

California State University, Sacramento- Art Department

1 of 13

Art 123, Figure Drawing, 3 units, Course No. 86154, Instructor: Brenda Louie

FALL 2010, TR, 12:00pm-2:50pm; ASL 106

Office Hours: 7:30am -8:00am and by appointment, ASL 106

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Course Description: Concentrates on the development of drawing and visual skills with emphasis on the human figure. Strong emphasis is placed on an anatomical knowledge of the body and its expression through drawing techniques. The effects of volume and movement in space as well as compositional possibilities with the figure are explored. Slides are used to inform students of the drawing techniques achieved in historic and contemporary images. Note: May be taken for credit three times. Prerequisite: ART 020A or equivalent.

Course Objectives: In addition to the course description, students will also learn:

1. to become aware of the anatomical forms and to apply with visual elements and principles of drawing in composition and learn how to see beyond perception
2. to be familiar with terms of human anatomy from the works of great masters, as well as the foundations of human structure and proportions
3. to simplify and to translate the structural details of a human figure into larger units of design in composition.
4. to manipulate the medium and master the mechanical skills of drawing incorporate with variation of traditional and non-traditional materials as artistic expressions
5. to analyze and articulate an old masters' drawing as well as drawings from contemporary artists
6. to research and gather information and apply it to their class project
7. to cultivate individual attitudes and ideas about drawing

Methods and Approaches:

Slide/Digital presentations: There will be slide presentations of old masters' drawing as well as works of contemporary artists. Presentations will be used as models to compare, analyze, and demonstrate different approaches and methods in figure drawings.

Study of the articulated skeleton and live model: Based on the Table of the Major Bones of the Human Skeletal Structure and the live model, students will learn three basic freehand drawing practices, the contour, the gesture/sighting/volume, and the imposition of bones into flesh for use with both the articulated skeleton and a live model.

Application of Anatomical terms: The content of this course includes various terms for the human body parts. This vocabulary will aid students to establish the landmarks on seeing the model.

In-Class assignments and Final Project: There will be short drawings and long drawing compositions with and without a life model in every class meeting; and some weekly assignments as well as the Final Project will deal with figurative and humanistic expression as an approach in drawing. Students will experiment various materials in drawing.

Methods and Approaches: (cont.)

Class Critique: Critiques are designed to be supportive and encouraging. Participation in class critiques is required.

Demonstration: The instructor will give individual or class demonstrations on using materials or instruction on viewing the model whenever it is necessary.

Group Projects: There will be one or two group projects. These assignments will be counted as a part of your final grade. Participation in group projects is required.

Homework: There will be a three-hour drawing assignments every week. Homework assignments will be graded and scored towards your semester grade.

Field Trip/On-Campus Lectures: Any extra curriculum art activities are encouraged in this class. You may earn extra credit by presenting a report of the event you choose to attend. Please see page 7 for details.

Text: none: For References and Suggested Readings, please see page 5.

Access to the Electronic Copy of Syllabus

Electronic copy of this syllabus is available at my website, www.brenda-louie.net as well as at the CSUS Library Reserved Room website; and you may check out a hard copy of the syllabus from the Library Reserve Room.

Grading Policy:

Semester grade will reflect each student's overall performance in the course: Final Grade: A- = 90-93%, A=94-100%; B+ = 87-89%, B=84-86%, B-80-83%; C+ = 77-79%, C=74-76%, C-=70-73%; D+ = 67-69%, D=64-66%, D- =60-63%; F= 59% or less.

CRITERIA FOR ASSIGNMENT AND HOMEWORK EVALUATION:

Concept (25%), Technique (25%), Imagination (20%), Willingness to Explore (20%), Presentation (10%). LATE WORK WILL BE ACCEPTED but will receive 10% reduction from your assignment score.

GRADING ELEMENTS:

1. In-class assignment: All in-class assignments and homework **must be Dated**, some assignments will take more than two class sections to complete, these work must be include all the dates. Please see pages 11 and 12 of this syllabus.
2. Critique (Required Class Participation) – Participation in art critiques is a part of the learning process in an art studio class, students will learn to verbalize ideas and observations during class critiques.

GRADING ELEMENTS (cont.)

3. Home Assignment: Homework assignment will be graded weekly.
4. Drawing Journal: - An on-going exercise or drawing diary, it is used to record anything you see and read during the semester; we will also use it for homework exercise. (will be reviewed on Nov. 30th.) see page 6.
5. Extra Credit (optional - need instructor's approval in advance) - On or off campus Art Lecture report, etc. For details, please see page 7
6. Final Project: There will be one Final Project .
7. Two Reviews: Mid-Term and Final Reviews, see pages 11 & 12

Attendance Policy:

CLASS ATTENDANCE IS MANDATORY - Learning how to draw is like learning how to play a piano; it requires consistent practice and participation. Poor attendance will interfere your learning processing and lower your semester grade.

2 absences = minus ½ letter grade; 3 absences = minus 1 letter grade; 4 absences = minus 2 letter grades, 7 or more unexcused absences will result in failing the course. Absences will be excused with formal documents. 2 late arrivals/early departures = 1 absence.

ARRANGE ALL DOCTOR, COUNSELOR, AND OTHER APPOINTMENTS OUTSIDE OF THIS CLASS MEETING TIME. CLASSROOM TIME SHOULD BE USED FULLY AS DESIGNATED.

Add and Drop Policy:

Please read your Registration and Advising Handbook.

