

FIGURE DRAWING – ART 111

Instructor: Nathan Heuer

Meeting Time: MW 8:00 – 10:30 AM Sprowls Hall Room 229

Office: Sprowls Hall Room 223

Office Hours: Tuesday 10:00 - 11:00 AM and 12:00 - 2:00 PM and
Thursday 12:00 - 2:00 PM

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Course Description:

Figure Drawing is a course designed to develop the skills necessary for accurate depiction of the human form. This semester we will cover gestural drawing, sighting techniques, line, value, and compositional challenges specifically associated with the figure. We will also conduct an in-depth investigation of skeletal and muscular anatomy. You will be exposed to a variety of dry and wet media during the second half of the semester. Your drawings will undergo an intensive process of critique and evaluation conducted by both the instructor and your peers.

Catalog Description:

A foundation course in drawing, including a study of the structure of drawing and composition with a variety of media and subject matter.

Course Objectives:

- Develop an in-depth understanding of the human form.
- Become familiar with historical and contemporary approaches to life drawing.
- Become proficient in the principles of observational drawing, including line, value, and composition.
- Develop proficiency with a variety of drawing media.
- Become fluent in the vernacular of art and design as a participant in an intensive peer critique process

Required Textbook(s), Supplies, and Materials:

No textbook is required for this course.

Please refer to the separate materials list for necessary art supplies.

Course Requirements:

Attendance:

The primary purpose of a college education is to prepare you for a career, where it is considered unacceptable to show up late, or worse yet, not at all. Because this course

meets only twice a week, attendance is imperative. You are allowed three unexcused absences per semester, but you are urged not to use these if you do not have to because you will fall behind. Additional unexcused absences will result in a five point reduction from your grade. Repeated tardiness will affect your grade as well, as three tardies will also result in a five point reduction from your final grade. As college students it is essential (and in your own best interest) to get the most possible out of the classroom experience. Special attendance issues like illness or loss in the family will of course invite special consideration by the instructor.

Preparedness:

It is your responsibility to come to class with the materials necessary for the completion of class work. If you do not have them you will be asked to obtain them by the quickest means possible and then to return to class. Preparedness also entails having read and feeling familiar with any reading assignments that are given. Continual lack of preparedness will affect your grade!

In the classroom cell phones should be silenced. Personal listening devices are allowed during drawing sessions, but not during lectures. You are expected to participate in critiques with constructive and respectful comments. Classroom attentiveness and participation will become a factor in your final grade.

Classroom Conduct:

You have the right to a safe and respectful classroom environment. Discrimination, harassment, or threatening behavior of any kind is not acceptable and the instructor reserves the right to remove any student engaging in such behavior. In extreme cases the authorities will be contacted.

Assignments:

In addition to your work in the classroom you will receive various outside assignments throughout the semester. Some of these will be as simple as doing a sheet of thumbnail sketches and others will entail finished drawings that are submitted to group critique. All work is expected completed on time, and one letter grade will be subtracted for each class day that the work is late. An "A" quality piece that is two class days late, then, will receive a grade of "C". The instructor will not necessarily be available at the school every day of the week, so turning in work late could result in a serious grade reduction. For work that is submitted to group critique, one further week will be allotted to rework the piece per suggestions.

Critiques:

You will be asked to be an active participant in several group critiques throughout the semester. The purpose of these critiques is twofold: first to give you varied and insightful feedback about your work that will help you in producing better art in the future, and second to help you develop critical language skills for discussing your own artwork and the artwork of others. These goals cannot be accomplished if you do not participate. Your opinions about the success of an artwork are important and need to be heard. If you like a fellow classmate's drawing, it is not enough to simply say that you like the piece – be prepared to say why you like it. This may include issues like technical facility, compositional awareness, or effective concept. On the other hand, if a drawing or a part of a drawing is not working, be ready to say so. Remember, however, to be respectful of the other person's feelings. Just as it is not enough to simply say that you like a drawing, it is not enough to say that a drawing is not good or to use hurtful

language, and it is also inappropriate. You will be expected to use language related to the elements of art including line, shape, form, positive and negative space, texture, etc. Critique participation will be factored into the overall participation element of your grade.

