University of Hawaii Community Colleges
Proposal to Initiate, Modify or Delete a Course

1. Type of Action
   - [x] A. Addition
   - [ ] B. Deletion
   - [ ] C. Modification:
     - [ ] in credits
     - [ ] in title
     - [ ] in number or alpha
     - [ ] in prerequisites or co-requisites
     - [ ] Other
     (click and type to specify)

2. New Alpha, Number and Title  ART 214 Life Drawing  3. Credits 3 credits
4. Old Alpha, Number and Title
6. New Catalog Description
   Investigations of the figure concerning anatomical construction, light, space, diagramatic analysis, and thematic content.

7. Select box and type specific information in text box.
   - [x] Prerequisites
   - [ ] Corequisites or
   - [ ] Recommended Preparation
   ART 113, or consent of instructor

8. Student Contact Hours Per Week
   - Lecture *
   - Lecture/Lab 6.0
   - Lab *
   - Other (click to specify)

9. Proposed Date of First Offering
   - Semester Spring
   - Year 2002

10. This course [x] is proposed for the Liberal Arts Program  Program. [x] can fulfill if Other, specify elective requirement

11. This course Makes No Difference in the number of credits required for the program/core.

12. Equivalent or similar courses offered in the UH System:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Alpha, Number, Title</th>
<th>Campus</th>
<th>Alpha, Number, Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>UH Manoa</td>
<td>ART 214 Introduction to Life Drawing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

13. This course is (check one and click in appropriate textbox and provide details):
   - [x] Already articulated with UH Manoa and UH Community Colleges
   - Provide details of existing or desired articulation (date, college(s), purposes, pre-major, etc.) in this space:
     - [ ] Appropriate for Articulation with
     - Provide details of existing or desired articulation (date, colleges(s), purposes, pre-major or major, etc.) in this space:
     - [x] Not yet appropriate for Articulation.

14. Reason for Initiating, Modifying or Deleting Courses or Other Pertinent Comment:
   1. To conform with UHM and UH community colleges;
   2. To expand the Fine Arts program at WCC;
   3. To further students drawing skills and understanding.

Requested by: [Signature] Date 9/20/01

Approved by: [Signature] Date 10/3/01

Department Chairperson
Curriculum Committee Chairperson
Dean of Instruction
Provost

[Signature] Date

[Signature] Date

[Signature] Date

[Signature] Date

CCCM #6100 (Amended for WCC use August 2001)
University of Hawaii Community Colleges  
Proposal to Initiate, Modify or Delete a Course  

Levels of Review of Course Proposal at Windward Community College  

Course Alpha, Number, and Title: ART 214  

<table>
<thead>
<tr>
<th>Signatures</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Department Area (more than one departmental instructor's signature required)</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>9/21/01</td>
</tr>
<tr>
<td>[Signature]</td>
<td>9/21/01</td>
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<td>[Signature]</td>
<td>9/21/01</td>
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<tr>
<td>2. Department</td>
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<tr>
<td>[Signature]</td>
<td>9/20/01</td>
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<tr>
<td>Department Chairperson</td>
<td></td>
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<td>3. Division</td>
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</tr>
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<td>[Signature]</td>
<td>10/3/01</td>
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<tr>
<td>4. Curriculum Committee Review</td>
<td></td>
</tr>
<tr>
<td>Approved</td>
<td>7-0 vote</td>
</tr>
<tr>
<td>Reason:</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>10/23/01</td>
</tr>
<tr>
<td>Curriculum Committee Chairperson</td>
<td></td>
</tr>
</tbody>
</table>

CCCM #6100 (Amended for WCC use August 2001)
COURSE ARTICULATION FORM

ORIGINATING CAMPUS: Windward Community College       DATE SUBMITTED: September 18, 2001
URSE ALPHA & NUMBER: ART 214       SEMESTER CREDITS: 3 credits

COURSE TITLE: Life Drawing

DATE OF OUTLINE: ☒ Fall    ☐ Spring       YEAR 2001

(** Representative outline, no multiple syllabi, please.)

