ART 213.001 Figure Drawing 1
COURSE SYLLABUS: Fall 2012
TR 2:00-4:50p, room 201

Instructor: Marilyn R. Thompson, MFA
Office Location: Art Building- room 210
Office Hours: Will be posted on office door
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COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

(you can purchase used copies of this book online from cheap used book sources)

Course Description:
The purpose of Figure Drawing is to develop perceptual skills in terms of drawing a correctly articulated human figure with accurate proportions from a nude figure. The student will review basic knowledge of the elements of art structure: line, value, shape, texture, and color to lead to their deliberate manipulation of different types of spatial illusion, compositions, and expressive meaning.

Student Learning Outcomes:
1. To develop critical thinking skills, conceptual constructs, specialized vocabulary and art history through the study of the human figure
2. To learn to draw the human figure in an objectively accurate manner
3. To develop manipulative, work-oriented skills and demonstration of specific process skills
4. To develop the ability to carry out directions, meet deadlines, meet attendance requirements, etc

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments
1. Involvement and contributions to critiques.
2. Dedication to class studio work and homework.
3. Dedication to self-directed work.
4. Improvement, experimentation and demonstrated understanding of visual concepts.
5. Presentation and quality of work.

Grading
Your grade will be determined by the following:
• Regular attendance & studio participation =10 pts per session
• Following directions in given assignments
• Degree of involvement, contributions to class and oral critiques
• Dedicated scholarship in class work and home work
• Understanding of visual concepts
• Professionalism. Come to class on time, come to class prepared.
• Completion of assignments by the given deadline
• Control and mastery of the media and techniques
• Quality and improvement in your work
• Craftsmanship and presentation

Grading scale: 90%-A, 80%-B, 70%-C, 60%-D and 59%-below F

COMMUNICATION AND SUPPORT

Interaction with Instructor Statement:
Please feel free to contact me through email or stop by during my office hours.

Email: Marilyn.Thompson@tamuc.edu
Office Hours: MW 10:30-11:00am or MW 2:00-2:30pm

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures:
Late assignments: Late assignments will not be accepted unless you make prior arrangements with the instructor before the due date. Your grade will be lowered 10 points for late work. If you know you are going to be absent when work is due you may turn work in early and not receive a penalty.

Class participation: Participation is required. It is important to come to class prepared so you can take part in the studio work, group discussions and critiques. You are expected to arrive to class on time and stay the entire period. The doors will be locked at the start of class and will not be answered or unlocked until break. So, if you are tardy you will have to wait quietly in the hallway until break before being allowed to enter the classroom. During critiques and discussions you will be called upon even if you do not raise your hand. Be an active learner. Come prepared for the group discussions and critiques.

***Cameras, phones, iPads, or computers are not allowed out in the classroom. Keep them in your bag, backpack or just do not bring them to class. No photos are allowed to be taken of the model.

Plagiarism: Do not take credit for someone else’s work. According to Texas A & M University-Commerce,” the university does not tolerate plagiarism and other forms of academic dishonesty. “Academic dishonesty” includes, but is not
limited to, plagiarism (the appropriation or stealing of the ideas or words of another and passing them off as one’s own), cheating on exams or other course assignments, collusion (the unauthorized collaboration with others in preparing course assignments), and abuse (destruction, defacing, or removal) of resource materials. Plagiarism will result in a failing grade for the course.”

Drop a Course: “A student may drop a course by logging into their myLeo account and clicking on the hyperlink labeled ‘Drop a class’ from among the choices found under the myLeo section of the Web page.”

University Specific Procedures:

ADA Statement:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

Student Conduct:
All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See Code of Student Conduct from Student Guide Handbook).

COURSE OUTLINE / CALENDAR

Class Schedule and Assignments:

August 28: Introduction to Figure Drawing
Supplies needed for next class
Sketching Assignment for the semester
Each student is required to produce 50 sketches of the figure during the semester. These drawings should range from quick studies of the figure to more developed drawings. It is appropriate to practice what is being studied in class. As the semester progresses the drawings should increase in quality and move into greater and greater degrees of finish. Don’t even think of resorting to gesture drawings after the first couple of weeks just to add to the number of drawings.
The figures you draw in your sketchbook do not have to be nude. Practice drawing the human form in all types of situations. Your sketches should be of the full figure with only a few studies of parts of the figure such as torso, legs, arms, and etc. Lightly number the drawings as you do them to keep track of the total. I will not keep reminding you to work on this outside assignment throughout the semester. This is your responsibility. Sketchbooks are due December 6.

