

Course Title: Figure Drawing

Course Number: Art 325

Department: Art

Credit Hours: 3

Instructor: Professor Anderson

Office: TJM Room #313

Office Hours: Monday & Wednesday 8:00-9:30, 11:00-12:00, Tuesday & Thursday 8:00- 10:30.

Friday meetings are welcome but by appointment only.

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Web Page: Located under Faculty/Staff on the PSC web page.

Peru State College's Teacher Education Unit Conceptual Framework
Creating Exemplary Educators: Reflective Decision-makers

Course Description: ART 325 FIGURE DRAWING, although not a sequential course to DRAWING 1 & 2, builds upon the techniques and skills that were learned in these courses. Knowledge of essential skills will be expanded, and drawings will be pushed to a higher level than in previous drawing courses.

Prerequisites: Drawing 1 (Art 101), Drawing 2, (Art 102) **Text:** None Required

Objectives:

- A. Promote further exploration in an area of drawing.
- B. Become more visually sensitive to drawing mediums and the human form.
- C. Develop work habits that will aid the student in subsequent artistic endeavors.

Email: Any email correspondence to me at kanderson@oakmail.peru.edu must have as the "subject" - **Art 325**. This title will help me to better track correspondence. I will use email from time to time to inform you of any special materials you will need regarding assignments or in the unlikely event that I need to cancel class.

Special Features: Under the best circumstances students rarely find it necessary to discuss their work with anyone but the instructor. "Figure Drawing" will afford the student the opportunity to work from the human form and present their work to a jury of their peers, which will promote critical thought about the direction of their work and the work of others.

Instruction Method/Mode of Delivery: The procedure in all studio courses is highly individualized, not only in terms of different instructors, but also in terms of students whose abilities and needs will vary considerably in any one class. Lecture, slides, videos, and discussion are involved, but the course consists of, for the most part, studio creation and individual instruction.

JOURNAL/SKETCHBOOK:

Journals/sketchbooks are an important part of an artist's growth. Journals/sketchbooks should be kept as a way to not only remember what and how you have done something but also as place to keep ideas for future projects. Your journal entries should include not only notes and sketches but also, with the aid of current technology, digital images of the pieces in progress. Although journals are for your benefit they are a requirement of the course so I would suggest you take them seriously.

Materials;

White drawing paper, 18" x 24"	Eberhard Faber Kneaded Eraser
Newsprint paper, 18" x 24" as needed	Paper blending stumps
Watercolor Brush #6 Round	Charcoal Pencils
Portfolio envelope, 20" x 26" (save all drawings!!)	Ink
Conte Crayons, white, sanguine (orange) 2 each	Spray workable fixative or hair spray
Cardboard viewfinder, 5" x 7" outside, 3 1/4" x 4 1/2"	Water container
Soft to hard graphite pencils: 2H, HB, 2B, 4B, 6B (minimum 1 each grade)	
Sandpaper National 500 synthetic eraser or white plastic eraser (Pentel, Mars, etc.)	

STUDIO ETIQUETTE FOR FIGURE DRAWING:

We will be working from a live model therefore I DEMAND certain etiquette be followed in this class.

- 1. Do not be late. This class begins at 6:30, be in place and prepared to draw at that time. The doors to the department will be locked during class.**
- 2. When the model is undraped or posing ABSOLUTELY NO ONE speaks to the model but the instructor.**
- 3. During poses the drawing room will be void of conversation! There will be ABSOLUTELY no talking among students. The only voice will be the instructor. Obviously if you have questions of me about the drawings during this time do not hesitate to ask.**

A figure drawing class is a clinical study of the human form, which requires concentration and diligence. A barometer of how much effort you are putting into these areas will be if you are exhausted after class. If you are, you are on the right tract.

Assessment Method/Grading: Grades are based on several factors: drawings, participation, attendance, gallery review, sketchbook (your sketchbook will be review every two weeks starting with the first review on **Jan. 14th.**), and 5 finished drawings based upon in class poses. You will be given advisory grades throughout the semester on portfolios handed in during the semester. You will hand in a final portfolio for a final critique to be done during finals week. It will be difficult to achieve an exemplary grade in Art 325 without spending time outside of class on your portfolio. You should plan to spend several hours per week on course responsibilities and assignments. This breaks down to, at minimum, 3 hours in class and 3 hours outside of class per week.

PROJECTS/ASSIGNMENTS: You **do not** have the option not to do a project/assignment (drawings, reviews, reports, etc.). Failure to complete **all** assignments will result in an "**F**" for the course.