1. Articulation committee to review this course:

   A. Standing Committees
      Written Communication ☐
      Mathematical & Logical Thinking ☐
      World Civilizations ☐
      Languages ☐
      Arts & Humanities ☒
      Natural Science ☐
      Social Science ☐

   B. Special Discipline/Program Committee ☐
      Specify discipline/program

   Campus with which this course should be articulated (special articulation only):
      UH Manoa ☐    UH Hilo ☐    Community Colleges ☐    UH West Oahu ☐

2. In the opinion of the originating campus, this course is equivalent to the following and/or meets the criteria for the indicated core categories:

<table>
<thead>
<tr>
<th>Receiving Campus</th>
<th>Equivalent Course (Alpha and Number)</th>
<th>Core Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>UH Hilo</td>
<td>None</td>
<td>N/A</td>
</tr>
<tr>
<td>UH Manoa</td>
<td>None</td>
<td>N/A</td>
</tr>
<tr>
<td>UH West Oahu</td>
<td>None</td>
<td>N/A</td>
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<tr>
<td>Hawaii CC</td>
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<td>N/A</td>
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<tr>
<td>Honolulu CC</td>
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<tr>
<td>Kapiolani CC</td>
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</tr>
<tr>
<td>Kauai CC</td>
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<td>Leeward CC</td>
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<tr>
<td>Maui CC</td>
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<td>N/A</td>
</tr>
<tr>
<td>Windward CC</td>
<td>None</td>
<td>N/A</td>
</tr>
</tbody>
</table>

   (Indicate NONE as appropriate for each blank.)

   (Indicate N/A as appropriate for each blank.)

3. Notes

Revised 9/15/01
University of Hawaii Community Colleges
Proposal to Initiate, Modify or Delete a Course
Articulation with 4-year UH Campus Form

WCC Form for Transfer Courses
(To be completed for articulation with any 4-year UH campus)
(This sheet was originally blue.)

Course Alpha and Number ART 214

Submitted by Snowden Hodges

Date September 18, 2001

1. List the counterpart to this course on any 4-year UH campus. Describe the relationship between the course and any related baccalaureate program area.

   UH Manoa ART 214

2. Is this course taught or accepted by major accredited colleges or universities? Give one or two examples.

   California Institute of the Arts
   The Maryland Institute, College of Art

3. Please attach a complete course outline if you have not done so already. Your course outline should address all the items listed in the Guidelines for Course Outlines.
Course Outline for
Art 214 Introduction to Life Drawing

1. **Course Description:**

   Investigations of the figure concerning anatomical construction, light, space, diagrammatic analysis, and thematic content.

2. **Hours per week of lecture, lab, and/or other activities and total student contact hours per week.**

   Six lecture-studio

3. **Prerequisites required, co-requisites required, recommended preparation and basic skills needed. If the course involves the use of mathematics, indicate the level of quantitative reasoning required.**

   Prerequisite: Art 113 or consent of instructor.

4. **Specific course objectives (what knowledge and/or skills will successful completion of the course develop in the student?)**

   The student should be able to:
   - Understand the figure as a three-dimensional form in space.
   - Analyze and understand the structure and function of the human skeletal and muscular systems.
   - Understand the relationship between the internal structure and its effect on topography.
   - Develop an accurate representational technique of drawing the human figure.
   - Draw the figure in such a way as to demonstrate the interaction of structure, anatomy, design, and expression.
5. **Method of Instruction**

Lecture
Studio
Individual conferences
Classroom critiques

6. **Course content and approximate time to be spent on each topic.** *(Proposed semester schedule is acceptable).*

Week 1: Introduction
   Gestural Expression
Week 2: Shape; drawing with straight line segments
Week 3: Contour line
Week 4: Constructing the figure using cross contour lines
Week 5: Using values to build form; rendering
Week 6: Drawing on toned paper
Week 7: Perspective/the figure foreshortened
Week 8: Perspective/the figure foreshortened
Week 9: The anatomy of the skull/portraiture
Week 10: Anatomy/the skeleton
Week 11: Anatomy/the skeleton
Week 12: Anatomy/the muscles
Week 13: Anatomy/the muscles
Week 14: Composition and expression/the emotive content of figure drawing
Week 15: Composition and expression/the emotive content of figure drawing
Week 16: Final Critique

7. **Text(s) to be used and reading level of text (contact Learning Assistance Center to determine reading level).** List text(s) to be used (if no text, so state). Indicate approximate percent of text to be used if less than 75%.

Required text:
(ISBN 0-8069-3015-2)

Reading level?  11

Recommended text:
(ISBN 0-486-27279-6)

Reading level? 6.9
8. Reference and supplementary materials that may be found in the Library or elsewhere that will contribute to the course.

9. Course requirements: List any projects, field trips, experiments, reports, independent work, etc., which will be required or expected of students for the course.
   
   Home Study projects—4 hour minimum per project x 16 weeks
   Final project—drawing which culminates techniques and information studied

10. Evaluation: Identify methods of evaluation which will be employed to determine if the course objectives are being met (e.g., written examinations, attendance, projects). Specify the grading procedure to be used in the course.
   
