

LINN-BENTON COMMUNITY COLLEGE, BENTON CENTER
DEPARTMENT OF ART
ART 234: FIGURE DRAWING
SPRING TERM 2015

Instructor: Analee L. Fuentes

INST. WEBSITE: <http://cf.linnbenton.edu/artcom/art/fuentea/web.cfm?pgID=8>

Credits: 4 **Room:** SSH 211

Class times: Tu AND Th 2:00 – 4:50 PM

Office Hours: Tues. and Thurs. 12 – 1pm and Wed. 1 – 2pm

Phone: 917 – 4540 **Email:** fuentea@linnbenton.edu (note; no "s" in email address)

Office location: NSH 116 **CRN:** 47425

Prerequisite: Art 131

COURSE DESCRIPTION: This course is designed an introduction to drawing the nude figure. Basic drawing skills from Drawing 131 are **required** and both Drawing 131 and 132 are desirable. Emphasis will be on basic anatomical structures, surface topography, foreshortening, composition, and continued development of drawing skills. Students will be exposed to global art traditions as they relate to studio concepts of representing the human form, and will be encouraged to think and write critically about art and expression. Models will be provided when available and probable field trips include visits to a dance or exercise session as well as an optional visit for cadaver studies. This is a structured and rigorous 200-level course.

COURSE OUTCOMES:

- *Students will apply vocabulary concepts in written and oral critiques of artistic works.
- *Students will calculate correct proportions of the human figure.
- *Students will be able to locate anatomical landmarks and their visual evidence on the human form.
- * Students will criticize class work exercising judgment during open discussions.

COURSE STRUCTURE: Classes are designed with a weekly schedule of two hours of lecture and 4 hours of lab. Most classes will begin with lecture (**BE ON TIME**) and progress to lab work. Classes will be devoted to drawing from life, discussing technique and anatomical structures, critiquing work, and completing assignments that target specific drawing concepts. The last ten minutes of each day will be devoted to a brief clean up. This is done to instill sound studio habits as well as a courtesy to the incoming class with which we share studio space. Students are expected to make full use of class time and participate in individual and group processes. It is also expected that each student will complete all homework and the occasional written assignment, attend field trips, and be a contributor to the class.

DRAWING FROM THE NUDE MODEL: Traditional methods used in a scholarly approach to art include the use of the nude model; this class is solidly based upon that studio tradition and practice. This is considered a privileged learning experience valued by the art department as an important step in a student's introduction to college level art. **Any** unscholarly or disrespectful remarks (as interpreted by the instructor) may

warrant the students being dismissed from the class session. (Examples: Remarks that humiliate; are intended to embarrass, sexualize or objectify the model; remarks about specific body part size, weight, beauty/ugliness ... are not appropriate.) Repeated inappropriate remarks or behavior will result in the students' dismissal from the class for the remainder of the term.

OPTIONAL TEXT: You **WILL** need a good anatomy reference text for this class. I strongly recommend: **Visualizing Muscles** by John Cody M.D. It is available new or used at **amazon.com** . I will also temporarily post some examples on my instructor website if you choose not to purchase the text.

CRITIQUES/PARTICIPATION: Art 234 utilizes critiques on a regular basis. This is done in the spirit of constructive criticism, the goal being to: 1) provide art students with feedback directed towards improving areas of weakness in their work, and 2) to encourage the development of an art/figure vocabulary. All students will be expected to participate during class critiques; they are a vital part of all art classes, designed to assist students with their progress. They are also valuable in assessing the application of vocabulary concepts and evaluating visual acuity. Other opportunities for participation beyond critiques include; contributing during other informal class discussions, completing the in-class exercises, asking questions, cleaning up at the end of each class, and being an "engaged" member of our small classroom community. 10% of a student's final grade depends on their participation that will be evaluated weekly.