August 30: Introduction to Sight-Size drawing
Video on Sight-Size drawing
Assignment:
Complete a Sight-Size drawing of one of the two large casts in the drawing studio. You are to include the entire cast. Due to requirements in arrangement and lighting only two students will be able to work on their Sight-Size drawing at a time (outside of class). Class critique of Sight-Size drawings will be on November 8.
Determine order and schedule for Sight-Size drawing with sign-up sheet.
Reading Assignment:

September 4: The Skeleton - the basic structure of the body
DVD Robert Beverly Hale lecture- rib cage. By referring to the skeleton, make a detailed drawing of the rib cage. Do enlarged studies of hands and feet on the same sheet of paper.

September 6: Mat Cutting
Demonstration of matting drawings with a hinged mat. Discussion of the importance of presentation of work.
Assignment: Drawing the rib cage
Reading Assignment: Drawing From Life, Ch. 6 Foundations of the Human Structure, Pp. 112-141

September 11: Class critique of skeleton drawings
DVD Robert Beverly Hale lecture- pelvis
Analysis of the Torso's Anatomical Structure, Pp. 140

September 13: The skeleton and the model
The skeleton and the model will be placed in similar poses. Superimpose the model's form over the skeleton using the exterior visibility points as guides.

September 18: Class critique of drawings of skeleton inside of the body
Reading Assignment: Drawing From Life, A Sketch to Build on. Pp. 12-35

September 20: Gesture Drawing: Dominant Action Drawing
Pose - 10 to 15 seconds each (for approximately 5 minutes)
Media - bold and thick conte, charcoal, or graphite on newsprint

**Blind Gesture Sketches**
Pose - 1 minute each (3-to 5 poses)
Media - conte, charcoal, or graphite on newsprint (one drawing per side of sheet)

**September 25: Sketching Volume with Circumscribing Line**
Pose - 2 minutes each
Media - conte, charcoal, or graphite on newsprint

**Value Sketches: Gesture and Mass**
Pose - 1 minutes each (5 to 10 poses)
Media - conte, charcoal, or graphite on newsprint (may be done with ink or watercolor washes)

**Line and Value Gesture Sketches**
Pose - 5 minutes each (5 to 10 poses)
Media - conte, charcoal, or graphite on newsprint (may be done with ink or watercolor washes)

**Schematic Configuration Sketches**
Pose - 1 minute each (5-to 7 poses)
Media - conte, charcoal, or graphite on newsprint

**Volumetric Schematic Sketches**
Pose - 5 minute each (5-to 10 poses)
Media - conte, charcoal, or graphite on newsprint

**September 27: Compositional Sketches: Figure-Frame Relationship**
Pose - 5 minute each (r to 10 poses)
Media - conte, charcoal or graphite on newsprint

**Extended Gesture Sketch**
Pose - 5-15 minutes
Media - ink pen and brush on newsprint

**Reading Assignment:**
*Drawing From Life*
(Be sure to bring your textbook to the next class as we will be using it during class.)

**October 2: Introduction to Proportions, Perception, and Perspective**
Warm-up with Schematic Sketches
Pose – 5 minutes (3 to 6 poses)
Media – charcoal or graphite on newsprint

**Plotting the Proportions of a Standing Figure**
Pose - 20 minutes, model standing at ease
Media – charcoal or graphite on drawing paper

**October 4: Planar Analysis of the Body in Perspective.**
Pose –60 minutes, model seated or reclining
Media - charcoal or graphite on drawing paper
October 9: Drawing the Foreshortened Figure
- Pose – 60 to 90 minutes, model reclining
- Media - charcoal or graphite on drawing paper

Reading Assignment:
*Drawing From Life*

October 11: No class: Work day for sketchbook assignment. Go to different locations where people are gathered and practice drawing the figure in action. Use a fine point sharpie.

October 16: Schematic Analysis of Limbs, Hands and Feet
- Pose – 30 minutes; using either a model or your own hand and feet
- Media – charcoal pencil or graphite on drawing paper

Reading Assignment:
*Drawing From Life*
Value as Light and Form, Pp. 80-104.

