

Glasgow School of Art Course Specification
Course Title: Introduction to Life Drawing

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2025-26 Academic Year.

Course Code:	HECOS Code:	Academic Session:
		2025-26

1. Course Title:
Introduction to Life Drawing

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2020	Open Studio	School of Fine Art

5. Credits:	6. SCQF Level:	7. Course Leader:
10	7	Gordon Webb, Head of Continuing Education

8. Associated Programmes:
N/A

9. When Taught:
Open Studio Programmes throughout the year

10. Course Aims:
<p>The aim of this course is to provide the student with the knowledge, understanding and confidence required, to draw the human form. The students will be introduced to core through to advanced skills and creative practices necessary to be applied in rendering a nude figure. The course will enable the student to represent three-dimensionality in a 2-D form, and provide a platform from which the student's personal awareness and interpretation of the visual environment can be developed.</p> <p>An integral part of this course is also the researching and development of ideas and techniques relating to the subject through independent sketchbook work, which will extend the students practice out with the studio and contact hours.</p> <p>The students will also be encouraged to broaden their awareness and knowledge of both traditional and contemporary art practices in relation to the representation of the human form. This will enable the student to place their work within a broader context and assist the development of their own practice as an artist.</p> <p>This course will be underpinned with individual and group discussions designed to further the student's abilities to critique and discuss their own work and the work of others.</p>

11. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

1. Utilise a range of media and tools, techniques and styles, effectively.
2. Select and prepare a suitable support for their work.
3. Draw the figure achieving structural and proportional accuracy.
4. Render the human form in a variety of poses/positions and settings.
5. Use colour effectively.
6. Select and develop themes within their work.
7. Use sketchbooks to explore in further detail drawing and painting means and methods and, through these experiences deepen and broaden their understanding of the practice of drawing.
8. Critique and discuss their own work and the work of others.
9. Participate in group discussion relating to the subject.

12. Indicative Content:

- A range of media is competently applied.
- Use of a variety of techniques and styles are satisfactorily demonstrated.
- The nude figure is rendered using line and juxtaposing tones and values effectively.
- Surface texture and pattern are considered within the work.
- Anatomical representation and representation of proportion is achieved accurately.
- Shape, form, weight and balance are considered carefully.
- Rhythm is expressed satisfactorily and movement is simulated effectively within the work.
- The subject is rendered with proportional accuracy in relationship to the surroundings.
- The subject is rendered in terms of pictorial composition satisfactorily.
- Various poses are accurately portrayed within the work.
- Work made should begin to incorporate thematic and media experimentation.
- Techniques adopted for presentation of the work are appropriate.
- A satisfactory level of self-motivated study within their sketchbooks is shown. The sketchbooks should show the development of a personal methodology for the examination and exploration of methods and ideas fundamental to the practice of drawing the human form and other subject matter.
- An ability to research and gather visual and written information relating to the subject is demonstrated.
- The student is able to orally critique their own work and the work of others.
- The student partakes in group discussion and seminars.
- Good studentship.

13. Description of Summative Assessment Methods:

This course is assessed by the submission of a body of visual art within the discipline of Life Drawing. This will include a selection of resolved works, preparatory studies, visual research and evidence of a contextual awareness through a completed sketchbook and/or visual journal. The work must be presented in a clear and professional manner appropriate to the discipline. The submission should include work undertaken within the class as well as directed and private study out with the class.

Assessment breakdown:

<ol style="list-style-type: none"> 1. Studio Practice: Applied Knowledge and Understanding – 80% 2. Outcomes and responses to projects and briefs – 10% 3. Self-directed research and study – 10%
13.1 Please describe the Summative Assessment arrangements:
Summative assessment occurs at the end of the course. Students should present their finalised collection of work, equally balanced between work done in the studio and work achieved in a self-directed context including developmental work and sketchbooks. Each student's work will be assessed by the tutor and another member of staff, in the presence of the student. An assessment checklist will be completed. Submitted work will be assessed in accordance with the GSA Code of Assessment.

14. Description of Formative Assessment Methods:
Engagement with formative assessment is a mandatory requirement. Throughout the course students are supported in assessing their developing work and encouraged to make adjustments where necessary. Although assessment takes place in every class with individual critiques, over time they become able to appraise their work in progress and learn to modify its development.
14.1 Please describe the Formative Assessment arrangements:
N/A

15. Learning and Teaching Methods:	
Formal Contact Hours	Notional Learning Hours
38	100
15.1 Description of Teaching and Learning Methods:	
Sketchbook and development work	

16. Pre-requisites:
N/A

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:
During the projects the preparation studies and thumbnail sketches carry as much weight as the final outcome. It is therefore suggested that equal time be given to the speculative work and the final piece.

22. Indicative Bibliography:
Bammes, G., 2015. <i>Complete guide to life drawing</i> , Tunbridge Wells (Kent): Search Press.
Bridgman, G.B., 2017. <i>Bridgmans complete guide to drawing from life</i> , New York: Sterling.

Hale, R.B. & Coyle, T., 1991. *Master class in figure drawing*, New York: Watson-Guption Publications.
Nicolaidis, K., 2008. *The natural way to draw*, London: Souvenir.