TEST, IN-CLASS EXERCISES and WRITINGS: College level reading and writing skills are strongly recommended for success in this course. I will provide a study guide for the written test (which takes place week 10). **Please note: I do not give make up exams** unless the student brings in a medical excuse signed by an attending physician. Other readings and/or written assignments will be given to assist with critical thinking and analysis regarding figurative art. There are **no make-ups** for these in-class assignments. Tests and quizzes are graded on the standard 100 point scale.

CENTER FOR ACCESSIBILITY RESOURCES:

You should meet with your instructor during the first week of class if

- You have a documented disability and need accommodations,
- Your instructor needs to know medical information about you, or
- You need special arrangements in the event of an emergency.

If you have not accessed services and think you may need them, please contact CENTER FOR ACCESSIBILITY RESOURCES, 917-4789.

LBCC COMPREHENSIVE STATEMENT OF NONDISCRIMINATION

LBCC prohibits unlawful discrimination based on race, color, religion, ethnicity, use of native language, national origin, sex, sexual orientation, marital status, disability, veteran status, age, or any other status protected under applicable federal, state, or local laws. (for further information <http://po.linnbenton.edu/BPsandARs/>)

STATEMENT OF INCLUSION:

The LBCC community is enriched by diversity. Everyone has the right to think, learn, and work together in an environment of respect, tolerance, and goodwill. We actively support this right regardless of race, creed, color, gender, sexual orientation, and as otherwise noted in Board policy.

ATTENDANCE: Roll is taken at each session and tabulated into the final grade. Your responsibility is to attend daily, punctually, and maintain classroom decorum. Viewing and discussing art is experiential. Your attendance is crucial and includes your respectful attention to your instructor and classmates. Demonstrations given in class will not be repeated. If you must miss a day, review the DEADLINES policy below. To keep up with the class, **arrange to obtain effective class notes from a classmate**, after which you may see the instructor for clarification as needed. Four absences will result in lowering of the student final grade by a minimum of one full grade. More than five absences may result in a failing grade.

TO BE MARKED PRESENT:

1. Be on time for class
2. Be present for the entire class period
3. Be aware that three tardies (five minutes) is equal to one absence. (Informational lectures are often given at the beginning of class. If you are not here, you miss this important information).

For any absence, the student is responsible for making up the work. If a student cannot attend class on a day that a homework assignment is due, submit it early or send it with a classmate on the due date. I suggest keeping two classmates phone numbers. If you should have an unexpected absence, you can catch up on class content, missed homework assignments, and missed handouts for the day by first contacting a classmate. Please **do not** come to me during the busy first few minutes of class to get updates, request handouts, or request lengthy help with projects. Also, please do not email me asking "what we did in class," but please **DO** take advantage of my office hours to get the help you deserve from me and need to be successful in the course. If my office hours do not work for you, we can arrange another time to meet.

DEADLINES/ DUE DATES: Unless otherwise noted all assignments are due at the beginning of the class. **ONE late assignment per student will be accepted and must be turned in no later than one week beyond the due date.** Should a legitimate emergency prevent you from meeting a deadline despite your best interests, it is your responsibility to consult with me positively and professionally as soon as possible to arrange a specific, approved alternate plan. Note that simply leaving me a message about missing a due date or assignment, no matter how interesting, does not solve the problem. I am contracted to evaluate the quality of your assigned work, not the validity of your excuses.

ASSIGNMENTS/HOMEWORK: Expect 4 + hours of assigned homework each week. This is standard for a four-credit studio course. Students may elect to make improvements, revise or re-create select graded work for reevaluation only after turning the **fully completed** assignment in on time. Reworked/revise projects will be accepted within the next week after they are returned to you, graded. No exceptions to the one-week deadline. Students are responsible for all assignments, in-class and

homework. Keep up with the schedule and allow time in your studies to concentrate on this work. Each graded assignment will be evaluated on an A – F, 12-point scale according to the complexity or relative importance of the assignment.

