

SYLLABUS

- I. COURSE TITLE**
ART 5204 *Graduate Figure Drawing* 3 semester hours
- II. PREREQUISITES**
ART 203 and 204, or the equivalent.
- III. COURSE DESCRIPTION**
Advanced problems in the drawing of the figure. Study will include anatomy, rendering techniques, and media exploration.
- IV. RATIONALE**
The disciplines of art history, studio art, art criticism, and aesthetics provide the framework for structuring the content of this course. Considerable emphasis will be placed on the historical aspect of figure drawing including many of the classical theories of order, harmony, proportion, and scale that we still draw upon today which were originally recognized and utilized by practicing artists. The studio component of figure drawing is a continuing problem solving process delineated by the processive steps of: defining, analyzing, ideating, selecting, implementing and evaluating. The dialogue prompted within the arena of art criticism will provide a criteria for evaluation of the involvement leading to an enhanced understanding of the comprehensive application of the figure drawing Techniques produced on an advanced and sophisticated level of deployment.
- V. LEARNING OBJECTIVES AND OUTCOMES**
Upon completion of this course, the student will be able to:
- A. Discuss the lives, works, and techniques of artists throughout history which have had major influence upon the discipline of drawing.
 - B. Describe of the masterful contributions of selected schools of drawing.
 - C. Exercise traditional and contemporary drawing techniques available.
 - D. Draw the human figure with emphasis on proportion, harmony, position, balance, and contrast.
 - E. Demonstrate ability to utilize the drawing-to-master components of the human figure through anatomical drawing assignments related to the skeleton, the muscle structure, the visceral systems and the skin covering.
 - F. Draw the human head in various positions.
 - G. Draw the movement of the human body.
 - H. Draw drapery and clothing.
 - I. Apply lighting control and techniques such as direct light, diffused light and reflected light in the production of a figure drawing.
 - J. Employ haptic techniques in drawing the human figure.
 - K. Invent new and exciting possibilities in manipulating the human form.
 - L. Apply the basic drawing types: gesture, contour, and modeled.
 - M. Evaluate drawings of student and professional artists.

N. Formulate a slate of evaluative criteria for knowing the human figure and how it communicates beauty and quality in the aesthetic sense.

VI. COURSE TOPICS

The major topics to be considered are:

- A. *Historical*: Survey and Research related to the historical development of Figure Drawing.
- B. *Studio Production*: Drawing the human figure in multiple positions; under controlled and natural lighting; incorporating the human figure into drawing and painting compositions; using multiple media applications in rendering the human figure.
- C. *Criticism*: Presentations sessions for discussion, evaluation and growth relative to the considerations of principles, elements, and philosophical content and constructs.
- D. *Aesthetics*: Discussion and application of philosophical, moral and ethical use of the human figure in art and as an integral part of our society and religious attitude.

VII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture and/or Discussion
- B. Studio Generated Activities and Assignments
- C. History of Design Research: Trends and Projections
- D. Video Communications
- E. Written Critiques and Class Report Presentations
- F. Community Resource Personnel

VIII. ASSIGNMENTS

- A. Textbook: Reading and Written Responses
- B. Group Discussions and Class Response Participation
- C. Notebook and Tear file
- D. Studio Generated Art Works

IX. EVALUATION

The following components constitute a criteria and an agenda for acquiring a letter grade in this course:

- A. **Class Participation**
Method of Evaluation: Students should be able to respond to questions predicated on reading assignments and should be prepared at the beginning of each class session to summarize and discuss current materials and articles. 10%
- B. **A Study of the History of Design**
Method of Evaluation: Students will be given a grade on their notebook assignments and a research paper 20%
- C. **Studio Productions**
Method of Evaluation: Students will receive a separate grade on each production and averaged. 60%

D. Tests and a Final Exam

Methods of Evaluation: The student will have periodic assigned tests and a final exam. 10%

TOTAL 100%

X. LIST OF MATERIALS

The research and studio assignments for the Graduate Design Student is diverse and very specialized for the individual student which requires that materials, supplies and equipment will be determined and prescribed on a need-to-know basis through consultation with the professor. General materials and supplies will include paints and surfaces; brushes and applicators; adhesives; tools, drawing media; containers; cleaners and sprays; along with carrying and storage containers. Matting and presentation capabilities will also be a requirement.

XI. REFERENCES

A. Text

Edwards, Betty. Drawing On the Right Side of the Brain . New York: Penguin Putnam, Inc., 1999.

B. Periodicals

American Artist

Art in America

C. Bibliography

Arnheim, R. Art and Visual Perception. Berkeley, Calif.: University of California Press, 1954.

Berger, J. Ways of Seeing. New York: Viking Press, 1972.

Buswell, Guy T. How People Look at Pictures. Chicago: Chicago University Press, 1935.

Collier, G. Form, Space, and Vision. Englewood Cliffs, N.J.:Prentice-Hall, 1963.

Descartes, Rene. Fourth Discourse on Method, Optics, Geometry, and Meteorology, 1637.

Goldstein, N. The Art of Responsive Drawing. Englewood Cliffs, N.J.: Prentice-Hall, 1973.

Grosser, M. The Painter's Eye. New York: Holt, Rinehart and Winston, 1951.

Henri, R. The Art Spirit. Philadelphia, Pa.: J. B. Lippincott, 1923.

Herrigel, E. Quoted in The Joy of Drawing. London: The Oak Tree Press, 1961.

Hill, E. The Language of Drawing. Englewood Cliffs, N.J.: Prentice-Hall, 1966.

Hoffman, Howard. Vision & the Art of Drawing. Englewood Cliffs, N.:Prentice-Hall, 1989.

Huxley, A. The Art of Seeing. New York: Harper and Brothers, 1942.

Jung, C. G. Man and His Symbols. Garden City, N. Y.: Doubleday, 1964.

Lowenfeld, V. Creative and Mental Growth. New York: Macmillan, 1947.

McFee, J. Preparation for Art. San Francisco, Calif.: Wadsworth Publishing, 1961.

McKim, R. Experiences in Visual Thinking . Monterey, Calif.: Brooks/Cole Publishing, 1972.

Nicolaides, K. The Natural Way to Draw. Boston: Houghton Mifflin, 1941.

Rodin, A. Quoted in The Joy of Drawing. London: The Oak Tree Press, 1961.

Samuels, M., and N. Samuels. Seeing with the Mind's Eye. New York: Random House, 1975.

Shepard, R. N. Visual Learning, Thinking, and Communication , edited by B. S. Randhawa and W. E. Coffman. New York: Academic Press, 1978.