Conduct Towards the Model:

The opportunity to draw from a live model is a privilege. At all times the model should be afforded respect. Besides politeness in conversation, this also means refraining from touching the model to assist them in getting back into a pose. If at any time you have an issue with the conduct of the model, please speak to the instructor.

Criteria for Grading:

Your final grade in this class will be determined by a number of factors. The application and development of your drawing abilities will of course assume primary significance in the determination of your grade. Other factors will include classroom participation, daily preparedness, and a willingness to exceed expected requirements of the class.

Simply fulfilling the requirements of the class will earn you a letter grade of "C". Letter grades of "A" and "B" are earned by exceeding expectations to varying degrees, including by showing an above average application of taught concepts or by putting in a duration of work time above the instructor's recommendations. Conversely, work that does not meet expectations and demonstrates no personal drive towards growth or improvement will receive a grade of "C-" or below. At midterm and at the end of the semester your work will be presented in an individual review meeting with the instructor. For further information please see the attached information on learning assessment.

Here is how your grade is determined out of a set number of maximum points:

Homework Assignment One	20 points
Homework Assignment Two	20 points
Homework Assignment Three	20 points
Homework Assignment Four	20 points
Homework Assignment Five	20 points
Graded In-Class Assignments	60 points
Participation*	30 points
Critique Participation	10 points

Total **200 points**

The total number of actual points that you have earned will be divided by the total number of points possible in the class. The resulting percentage will determine your grade:

100% - 90% = A	69% - 60% = D
89% - 80% = B	59% - lower = F
79% - 70% = C	

The instructor reserves the right to make changes to the course syllabus as necessary.

Schedule:

WEEK ONE:

January 19: NO CLASS. MARTIN LUTHER KING JR. HOLIDAY.

January 21: First day of class. Review of syllabus and materials list.
Slide presentation of contemporary life drawing artists.

WEEK TWO:

January 26: Gesture drawing and blind contour. Bring vine charcoal, pencils, and newsprint. Introductory lecture on proportion.

January 28: Gesture drawing continued. Introduction to use of the sighting stick and mapping of the figure.

WEEK THREE:

February 2: Sighting and mapping the figure continued. Introduction to use of line weight.

February 4: Hand and foot studies from a live model.
HOMEWORK ASSIGNMENT ONE: Complete a composition with a minimum of two hands and one foot on a sheet of quality drawing paper. The drawing should be executed with pencils in weighted line. Minimal value is allowed if desired. At least one of the hands should be grasping an object. Minimum dimensions are 18 x 24 inches. DUE MONDAY, FEBRUARY 16.

WEEK FOUR:

February 9: Lecture on skeletal anatomy part one. Skeletal gestures and drawing from the skeleton.

February 11: Lecture on skeletal anatomy part two. Skeletal studies continued with a model.

WEEK FIVE:

February 16: HOMEWORK ASSIGNMENT ONE due for critique. Lecture on value structure in figure drawing.
HOMEWORK ASSIGNMENT TWO: Draw and label a diagram of the skeleton showing separate anterior and posterior views. The drawing should be completed on a sheet of quality drawing paper and should be no smaller than 18 x 24 inches. DUE WEDNESDAY, MARCH 4.

February 18: Value gestures. Bring compressed charcoal.

WEEK SIX:

February 23: Value continued with graphite. Bring drawing pencils and quality drawing paper.

February 25: Value with graphite continued.

WEEK SEVEN:

March 2: Value with graphite continued and portraiture.

March 4: HOMEWORK ASSIGNMENT TWO due for critique. Portraiture continued.
HOMEWORK ASSIGNMENT THREE: Complete a frontal self portrait in graphite on a sheet of quality drawing paper. If you use a photograph it must be a quality image with strong directional lighting. Minimum dimensions are 18 x 24 inches. DUE MONDAY, MARCH 23.

WEEK EIGHT:

March 9: NO CLASS. SPRING BREAK.

March 11: NO CLASS. SPRING BREAK.

WEEK NINE:

March 16: Subtractive drawing. Bring vine charcoal or graphite sticks and quality drawing paper.