GRADING: Grading is based on standard Art Department expectations. To receive a grade of A, B, or C in an art class, a student must attend all classes, turn in all projects and assignments, meet deadlines, and participate in classroom or studio discussions. Students who wish to receive above average grades must demonstrate commitment to process and attention to creating high quality results whether the work is written, drafted, or crafted. "INC." or "Y" grades are given at the discretion of the instructor.

- * Extra credit work is **NOT** available for this class.
- Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class see the instructor. Other grading options MAY be available.
- Students may drop this class without penalty until "W" day.

Your final grade is a representation of overall class performance. It is **not** an average of only your project grades. Grading considerations include:

- Points accumulated for ALL assigned work
- Participation and contribution and a scholarly approach to the class
- Effort and progress
- Mastery of course content, creativity and craftsmanship
- Assignments received in a timely fashion
- Studio maintenance

The percentage for the final grade is as follows:

Portfolio of all work, sketchbook (total project points)	60%
Test and quizzes, in-class writings.	30%
Critiques, participation and clean-up	10%

A poor evaluation in any one of the above areas can mean the difference in one entire letter grade (or more) from a "B" to a "C." (In other words, if you get all "A's" on all of your assignments, but never contribute in class, you will **not** get a final letter grade of "A.") Again, class attendance is crucial and will be factored in after the above percentages are completed.

PORTFOLIOS: Keep ALL drawings, name and date them on the back. These will be your portfolio entries. **Clearly label** the portfolio carrier on an outside flap, with a name and a way to contact the student. Make sure it has sturdy handles. Selected work from the term will be fastened together and neatly placed in chronological order for the final evaluation/grading. More on this later.

REQUIRED SKETCHBOOK: All students will be required to keep a figure drawing sketchbook. Purchase a medium-sized, spiral bound sketchbook. We will discuss assignments and your entries in class. These will be assigned points. **Bring your**

sketchbook to EVERY class. The sketchbook will be collected two times during the term. It will be apparent if the student only works on the book the night before it is due. Work in it everyday for 20 - 30 minutes, **DATE** all entries. **Complete small compositions daily**, rather than working on a single drawing over an extended period of time. This is a requirement in addition to your weekly assignments. I will expect a minimum of 50 sketches from the term.

LOCKERS: Lockers are available for students to use on a term by term basis. Find an empty locker and record its number, take the number to the department secretary and he/she will give you a key. Empty your locker and return the key by the end of the term to avoid penalty fees.

ABANDONED ARTWORK: Work that has been left behind after critiques is the responsibility of the individual student. The custodian may dispose of any work that falls on the floor. Be certain to clean out you lockers during finals week.

ATTIRE: Wear clothing to class that is comfortable and can be soiled with charcoal, graphite, etc. This will happen since Art 234 is essentially a studio/shop class. Students may bring in protective items (gloves, aprons) if desired.

PLAGIARISM: Do your own work! Using someone else's work as your own or using information or ideas without proper citations (which is called plagiarism) can lead to your failing the assignment, exam, or the class. Bibliographies (called "works cited") are required *whenever you use outside sources, INCLUDING Internet sources*. When you reference another artist's images, it is required that you cite this also.

SPRAY FIXATIVE AND HAIRSPRAY: DO NOT use spray fixative ANYWHERE inside the building. Take your drawings outside, away from all buildings and smoking areas, to spray fix them.

CELL PHONES, IPODS, LAPTOPS: KEEP THEM OFF! The ringing of electronic devices or receiving incoming calls during a class, lab, or academic area, including instruction or instructional support areas or other educational meetings, is disruptive. Phones should be on silence mode or vibration mode. (see pg. 3, Sec. A.1, disrupting class). Keep all electronic devices off. If your phone rings in class or you are using your phone (text messaging) you will be asked to put the phone away. If there is a second offense, you will be asked to leave the class for the remainder of the class period. **NO TEXTING IN CLASS!**

OTHER RESOURCES that may be of value for this course are:

The Library, the Computer lab, the Learning Center, the Writing desk, Tutoring, the Counseling Center, the Family Resource Center and the Diversity Achievement Center. DAC location, 2nd Floor Student Union/Forum Building. Please seek out these resources; they are here to help you succeed.

