

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2018 /19**

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**Part I Course Overview**

**Course Title:** Life Drawing

**Course Code:** SM2277

**Course Duration:** One semester

**Credit Units:** 3

**Level:** B2

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* Nil

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

(A 150-word description about the course)

This course aims at providing intensive figure drawing training for student of any drawing level; still life will also be explored in the course. Students will examine basic elements in figure and still life drawing through out the course; from proportions, structure and forms, to volume, shading and dynamic expressions. Series of drawing training, quick sketches and long poses, are employed and to build up students' interpretation on human structure and their drawing accuracy, which serve as a foundation in character animation. Dressed, swimsuit or nude models will be hired in the course.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Breakdown human figure and still life into basic form and apply anatomy knowledge in figure drawing. They should produce figure drawing with correct proportion, reasonably anatomically correct human body and parts.		√	√	
2.	Apply various shading techniques to life drawing and still life, illustrating volume and mass.		√	√	
3.	To produce quick sketches for any gesture and expressive movement and filter unwanted elements in sketching and maintaining adequate details.			√	
4.	To draw with different media: , Chinese ink and charcoal. To produce drawings in a realistic or artistic style.			√	
5.	To assess drawings in a critical way and also with personal point of view.			√	√
6.^	Transform basic technical competence into a unique style or personal signature Drawing is a core technique of reality representation but also a creation that has values beyond its representational purpose, values such as uniqueness in style, composition of lines on white paper etc.				√
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

- A1: *Attitude*  
 Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.
- A2: *Ability*  
 Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.
- A3: *Accomplishments*  
 Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	<b>Lectures, Case studies and Workshops</b> - Form and volume.	✓						
Lecture	<b>Lectures, Case studies and Workshops</b> - Various figure drawing topics including human anatomy, proportions and drawing styles.	✓	✓		✓	✓	✓	
Lecture	<b>Lectures, Case studies and Workshops</b> - Drawing and shading techniques			✓				
Project	<b>Case Studies and Workshops</b> - The use and integration of different media, and the way they are applied in life drawing.						✓	
Project	<b>Life drawing practical sessions</b> - With classmates. The practices mainly concentrate on head, hands shading. - With still life. The practices mainly concentrate on basic composition, form and shading. - nude models, including short poses and long poses. The sections concentrate on gesture and anatomy. Students will also draw with different media including pencils, charcoal,		✓	✓	✓	✓	✓	

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
	pastels and wet medium.							
Lecture	<b>Instructor demonstration</b> - On various practical drawing techniques.	✓	✓	✓	✓	✓	✓	
Lecture, Analysis report	<b>Individual advice and suggestions by instructor</b> - On students' drawing techniques and possible improvements.  <b>Presentation, Critique and Discussion</b> - On students' solution and ideas on drawing strategies, observations and personal findings.						✓	

#### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
<b>Assignment drawings</b> - Human proportions - Human gesture constructions - Human muscle anatomy - Shading Techniques - Still Life	✓	✓	✓	✓				
<b>Tests</b> - Life drawing on short poses and long poses. Test format is a combination of three 5-minute poses and one 30-minute pose. Tests are carried out to examine their understanding on practical anatomy applications, sight, and drawing skills. Including presentations and discussions on individual works.		✓	✓	✓	✓	✓		
<b>Course work submission and review</b> - Students need to submit life drawings from each week and presenting their drawing progress. They will analysis their strong point and weakness throughout the course. Weekly review and discussion on personal works will be carried out.						✓		
<b>Outside-class life drawing sketch book</b> - Students will be doing a daily or weekly sketching on life elements				✓	✓			
Examination: 0% (duration: , if applicable)								

\* The weightings should add up to 100%.

100%

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Drawing Assignments/ Portfolio/ Sketch Book	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> <li>- Work has strong affective quality and the articulation of personal styles and signature</li> <li>- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Work raises questions and instill insights about the process of conception, creative strategization and production</li> <li>- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an</li> </ul>	<ul style="list-style-type: none"> <li>- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions</li> </ul>	<ul style="list-style-type: none"> <li>- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>- Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>- No appreciation of the aesthetics and expressive qualities of the medium</li> <li>- Fail to create project/ work that demonstrate the processes of thinking and creative exploration</li> <li>- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		inter-disciplinary project – Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment				

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

*(An indication of the key topics of the course.)*

*Life Drawing, Figure, Still Life, Skeleton, Form, Proportion, Human structure, Muscle anatomy, Volume, Shading, Cross Hatching, Graduated Continuous Tones, Lines, Line quality, Poses, Gestures, Dynamic Expression, Pencils, Oil pastel, Chinese Ink, Charcoal.*

#### 2. Reading List

##### 2.1 Compulsory Readings

*(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)*

1.	Whistler, Catherine, <b>Drawings by Michelangelo and Raphael</b> , ISBN: 1854440020
2.	Michael D. Mattesi., <b>Force : dynamic life drawing for animators</b> , Focal Press, c2006, ISBN: 0240808452 (pbk.: alk. paper) 9780240808451 (pbk.: alk. paper)
3.	Burne Hogarth, <b>Drawing Dynamic Hands</b> , Watson-Guptill, ISBN-10: 0823013685, ISBN-13: 978-0823013685
4.	Burne Hogarth, <b>Dynamic Figure Drawing</b> , Watson-Guptill, ISBN-10: 0823015777, ISBN-13: 978-0823015771

##### 2.2 Additional Readings

*(Additional references for students to learn to expand their knowledge about the subject.)*

1.	Pierre Rosenberg: <b>From drawing to painting : Poussin, Watteau, Fragonard, David &amp; Ingres</b> . Princeton, N.J. : Princeton University Press, c2000. ISBN 069100918
2.	Ken Hultgren: <b>The art of animal drawing : construction, action analysis, caricature</b> . New York : Dover, 1993. ISBN 0486274268
3.	Robert Kaupelis: <b>Experimental drawing</b> . New York : Watson-Guptill Publications, 1980. ISBN 0823016226