March 18: Subtractive drawing continued.

WEEK TEN:

March 23: HOMEWORK ASSIGNMENT THREE due for critique. Lecture on muscular anatomy.
HOMEWORK ASSIGNMENT FOUR: Draw and label a diagram of the musculature showing separate anterior and posterior views. The drawing should be completed on a sheet of quality drawing paper and should be no smaller than 18 x 24 inches. DUE WEDNESDAY, APRIL 1.

March 25: Subtractive drawing continued.

WEEK ELEVEN:

March 30: Toned paper drawings. Bring Canson Mi – Tientes paper and charcoal pencils.

April 1: HOMEWORK ASSIGNMENT FOUR due for critique. Toned paper drawing continued.
HOMEWORK ASSIGNMENT FIVE: Complete a $\frac{3}{4}$ view self-portrait. For this assignment you have the option of using subtractive drawing with vine charcoal or charcoal pencils on toned paper. If you use a photograph it must be a quality image with strong directional lighting. DUE WEDNESDAY, APRIL 29.

WEEK TWELVE:

April 6: Wet media. Bring black ink, small and medium brushes, and pens. Also purchase 2 sheets of either Arches watercolor paper or Stonehenge paper.

April 8: NO CLASS. Instructor on Professional Leave.

WEEK THIRTEEN:

April 13: NO CLASS. Instructor on Professional Leave.

April 15: NO CLASS. Instructor on Professional Leave.

WEEK FOURTEEN:

April 20: Color. Bring toned paper and Prismacolor NuPastels or Prismacolor colored pencils.

April 22: Color continued.

Lecture on expressive mark-making in drawing.

WEEK FIFTEEN:

April 27: Expressive mark-making. Bring non-traditional media of your choice based on lecture.

April 29: HOMEWORK ASSIGNMENT FIVE due for FINAL CRITIQUE.

WEEK SIXTEEN:

May 4: Return of materials.

The instructor reserves the right to make changes to the course syllabus as necessary.

Reference Bibliography:

- Brown, Clint and Cheryl McLean. *Drawing from Life*. Belmont: Thomson Wadsworth, 2004. Print.
- Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon P. Limited, 2005. Print.
- Garner, Steve, ed. *Writing on Drawing: Essays on Drawing Practice and Research*. Chicago: The University of Chicago P, 2008. Print.
- Hoptman, Laura. *Drawing Now: Eight Propositions*. New York: The Museum of Modern Art, 2003. Print.
- Garrels, Gary. *Drawing from the Modern 1945 – 1975*. New York: The Museum of Modern Art, 2005. Print.
- Petherbridge, Deanna. *The Primacy of Drawing: Histories and Theories of Practice*. New Haven: Yale University P, 2010. Print.
- Rockman, Deborah. *Drawing Essentials: A Guide to Drawing from Observation*. New York: Oxford University P, 2011. Print.
- Ryder, Anthony. *The Artist's Complete Guide to Figure Drawing*. New York: Watson-Guption Publications, 2000. Print.

Materials List:

The following materials list is divided into two sections: materials that will be immediately necessary to proceed in this class and those that can be purchased as the semester goes on.

Materials that you should buy immediately:

- 18" x 24" pad of newsprint
- 18" x 24" pad of medium tooth white drawing paper, like Strathmore or Bienfang
- Drawing pencils (Staedtler Mars Lumograph or Derwent are recommended) - 6B, 4B, 2B, B, HB, F, H, 2H, and 4H. Also, an Ebony pencil.
- Charcoal pencils - 6B, 4B, 2B, H, and White
- Vine charcoal – soft, medium, and hard.
- Conte crayons – black and brown
- Graphite sticks – 4B and 6B
- Erasers – white plastic, kneaded, and a click eraser
- A quality pencil sharpener
- Steel ruler
- X-acto knife
- Drafting tape or white artists tape

Materials that will become necessary later in the semester:

- Prismacolor brand NuPastels 12 Pack
- Black ink
- Watercolor brushes – small, medium, and large
- Felt tip pens
- Various fine art papers including Mi Tientes and Stonehenge

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