CLEAN-UP: All students are responsible for making sure the room is clean for the next class. This will need attention on a routine basis before leaving each day and will be a factor in your class participation evaluation.

STUDIO ETIQUETTE AND EXPECTATIONS:

Showing up for class is not enough, students are expected to:

- Come to class prepared and equipped to draw and to participate

- Read the syllabus and know what is going on
- Be aware of due dates and have work ready for them
- Properly dispose of food and drink containers
- Clean easels, tabourets, desks, tables, and work areas as needed
- Exhibit good work ethics, sound craftsmanship, and consistency of effort
- Push skill development, show initiative and overall improvement
- Show a willingness to explore and learn beyond known limits
- * Have few absences, late arrivals, or late assignments

IMPORTANT DATES:
(tentative and subject to change)

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March 30	Spring term begins
April 16	School closed, no classes
Week of 4/27	Mid term student reviews
May 25	School closed, Memorial Day
May 28th	Portfolio of select work due
June 2nd	VOCABULARY TEST
June 4th	Final projects due
June 8 - 11	Finals week
June 9	Tuesday June 9 th , 4:30. Final meeting, details TBA.
June 12	Last day of spring term

The quizzes and field trip dates are TBA in class. Expect a brief quiz each week. The points earned from these quizzes will be factored into your final test grade.

REQUIRED supply list:

- a sketchbook 6 x 9" or larger.
- a drawing board larger than your 18 x 24" pads
- 23 X 31" or larger portfolio or supply carrying device with handles (make sure the portfolio carrier will fit an 18" x 24" drawing pad)
- wide roll of masking tape
- One 18 x 24" pad of newsprint (25 - 50 count)
- One 18 x 24" pad of Strathmore 400 series drawing paper
- One 18 x 24" pad of tracing paper (The most transparent you can get. You can **split a pad** of 25 with a classmate)
- 3 sheets (may need more) of off-white charcoal paper. (Single sheets sold in the bookstore)
- Hard, white plastic eraser

- a variety of pencils (hard and soft leads)
- One red pencil
- 3 sticks (or 1 packet) of soft vine charcoal (pencil thick)
- Pack of 3 compressed **General's** brand Jumbo compressed charcoal sticks.
Item # 960ABP (NO substitutions)
- a bag for loose supplies
- A small chamois cloth 4 x 6" or so
- small can of spray fixative or hairspray

Optional:

- A blue pencil
- A pencil-type hard white eraser
- Assorted Conte crayons or pastels
- Other drawing media for experimental open sessions

Course calendar/schedule (tentative and subject to change)

Week 1 Introductions, syllabi review, course expectations, materials.

Skill assessments. Some figure history and overview.

Proportions and canons of measurement

Week 2 Skeletal studies (the skeleton as armature) Muscular studies.

Robert Beverly Hale taped lecture (reference on artistic anatomy)

Week 3 Planar analysis and mass concept of the human form (Cambiaso, Giacommetti)

Surface topography.

Week 4 The head. Anatomy. Overlay.

Week 5 The torso, hip and pelvis – Anatomy and composition. Overlay

Week 6 The legs and feet – anatomy and composition. Overlay.

Week 7 The figure in motion, continual line gestures (Muybridge, futurists, etc)

Video: Pas de deux Possible dance performance.

Week 8 Final project. Figurative artists,

Week 9 The arms and hands. Anatomy and composition.

Week 10 Final projects due, critique and install.

Week 11 Optional cadaver lab visit (to be scheduled)

Important note: Critiques, slide shows, videos, and field trips will be worked into the above schedule. Flexibility is an important part of the above course since class needs and outside factors will dictate timely presentation of some material. Also, this

schedule does not include dates mentioned elsewhere in the syllabus, - namely tests, review dates, etc.