Attendance Policy:

Students are expected to attend class regularly, to arrive punctually, and to complete all assigned work. Due to the once a week nature of this course, class attendance is mandatory. If you are tardy three times it will be viewed and equated as one absence. You will be granted **TWO** absences. After two absences your final grade will be lowered one full letter grade, and lowered an additional letter grade per absence. **Should there be a reason that you must miss class, as a courtesy you should notify me through email.** Attendance is a privilege and a responsibility represented by not only the student's investment, but also by a significant investment by the State of Nebraska.

Incomplete Coursework:

To designate a student's work in a course as incomplete at the end of a term, instructors record the incomplete grade (I). Students may receive this grade only when serious illness, hardship, death in the immediate family, or military service during the semester in which they are registered prevents them from completing course requirements. In addition, to receive an incomplete, a student must have completed a majority of the course's major requirements. Unless extenuating circumstances dictate otherwise, students must initiate requests for an incomplete by filing out an Incomplete Grade Completion Contract, which requires the student and faculty signature.

The Incomplete Grade Completion Contract cites the reason(s) for the incomplete and details the specific obligations the student must meet to change the incomplete to a letter grade. If students agree to complete required work prior to the normal deadline for making up an incomplete * the end of the subsequent semester * this date must appear in the contract. The division chair, the instructor, and the student receive signed copies of the incomplete Grade Completion Contract. Even if the student does not attend Peru State College, all incomplete course work must be finished by the end of the subsequent semester. Unless Faculty Senate approves an extension, if the student does not fulfill contract obligations in the allotted time, the incomplete grade automatically becomes an F. Students who have filed an application for graduation are not eligible for a grade of Incomplete.

Accommodation Statement:

The Rehabilitation Act of 1973 (public law 93-112) section 504, provides that "no otherwise qualified disabled individual in the United States...shall solely by reason...disabled, be excluded from the participation in, be denied the benefits of, or by subjected to discrimination under any program or activity receiving federal financial assistance."

1. It is the student's responsibility to notify the institution of any special circumstances that would affect his/her ability to complete equally in the college environment. Learning disabilities must be appropriately documented.
2. While students are encouraged to self-identify at the earliest possible time, students may not know or choose to self-identify, but can still receive services at any time once they self-disclose and document.
3. Students should contact the office of Student Support Services, Vice President for Student Affairs or the Director of Admissions for further advisement.

Academic Dishonesty:

Academic integrity is a basic principle that requires the student to take credit only for ideas and efforts that are his/her own. Cheating is defined as the submission of materials in assignments, exams, or other academic work that is based on sources prohibited by the faculty member.

Cheating shall include, but is not limited to, situations in which a student:

1. Refers during an academic evaluation to material sources not authorized by the faculty member.
2. Utilizes devices during an academic evaluation that are not authorized by the faculty member.
3. Provides assistance to another student or receives assistance from another student during an academic evaluation in a manner not authorized by the faculty member.
4. Presents as his/her own the ideas or words of another person without customary and proper acknowledgment of sources.
5. Knowingly permits his/her words to be submitted by another person without the faculty member's permission.

6. Acts as a substitute or utilizes a substitute in any academic evaluation.
7. Fabricates data in support of laboratory or fieldwork.
8. Possesses, buys, sells, obtains, or uses a copy of any materials intended to be used as an instrument of academic evaluation in advance of its administration.
9. Alters grade records of his/her own or another student work in a course or a component of a course.

Bibliography:

Master Class in Figure Drawing / by Robert Beverly Hale; compiled and edited by Terence Coyle New York: Watson-Guptill, 1985 PSC Gen. Collection [NC765. H155 1985](#)

Drawing the Nude: the figure drawing techniques of noted American Illustrator Robert Fawcett / by Howard Munce New York: Watson-Guptill Publications, 1980 PSC Gen. Collection [NC139.F33 M86](#)

Figure Drawing: the structure, anatomy, and expressive design of human form / Nathan Goldstein Englewood Cliffs, N.J.: Prentice-Hall, c1976 PSC Gen. Collection [NC765 .G64](#)

Dynamic Figure Drawing/Hogarth, Burne New York, Watson-Guptill Publications [1970] PSC Gen. Collection [NC765 .H63](#)

Drawing the Human Figure in Action/Zaidenberg, Arthur, 1908- London, New York, Abelard-Schuman [1961] PSC Gen. Collection [NC765. Z286](#)

Drawing the Female Figure / by Joseph Sheppard New York: Watson-Guptill Publications, 1975 PSC Gen. Collection [NC765 .S43](#)

In addition to the aforementioned books I also have several of my own figure drawing books in my office that you are welcome to review.