October 18: Adding Value to Line Sketches
- Pose – 5-6 minutes each; using (3 to 5 poses)
- Media – charcoal, conte or ink wash on newsprint.

Modeling Volume with Continuous Tone
- Pose – 30 minutes; using either a model or your own hand and feet
- Media – charcoal pencil or graphite on drawing paper

October 23: Rendering Light with Hatching
- Pose - 2 to 3 hours; Illuminated by a single light source
- Media- pencil, graphite, charcoal, or ink on drawing paper

October 25: Modeling Volume with Cross-Hatching
- Pose – 3 hours; illuminated to clearly reveal all aspects of the form
- Media- pencil, graphite, or charcoal on drawing paper

Reading Assignment:
*Drawing From Life*
Composition and Expression, Pp. 192-244

October 30: Modeling Volume with Cross-Hatching (continued)

November 1: Rendering Light with Continuous Tone
- Pose – 2 to 3 hours; in front of a dark backdrop with single light source to create highlight and shadow
- Media- graphite, charcoal, conte, and erasers on drawing paper toned with pigment

November 6: Rendering Light with Continuous Tone (continued)

November 8: Class critique of Sight-Size drawings & Value as Light & Form
    Pose – 2 to 3 hours
    Media – Graphite, Charcoal, conte, and erasers on drawing paper toned with pigment

November 15: Using Hand-Toned Paper: Additive and Subtractive Methods
    Pose – 2 to 3 hours
    Media – Graphite, Charcoal, conte, and erasers on drawing paper toned with pigment

November 20: Using Hand-Toned paper: Additive and Subtractive Methods
    Pose – 2 to 3 hours
    Media – Graphite, Charcoal, conte, and erasers on drawing paper toned with pigment

November 22: Thanksgiving Break

November 27: Drawing with Light & Dark Media on Manufactured Toned Paper
    Pose – 2 to 3 hours
    Media – white conte on black charcoal paper

November 29: Drawing Light & Dark Media on Manufactured Toned Paper
    Pose – 2 to 3 hours
    Media – black and white conte on gray paper

December 4: Drawing with Light & Dark Media on Manufactured Toned Paper
    Pose – 2 to 3 hours
    Media – black and white conte on gray paper

December 6: Critique of black and white conte on gray paper

Vocabulary exam: Terms from the textbook.
Clean-Up day
Last Class Day of the semester
Turn in portfolio

The Portfolio should contain:
1. Eight drawings from the semester. These drawings are to be examples of the best work completed during the semester for this Drawing class.
2. The one drawing that you consider to be the “Best Drawing” of the semester is to be matted in a hinged mat & the work covered with an acetate sheet.
3. Drawing journal with 50 drawings of the figure.
4. Include a short essay in which you evaluate your performance for the semester. Be sure to include a grade and a justification for receiving that grade. Be specific?
5. One CD with photos of the work you include in your portfolio. The photos may be taken with a cell phone camera or any manner you
are comfortable with. The CD will be retained by the department for documentation purposes.

**December 10-14 Finals week**
Portfolios may be picked up December 13. If your portfolio isn't picked up by Friday, December 14 it will be thrown away. The Drawing room is not a storage facility for old portfolios.

**Supply List**

- Drawing board, 24"x36" (1/4" thick tempered masonite)
- Bulldog clamps
- Pad of newsprint, 24"x36"
- Pad of white drawing paper, 18"x24"
- Sketchbook, 9"x12" or larger
- Can of workable spray fixative
- Kneaded erasers
- Pink pearl or white vinyl eraser
- Artist's chamois
- Pencils & Graphite sticks (soft, medium and hard/ 2B, 4B, 6B)
- Pencil sharpener
- A variety of stomps –small to large
- Sandpaper block
- Vine or willow Charcoal (a bunch) ranging from soft, medium, hard and extra hard
- Compressed charcoal
- Conte crayon, black, white and sanguine, medium hardness
- Prismacolor pencils, sanguine, black and white
- Sharpies - regular
- Toolbox (or something to organize supplies in)
- Large portfolio, 18"x24" or larger
- Sheets of mat board, 30"x40"
- Acid free tape (clear)
- Sheets of acetate, 18"x24" to cover matted work that will be turned in
- Metal edged ruler, 18” long or longer