Studio Directive, Drawing, Painting and Design classes (rooms 209, 211)
Many students use the studio each term. Special care and considerations need to be observed by everyone.

ART PROJECTS (general procedures)

- Do not leave work in progress unattended or leaning against walls. Store work in lockers, storage slats or drawers.
- Respect others work. Do not handle without permission.
- Label your work with name, instructor's name, and year.

CLEAN UP AND STORAGE

- Clean up after yourself at each and every class meeting. Wipe the counters, sink, easels, drawing tables and chairs, clean of any paint, charcoal, graphite, ink, etc. **THIS NEEDS TO BE DONE ON A DAILY BASIS AND WILL BE ASSESSED AS A PART OF YOUR CLASS PARTICIPATION GRADE.** Now is the time to begin instilling sound studio habits for your future.

- Sweep floors of excess residue in the vicinity of your area. Wipe up spills immediately.

OIL PAINTERS. (ROOM 211) It is imperative that you deposit rags, towels, medium and ODORLESS mineral spirit soaked materials -in their appropriate Hazmat containers, cabinets, and storage areas.

You **MUST** label all fluid containing jars with their contents and your name. Food containers should NEVER be used for chemical (paint, solvent, etc.) storage. This is a safety measure and is monitored by the campus safety representative. Decanting containers must be covered and stored in the nonflammable metal cabinet. Rags must be deposited in the red Hazmat container labeled for that use. Spent painting solutions must be disposed of into the large black drum via the funnel and the cap must be screwed tightly in place when not in use. OIL PAINTING SOLUTIONS/SOLVENTS, MUST NEVER GO DOWN THE DRAIN. You should wear gloves and must wear goggles when depositing the solutions into the black drum. It is grounded for fire prevention, for your safety. Finally, ALL EASELS must be wiped free of paint (these are used by drawings students also) and stacked tightly in their appropriate corners. DO NOT store easels in front of back room cabinets or blocking electrical panels.

ACRYLIC/WATERCOLOR PAINTERS. (ROOM 209, 211) Acrylic and watercolor paint solutions should be disposed of in the white plastic containers labeled "Acrylic paint." The paint solution is left to decant and disposed of at a local recycling center as sludge. Dispose of as much paint residue as possible into the garbage can as solid waste. Food containers should NEVER be used for chemical (paint, solvent, etc.) storage. Sinks are to be used for hand and brush washing only. **NEVER put ink down the drain.** The acrylic bucket should be used for the disposal of this material. We want to preserve our precious Oregon waters, by practicing safe and ethical disposal of art materials.

SPRAY FIXATIVE:- IMPORTANT! Do not use spray fixative anywhere in the art building. Take your drawings outside to fix them. The fumes from some of these

fixatives are quite powerful and can be dangerous if inhaled. Avoid breathing any spray. (Use newsprint to cover work, in lieu of spray).

STILL LIFE SET UPS

- Do not touch the still life set ups without an instructor's consent. All set ups should be marked with the instructors name, class, and the time line for duration of arrangement.

FOOD, DRINKS

-Keep food and drinks away from the work area for your health and safety. Do not bring plates (from the cafeteria) into class.

A NOTE ON CHARCOAL:

-Some of the design and drawing classes will be using charcoal. PLEASE PAY A HIGH DEGREE OF ATTENTION TO CLEAN UP WITH THIS MEDIA. When you see an excess of charcoal has accumulated on the surface of your project, **DO NOT BLOW IT OFF.** Brush it off into a receptacle or onto the floor where **you** can sweep it up during clean up.

Use common sense and clean up after yourself. This is a safety concern as well as an ethical one.

ART 234, Figure Drawing

I, _____ have read and understand the guidelines for this course.

I can be of more help to you if I know a little about you. Please feel free to use the rest of this page to tell me anything that would help me help you in this class. (For example, what types of art experiences/classes you have had before, where you are from, art-related interests, skills, and expectations of this class.)