   80% of grade based on home study projects
   20% of grade determined by final project
WCC Form for New Course Proposals
(This sheet was originally pink.)

1. How is this course related to the education needs and goals of the College/Department/Community as reflected in the EDP/ADP?

   This course gives WCC students further opportunity to develop their drawing skills. It is a traditional drawing class offered at UHM and at other UH Community Colleges. Fulfills art elective requirements at UH Manoa.

2. Provide details of any additional staff, equipment, facilities, library/media material, faculty preparation and other financial support that would be required to implement this course. (Include an estimate of the actual cost of supplies and equipment.) What has been done to provide for these additional costs for the proposed date of offering? Who will teach the course?

   Additional cost would be confined to model fees, approximately $1,280. These costs could be offset by charging students a lab fee. No new personnel needed. Snowden Hodges taught ART 214 at UH Manoa prior to teaching at WCC.

3. Is a similar course taught elsewhere in the UH system? Yes If yes, provide details of how this course differs from existing similar courses.

   This is a traditional course offered in most college art curricula. Any differences would be minimal.

4. Is this course experimental and/or unique to Windward Community College? No If yes, provide rationale and details of its impact on the College Curriculum

5. Is a similar course taught in the upper division level by a 4-year UH college? No If yes, explain why this course is appropriate at the lower division or how it differs from its upper division counterpart.

6. Please attach a complete course outline. Your course outline should address all the items listed in the Guidelines for Course Outlines.

7. If this course is numbered 100 or above or appropriate for transfer to a 4-year college, complete and attach WCC Form for Transfer Courses (blue). See criteria for transfer courses.

CCCM #6100 (Amended for WCC use August 2001)
Original dated WCC 9/91
Drawing from the model is a traditional and for the most part universal experience for art students, especially in the areas of drawing and painting. The thrust and intent of this course, however, has varied greatly from historical period to period, school to school and even instructor to instructor. This course in particular will focus on the following:

1. **The figurative tradition** Various dispositions toward the figure and composition will be discussed, practiced and related to the history of art. Historical references will include drawings produced between Greek and Roman antiquity and the present.

2. **Anatomical construction** with particular emphasis on the understructure (the skeleton) and its articulation (the major muscle sets). The objective will be to achieve an understanding of the basic theory and function of bones and muscles rather than the naming of parts.

3. An interactive theory leading toward the analysis of gesture and pictorial space. This theory features a six sided planar analysis of the major bone groups, i.e., the head, rib cage and pelvis plus cylindrical and planar analogies for the shoulder process, limbs, hands and feet. The static and dynamic relationships internal to the figure determine gesture. These relationships are apprehended through the identification of specific skeletal reference points (the spiny landmarks) leading to a comparison of the relative size, position and axis of the bone groups. The axial relationships will also reveal dynamics identified as tension, compression and torsion. The static and dynamic relationships external to the figure, or between the figure, the ground plane and the picture plane leading to an analysis of pictorial space.

4. **A survey of descriptive approaches to figure and ground:**
   A. The Contour process - a description of surface
   B. Italian linear perspective - a general theory of optics and illusion.
   C. Point reference - Mapping and measuring on the surface (Durer through Cezanne)
   D. Shape state - (Hans Hoffman)
   E. Various historical conventions used to describe time and motion. (16th century through Picasso, the Futurists
   and the Sunday comics)

5. **Tonal approaches used to describe volume, mass and atmosphere.**
   A. Light Logic - an analysis of light on curved and faceted surfaces.
   B. Chiaroscuro - dark/light opposition to reveal volume.
   C. Line sets - optical mixtures of lines to produce
relative tones, as follows:
I. Hatching - adds or removes light (Leonardo)
II. Sectional sets - topographic - adds or removes light and describes the surface. (Durer)
III. Planar sets - adds or removes light and describes planes. (Michelangelo)

6. A variety of linear and tonal media experiences including:
   A. Pencils, hard and soft
   B. Charcoal, compressed and vine
   C. Conte crayon, black, red and white - medium and soft
   D. Brush and ink wash
   E. Various papers, news-print, charcoal, plus optional papers.

A normal class session of two hours and forty-five minutes will be divided into segments which will include short studies, sustained drawings, lectures and critiques.

