

Lecture Contact Hours: 24-27; Outside-of-Class Hours: 48-54;  
Laboratory Contact Hours: 72-81; Outside-of-Class Hours: 0;  
Total Student Learning Hours: 144-162

**CUYAMACA COLLEGE**  
**COURSE OUTLINE OF RECORD**

**Art 232 – Figure Drawing III**

1.5 hours lecture, 1.5 units  
4.5 hours laboratory, 1.5 units  
Total units: 3

**Catalog Description**

This is an advanced course in figure drawing that builds on techniques and concepts introduced in Art 231. Students will develop and refine original figurative work through sustained studies from live models. The course focuses on the synthesis of technical skill, conceptual development, and individual artistic direction, with attention to content, theory, and contemporary practices in figurative art. Students engage in critical analysis, research, and professional presentation of their work, including portfolio development. Designed for students pursuing advanced study in art.

**Prerequisite**

“C” grade or higher or “Pass” in ART 231 or equivalent

**Entrance Skills**

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Accurately render the human figure with an intermediate level of anatomical understanding, including skeletal structure, muscle groups, and their relationship to movement and surface form.
- 2) Apply observational techniques, including sighting and measurement, to achieve refined proportion, scale, and spatial relationships.
- 3) Construct the human figure as a volumetric form in space, demonstrating control of mass, structure, and three-dimensional illusion at an intermediate level.
- 4) Represent the live human figure with attention to likeness, balance, weight distribution, and the effects of gravity in varied dynamic poses at an intermediate level.
- 5) Use line, value, and color effectively at an intermediate level to describe form, including contour, cross-contour, light logic, and a controlled range of tonal and color relationships, while demonstrating proficiency with a variety of drawing media and selecting materials and scale appropriate to conceptual and technical goals.
- 6) Apply gesture, movement, and energy through both short-duration and sustained figure studies, including sequential and repeated poses.
- 7) Create figure drawings that integrate anatomical accuracy, compositional structure, and personal expression, including conveying mood, narrative, or conceptual intent.
- 8) Form Compose complex figure drawings that effectively integrate figure, ground, and spatial depth within the picture plane.
- 9) Produce a cohesive body of work or series that reflects intermediate-level development, technical refinement, and emerging individual artistic direction.
- 10) Critically analyze and evaluate figure drawings, including their own and others', using appropriate visual language to assess structure, technique, and expressive qualities, while demonstrating disciplined studio practice through revision, iteration, and sustained engagement with the figure as subject matter.

**Course Content**

- 1) Continued development and refinement of the figure drawing skills and concepts developed in ART 231, with an emphasis on advanced integration of technique, content, and individual direction
- 2) Advanced investigation of the human figure within complex compositional environments, including integration of figure, space, and contextual elements
- 3) Development of original concepts and ideas using the human figure as subject matter, including thematic exploration and sustained series work.
- 4) Exploration of content, meaning, and theory in figurative drawing, including critical examination of cultural, historical, and contemporary perspectives on the body
- 5) Application and refinement of technical strategies in figure drawing, including selection and synthesis of media, methods, and processes appropriate to individual intent
- 6) Advanced compositional strategies, including multi-figure arrangements, spatial complexity, and intentional use of visual hierarchy and emphasis
- 7) Continued development of observational and interpretive approaches, integrating anatomical knowledge with abstraction, stylization, and conceptual intent
- 8) Analysis of contemporary figurative practices, including a comparative study of artists, methodologies, and theoretical frameworks
- 9) Exploration of the human figure as a vehicle for narrative, symbolism, identity, and conceptual inquiry
- 10) Participation in critiques emphasizing advanced critical analysis, articulation of intent, and evaluation of formal, technical, and conceptual outcomes
- 11) Development of professional practices for presenting artwork, including documentation, digital presentation, and preparation of finished work
- 12) Introduction to traditional and contemporary methods of presentation, including matting, framing, and installation considerations
- 13) Development of an independent body of work or portfolio demonstrating synthesis of technical skill, conceptual depth, and personal artistic direction

