted objects, not on the emotional impact, composition, or other more generic qualities, most often it is used in relation to the more exacting, meticulous techniques like pencil or airbrush.
68. **Repetition** – a design principle of reoccurring theme such as size, shapes, colors and so on in order to contribute to the unity of a work of art.
69. **Representational** – to portray or depict a likeness, in recognizable form, objects in the observable world.
70. **Rhythm** – a flow of movement or activity characterized by regular recurrence of these elements.

71. **Scale** – the size ratio between the represented and that of the actual object (the relative size).
72. **Sfumato** – the use of careful transitions in value to help define form. Like chiaroscuro but finer and more delicate and often characterized by a smoky quality.
73. **Shape** – the contour, outline or the two-dimensional quality of an object, which is the height and width.
74. **Sketch** – any quick preliminary drawing or painting not necessarily intended as a final product,
75. **Space** – The areas in which things exist occupy or move.
76. **Sphere** – a round solid having the surface equally spaced from the center at all points.
77. **Subjectivity** – affected by or produced by the mind or a state of mind or resulting from the feelings or temperament of the individual. Or having to do with the perception or conception of a thing by the mind as opposed to its reality independent of the mind.
78. **Subtractive colors** – these are the colors where objects subtract (or absorb) from white light reflecting off the remaining color. These primary colors are Red, Blue and Yellow. (associated with pigment colors)
79. **Superficial muscles** – muscles perceivable of or being on the surface.
80. **Surface anatomy** – anatomy which pertains to the outer face or exterior structure.
81. **Symmetry** – an arrangement marked by regularity and balanced proportions.
82. **Texture** – the visual or tactile characteristic of the surface of an object.
83. **Tint** – a lighter shade of a color made by dilution or mixing with white.
84. **Two point perspective** – linear perspective that consists on two vanishing points on a horizon line. (also known as angular perspective)
85. **Unity** – a design principle that says a work of art is satisfying only if there is a wholeness, the quality of being total or whole, and the state of being one.
86. **Value** – the relative lightness or darkness of a color; tone; shade.
Darker colors have a low value.
Lighter colors have a high value.
87. **Vanishing point** – the point at which a diminishing object seems to disappear.
88. **Variety** – The quality or condition of being various or varied; diversity. The state or quality of being varied, the absence of monotony or sameness.
89. **Volume** – the amount of space that is occupied in three dimensions.
90. **Warm colors** – Colors are often described as having temperature
warm (purples, reds, oranges, and yellows)
neutral (violets and greens)
cool (blue-greens and blues).
Warm colors are often associated with fire and sun. They appear on one side of the color wheel, bordered by the neutral colors, and opposite the cool colors. Psychologically, warm colors are said to be stimulating and passionate. Optically, warm colors generally appear to advance, coming toward the viewer.

Bones

1. acromion process
2. calcaneus
3. carpal
4. clavicle
5. coccyx
6. femur
7. fibula
8. humerus
9. hyoid
10. iliac crest
11. ischium
12. mandible
13. metacarpal
14. metatarsal
15. patella
16. pisiform
17. pelvis
18. phalanges
19. radius
20. sacrum
21. scapula
22. skull
23. sternum
24. tarsal
25. thorax, (rib cage)
26. tibia
27. ulna
28. vertebral column
29. xiphoid process
30. zygoma

Muscles/soft tissue

1. adductors
2. biceps
3. biceps femoris
4. brachioradialis
5. deltoid
6. extensors
7. external oblique
8. flexors
9. gastrocnemius
10. gluteus maximus
11. gluteus medius
12. gluteus minimus
13. ilio-tibial tract
14. latissimus dorsi
15. linea alba
16. pectoralis major
17. platysma
18. quadriceps
19. rectus abdominis
20. rectus femoris
21. sacrospinalis
22. sartorius
23. semitendinosus
24. sternocleidomastoid
25. tensor fasciae latae
26. tibialis anterior
27. trapezius
28. triceps
29. vastus lateralis
30. vastus medialis

Orientation

1. Proximal
2. Intermediary
3. Distal
4. Posterior
5. Anterior
6. Superior
7. Inferior
8. Dorsal
9. Ventral
10. Medial
11. Lateral