



ART 213.002 Figure Drawing 1
COURSE SYLLABUS: Fall 2014
MW 8:00-10:50a, room 201
(Web-enhanced)
8/25/2014-12/12/2014

Instructor: Marilyn R. Thompson, MFA

Office Location: Art Building- room 210

Office Hours: Will be posted on office door

Office Phone: 903 886-5208

Office Fax: 903 886-5987

University Email Address: Marilyn.Thompson@tamuc.edu

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

Textbook(s) Required: Drawing From Life, by Clint Brown & Cheryl McLean, 3rd edition, Publisher: Thomson & Wadsworth, ISBN-13: 978-0-534-61353-2, ISBN-10: 0-534-61353-5

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 (Excessive absences may result in the student being administratively dropped)
- 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

Portfolio-500 points

2 Quizzes-40 points each

Matted work-20

Sketchbook-100 points

Studio Participation-300

Total points- 1,000

90%=A, 80%=B, 70%=C, 60%=D, and 59%=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: By appointment

TECHNOLOGY REQUIREMENTS

This class is a web-enhanced course. Delivery problems can result if technological requirements are not taken into consideration.

The following information has been provided to assist you in preparing to use technology successfully in this course

- Internet access/connection – high speed recommended (not dial-up)
- Headset/Microphone (if required for synchronous sessions in an online course)
- Word Processor (i.e. MS Word or Word Perfect)

*Additionally, the following hardware and software are necessary to use eCollege:
Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system (XP or newer) and a recent version of Microsoft Internet Explorer (6.0, 7.0, or 8.0).*

Your courses will also work with Macintosh OS X along with a recent version of Safari 2.0 or better. Along with Internet Explorer and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating systems. It is strongly recommended that you perform a "Browser Test" prior to the start of your course. To launch a browser test, login in to eCollege, click on the 'my Courses' tab, and then select the "Browser Test" link under Support Services.

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 and attendance 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:

Week 1

August 25, Monday: Introduction to Figure Drawing

Supplies needed for next class

Sketching Assignment for the semester

Each student is required to produce 50 **quality** 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 in your sketchbook 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. No gesture drawings after the first couple of weeks. 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. There are several web sites that have models you can draw from.

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 week 15.**

August 27, Wednesday: Introduction to Sight-Size drawing

DVD 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 four 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 11.**

Determine order and schedule for Sight-Size drawing with sign-up sheet.

Reading Assignment:

Drawing From Life, Section One, The Fundamentals, Ch. 1, Learning to See. Pp. 1-11.

Week 2

September 1, Monday: No classes, Labor Day

September 3, Wednesday: Gallery visit/free writing/discussion/essay assignment

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.

Week 3

September 8, Monday: Assignment: Drawing the rib cage

Reading Assignment: *Drawing From Life*, Ch. 6 Foundations of the Human Structure, Pp. 112-141

September 10, Wednesday: DVD Robert Beverly Hale lecture- pelvis

Analysis of the Torso's Anatomical Structure, Pp. 140

Drawing the Head

Draw the entire skeleton

Week 4

September 15, Monday: 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 17, Wednesday: Class critique of drawings of skeleton inside of the body and the rib cage

Reading Assignment: *Drawing From Life*, A Sketch to Build on. Pp. 12-35

Week 5

September 22, Monday: 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 24, Wednesday: Gallery visit/free writing/discussion/essay assignment

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

Week 6

September 29, Monday: 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

Proportions, Perception, and Perspective. Pp. 38-58.

(Be sure to bring your textbook to the next class as we will be using it during class.)

October 1, Wednesday: 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

Week 7

October 6, Monday: Planar Analysis of the Body in Perspective.

Pose –60 minutes, model seated or reclining
Media - charcoal or graphite on drawing paper

October 8, Wednesday: Drawing the Foreshortened Figure

Pose –60 to 90 minutes, model reclining
Media - charcoal or graphite on drawing paper

Reading Assignment:

Drawing From Life

Anatomy of the Limbs, Pp. 142-168.

Week 8

October 13, Monday: Drawing the Foreshortened Figure

Pose –60 to 90 minutes, model reclining
Media - charcoal or graphite on drawing paper

October 15, Wednesday: 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.

Week 9

October 20, Monday: 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 22, Wednesday: Rendering Light with Hatching

Pose- 2 to 3 hours; Illuminated by a single light source
Media- pencil, graphite, charcoal, or ink on drawing paper

Week 10

October 27, Monday: 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 29, Wednesday: Gallery visit/free Writing/discussion/essay assignment
Modeling Volume with Cross-Hatching (continued)**

Week 11

November 3, Monday: 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 5, Wednesday: Rendering Light with Continuous Tone (continued)

Week 12

**November 10, Monday: Class critique of Sight-Size drawings & Value as Light & Form
Mat Cutting**

Demonstration of matting drawings with a hinged mat. Discussion of the importance of presentation of work.

November 12, Wednesday: 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

Week 13

November 17, Monday: 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 19, Wednesday: Drawing Light & Dark Media on Manufactured Toned Paper

Pose – 2 to 3 hours
Media – black and white conte on gray paper

Week 14

November 24, Monday: Drawing Light & Dark Media on Manufactured Toned Paper

Pose – 2 to 3 hours

Media – black and white conte on gray paper

November 26, Wednesday: Outside assignment: Complete all 50 drawings in your sketchbook.

Week 15

December 1, Monday: Drawing with Light & Dark Media on Manufactured Toned Paper

Pose – 2 to 3 hours

Media – black and white conte on gray paper

December 3, Wednesday: Critique of black and white conte on gray paper

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 department for documentation purposes will retain the CD.

Week 16

December 8-12: Finals week

Portfolios may be picked up December 12 or 13. If your portfolio isn't picked up by Friday, December 13 it will be thrown away. The Drawing room is not a storage facility for old portfolios.

Supply List

Bulldog clamps

Pad of white drawing paper, 18"x24"

Sketchbook, 9"x12"

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 stumps –small to large

Sandpaper block

You will need a lot of vine or willow Charcoal 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-Black, regular or fine point
Toolbox (or something to organize supplies in)
Large portfolio
Sheets of mat board, 30"x40"
Acid free tape (clear)
Sheet of acetate, to cover matted work
Small or medium bamboo brush