**Course Objectives**

Students will be able to:

- 1) Apply advanced knowledge of human anatomy to inform accurate, expressive, and interpretive representations of the human form.
- 2) Apply the principles of design, such as harmony, variety, balance, movement, and proportion, to create complex and unified figure compositions in both representational and interpretive modes.
- 3) Compose dynamic and compelling spatial relationships within figure drawings, integrating figure, environment, and compositional structure.
- 4) Plan and create figure drawings that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, arbitrary color, and the relationship between observed and conceptual space.
- 5) Select and apply a range of drawing techniques and media, such as line modeling and color, to support both technical and conceptual goals.
- 6) Develop individual artistic direction through figure drawings that communicate a clear idea, theme, or emotional content.
- 7) Research, compare, and assess the intellectual and artistic approaches of selected figurative artists and apply relevant insights to studio work.
- 8) Identify and apply lighting strategies used in figure drawing. Analyze how theory, content, and cultural context inform figurative drawing practices, including historical and contemporary perspectives.
- 9) Analyze and evaluate figure drawings, including their own work, to assess ~~to~~ personal direction, stylistic development and conceptual clarity.
- 10) Discuss and present a cohesive body of original figure drawings using appropriate art vocabulary to articulate formal, technical, and conceptual intent at an advanced level.
- 11) Prepare and present a professional portfolio of figure drawings, including documentation, presentation strategies, and, where appropriate, traditional matting and framing.

### Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Studio demonstrations, exams and/or quizzes that measure students' ability to apply figure-drawing concepts to the creative drawing process.
- 2) Completed drawing projects that demonstrate students' ability to apply figure drawing techniques and strategies to the creative drawing process.

### Special Materials Required of Student

Drawing pencils, sketchbook, drawing board, charcoal, conté crayon, pastel, India ink, pen, brush, erasers, ruler, mat board, drawing papers (newsprint, white and colored drawing papers, such as Arches Hot Press)

### Minimum Instructional Facilities

- 1) Classroom studio with drawing tables, easels, Internet access, and storage space
- 2) Wall space for hanging and critiquing artwork
- 3) Adequate lighting, including overhead lights, natural lights, and adjustable lamps
- 4) Sinks with hot and cold water as well as traps
- 5) Audiovisual: digital video projector, computer, screen
- 6) Access to a professional mat cutting device (Logan)

### Method of Instruction

- 1) Lecture
- 2) Laboratory demonstration
- 3) Field trips
- 4) Group discussion and activities
- 5) Individual and group critiques

### Out-of-Class Assignments

- 1) **Readings:** lecture notes, course materials, textbook chapters, articles, books, essays, manuals, and content on websites.
- 2) **Writing:** discussions, reflections, assignment drafts in sketchbooks, project outlines, presentations, and content for projects.
- 3) **Other:** field exercises including visits to historic sites and museums, a portfolio of artworks, exercises, and projects.

### Texts and References

Required (representative example):

- 1) Hampton, M. *Gesture Drawing: Dynamic Movement and Form*. Rocky Nook. 2024.
- 2) Hampton, M. *Figure Drawing: Design and Invention*. Self-Published (Kindle Version), 2022.

Supplemental (representative examples):

- a. Loomis, Andrew. *Figure Drawing for All It's Worth*. Titan, 2011.
- b. Winslow, Valerie. *Classic Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing*. Potter/TenSpeed/Harmony, 2015.

### Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Create figure drawings that ~~demonstrate and~~ apply both the principles of design and the elements of art at an intermediate to advanced level.
- 2) Articulate complex relationships between major works or significant individuals in art, from various historical periods, and their cultural, historical, and economic contexts.
- 3) Evaluate and critically analyze works of art in individual and peer-to-peer settings.