Grading criteria: Grades will be based on drawing performance, demonstrating comprehension of the issues discussed, technique and personal growth, together with the development of critical skills. The various sections of the course will be weighted as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Mid-term portfolio</td>
<td>25%</td>
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<tr>
<td>Final portfolio</td>
<td>25%</td>
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<tr>
<td>Home assignments (@ 3 hours per week)</td>
<td>25%</td>
</tr>
<tr>
<td>Final project (from a 5 1/2 hour pose)</td>
<td>15%</td>
</tr>
<tr>
<td>Participation in critiques</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

Text: (required) Drawing from Life by Clint Brown and Cheryl McLean

Supply List:
- Newsprint pads - rough, 18" x 24" and 24" and 36"
- Drawing boards - 1/8 masonite, 19" x 25" and 24" x 36"
- Charcoal paper, neutral grey, 4 shts (buy when notified)
- White Occidental type drawing paper, (as desired)
- Pencils, 2B, 3B and 6B or ebony
- Kneaded eraser, grey
- Two bull-dog clamps
- Black drawing ink (Parker's Quink)
- Watercolor brush, round ferule, large, or Sumi brush
- Plastic container with cover for ink wash
- One sheet of sand paper, #100 or #150
- Pocket pencil sharpener
- Chamois skin or soft cotton rag
- Conte crayons, one med, one soft ea., black, white and red
- Compressed charcoal, one stick soft, one stick medium
- Vine charcoal, four sticks.
ART 214 - LIFE DRAWING, COURSE DESCRIPTION

Drawing from the model is a traditional and for the most part universal experience for art students; especially in the areas of drawing and painting. The thrust and intent of Life Drawing has varied historically from period to period, school to school and even instructor to instructor. Beyond the variations, however, will be attention to the following:

I. Understanding the figurative tradition. Alternate dispositions toward the figure and composition will be discussed, practiced and related to the history of art. We will look at how artists have used the figure in their work throughout time ranging from the Renaissance to the Post Modern era.

II. Drawing elements and principles.
   A. Line
      1. Contour and the contour process.
      2. Line weight - variation of line width and density to suggest space. (aerial perspective)
      3. The gestural or calligraphic line - included here would be the 2D conventions for time and motion.
      4. Linear projection system - Italian linear perspective
      5. Diagramatic lines - showing planar seams and abutments, geometric solids referring to the major bone groups and lines indicating the axial position of these groups - these lines also show the dynamic relationships: tension/compression and torsion.
      6. Point reference - lines indicating points of intersection while mapping and measuring on the two dimensional (picture plane)
      7. Line sets - optical mixtures of lines to produce tone or value.
         a. hatching and cross hatching (Leonardo)
         b. sectional sets - topographic or cross-contour (Durer)
         c. Planar sets (Michelangelo)
         d. Mixed sets (Rembrandt)
   B. Value - Tonal Approaches to describe volume mass and atmosphere.
      1. Chiaroscuro - dark/light opposition to reveal volume in space.
      2. Schematic uses of value - The reduction of values to a number of tones than those perceived.
      3. Toned grounds - working from a middle value ground, often with materials that are both darker and lighter than the ground.
      4. Scanning techniques - qualifying light (value) on the two dimensional plane.

III. Anatomy and Construction - Emphasis in this course will be on the understructure (skeleton) with some attention to the articulation of the skeleton through an analysis of the major oppositional muscle sets. The basic objective would be the comprehension of theory and function of the anatomical elements rather than the naming of parts.
ART 214 - LIFE DRAWING, COURSE DESCRIPTION continued...

IV. Sighting and Measuring techniques as a means of determining scale, proportion and location.

V. Expressive Content - A critical discussion of the work of artists, historical and current leading to student practice in various expressive applications of the figure, which would include narrative, metaphorical and poetic relationships. (possibly involving more than one figure)

VI. Experiments with various linear, tonal and aqueous media on various papers.

Grading

grading will be base on the student's work done in class and collected in two portfolio turn-ins at mid-semester and end of semester. The student's overall effort, progress, and final proficiency will be the main criterias of evaluation for the portfolios.

SUPPLY LIST

18"X24" newsprint pad
18"X24" drawing board w/ two spring clips
11"X14" sketch book
drafting pencils: B, 2B, 4B, 6B
compressed charcoal (soft)
Conte crayons: black(2B), white, sanguine
Chamois skin or soft tissue/cloth
kneadable eraser
large Sumie brush
black India ink (or any water soluable black ink)
Occidental paper
gray charcoal paper (mid-tone)
Canson pastel paper (neutral gray colors, mid. to dark tone)
Prismacolor pencils: white, indigo blue, tuscan red
Conte pastel pencil #47 (or Prismacolor -jasmine)