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|  | **UNIVERSIDAD DEL SALVADOR****School of Arts and Architecture** |

# **SYLLABUS**

1. **CAREER: Theatre Arts**
2. **COURSE: 105- ARTISTIC ANATOMY (Figure Drawing I)**
3. **ACADEMIC YEAR: 2019**
4. **LOCATION: Centro, Capital Federal. Buenos Aires.**
5. **PROFESSOR:** HAN CHO, Florencia
6. **HOURS: 2 academic hours/week**
7. **COURSE DESCRIPTION:**

The study of Figure Drawing improves the perception of the human body through visual senses and the ability to draw the figure for all related assignments throughout the career. Also gives the students the basic tools they will need for their own creativity and their artistic education.

1. **COURSE FIELD:**

Human Figure drawing and its application in design and costume production.

1. **OBJECTIVES:**

This course aims that the student

* Understands the elements of drawing and composition of the human figure
* Acquires visual ability of the internal and external proportions of the human figure
1. **COURSE CONTENT:**
2. Internal and external structure of the human body used in Reinassance’s Canon (subdivision in eight parts)
* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.
* **LOOMIS, Andrew;** El dibujo de figura en todo su valor, Ed. Lancelot, 2005, Buenos Aires

2) Geometric and analitic comprehension through sketch

* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.
* **LOOMIS, Andrew;** El dibujo de figura en todo su valor, Ed. Lancelot, 2005, Buenos Aires
* **Sarah Simblet;** Anatomía para el artista, Blume, 2002, China

3) Axis of balance and movement of the Human figure.

* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.
* **Sarah Simblet;** Anatomía para el artista, Blume, 2002, China
* **LOOMIS, Andrew;** El dibujo de figura en todo su valor, Ed. Lancelot, 2005, Buenos Aires
* **Kandinsky, Vasili**; Punto y línea sobre plano; Andrómeda; 1998; Buenos Aires.

4) Simple and complex foreshortening. Pelvis movement.

* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.

5) Head, hand and foot drawing

* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.
* **Sarah Simblet;** Anatomía para el artista, Blume, 2002, China

6) Weight distribution: Inferior and superior bodyparts

* **Da Vinci, Leonardo**; Tratado de Pintura; Akal Ediciones; 1998, Madrid.
* **Eco, Umberto**; Historia de la Belleza; Lumen, 2006, Italia.

7) Lights and shadows. Types and gradations

* **Ruskin, John**; Elementos de Dibujo, Colorido y Composición; Centauro; 1946; D.F México.
* **Kandinsky Vasili**; De lo Espiritual en el Arte; Paidòs Estética; 2006; Buenos Aires.
1. **METHODOLOGY:**

Content exposition and parts demostration. Drawing exercises through books, nature and self portrait

1. **FINAL EXAM:**

Student progress, homework assignments and participation through the course will be evaluated as a whole in the final class.