Syllabus Availability:

Electronic copy of this syllabus is available at my website, www.brenda-louie.net as well as at the CSUS Library Reserved Room website; and you may check out a hard copy of the syllabus from the Library Reserve Room.

Course Fees:

ART 123 requires a lab fee \$65.00. If you drop the class by Census Date, September 27, the fee will be reversed. Financial Services will put holds on your records after Census Date for any unpaid lab fees. For more information, please visit Admission and Records Counter, first floor, Lassen Hall.

“Excellent work requires good preparation and fine tools.”

Materials Required:

Students are responsible for bring their necessary supplies to class for each meeting, and for replacing materials as needed.

- 2 - 4B or 6B drawing pencils
- 2-3 rolls of Scotch Masking Tape, 1.41 INx60.1YD - MUST
- 1 Canson or Utrecht Newsprint drawing pad, 18x24” OR equivalent
- 1 Utrecht Cachet Classic Sketch Book, 7x10” – 70 lb OR equivalent
- 1 box of Compressed soft charcoal – 12-stick OR equivalent
- 1-2 pink pearl eraser, Art Gum Eraser OR equivalent
- 1 utility knife, one pair of scissors
- 1 box -12 pens – Uniball, deluxe (metal point) .2mm or .3mm; black ink
- Old magazines, black and white old photos,
magazines and newspaper that contain some meaningful ideas to you
- 2 – Shapies Chisel Tip Marker, Black
- Cretacolor Drawing Set for Intermediate Drawing Set Blick art materials
(\$24.32) OR Equivalent (12 pencils ranging from Graphite and
Charcoals to Sanguine and white, 12 Earth tone pastels
1 sharpener, 1 kneaded eraser and 1 paper blending stick)
- One Utrecht Quill Brush Large, Item # 51712 (\$17.59) or
Medium, Item # 51711 (\$12.79)
- One set of Van Gogh Oil Pastels Set of 12, Utrecht Item # 52126 (\$14.49)
- Bamboo pen, any size OR equivalent such as various size of twigs and
sticks for Ink Drawing
- ONE HOME MADE PORTFOLIO FOLDER – for MID-TERM AND
FINAL REVIEW 24”x36” folder for organizing and protecting
your work for this class – please use thick cardboard
and necessary materials to create a secured large
folder – apply your inventive skill, if you need help, let me know
- Dollar Store Supplies:** 9”x12”Clipboard, 10-pack mini storage container with
lid, 2-pack 32 oz plastic container with lid, 2 white porcelain dinner plates
or salad bowls, Micro Fiber Fluffy Cloth, Antibacterial Wet Wipes,
and a 9-quart pail

Additional materials may be announced. Special materials will be provided in class.

Suppliers:

- Utrecht 1612 Howe Ave., 916-641-6400
- Art Ellis 2508 J Street, 916-448-1875
- University Art 2601 J Street, 916-443-5721 and 2610 Marconi Avenue, 443-5721
- Aaron Brothers (several locations)
- Hornet Books Store on campus
- Daniel Smith and Dick Blick (on line)
- Pearl Art Supplies, San Francisco

References:

CSU IMAGE Project <http://worldimages.sjsu.edu>

15th-18th centuries <http://worldimages.sjsu.edu/kiosk/renaiss.htm>

19th-20th Centuries Art <http://worldimages.sjsu.edu/kiosk/19th20th.htm>

Non-western Art & Architecture <http://worldimages.sjsu.edu/kiosk/nonwest.htm>

Art Studio Core Courses <http://worldimages.sjsu.edu/kiosk/studiocourses.htm>

Site images: Abstract painting/drawing, contour, cross-hatching, drawings, dynamism, figurative, figure/ground, geometric forms, gestural line, line, modeled drawing, monochromatic, narrative art, non-objective painting/drawing, organic shapes, overlapping forms, pastel, perspective, positive negative space, proportion/disproportion, repetition, rhythmic, self portrait, space, studies for art works, symmetrical, tenebrous (tenebrous-dark and gloomy), text in art, texture, triangular, value/tone, variety, vertical emphasis, volume, assemblage, conceptual and installation, curvilinear emphasis, distortion, mixed media, negative space, non-objective, organic form, etc...

Suggested Readings:

TEXT: none, students are expected to use the CSUS Library when needed.

Below books can be checked out in the CSUS Library

A Guide to Drawing, 6th Edition, by Mendelowitz, Wakeham, Faber

The Natural Way to Draw by Kimon Nicolaides (on Reserve)

Drawing Dimensions: A Comprehensive Introduction by Cynthia Maris Dantzie

Figure and Form, by Lu Bro

Drawing Essentials by Deborah Rockman

Master Class in Figure Drawing by Robert Beverly Hale

Drawing from Life by Clint Brown and Cheryl McLean

Drawing: A contemporary Approach by Claudia Betti and Teel Sale

STUDIO CLEANUP: Please clean your work area after each work period. We will stop working 15 minutes before the end of class to allow time for cleanup. Please do not leave a mess for the next person. Students are responsible for removing their projects within a reasonable amount of time after they have been graded. If projects are not removed they will be thrown away without notice.

LOCKERS:

Lockers are available at the back of the ASL building. You need to bring your own pad locks for security. All lockers have to be emptied in the end of semester.

OFFICE HOURS: If you need to meet with the instructor outside class hours, hours are: TR 7:30AM-8:00AM, ASL 108. (You are encouraged to discuss your progress in the class with the instructor). If you cannot meet during these hours, you may make an appointment or email me at: brenda@brenda-louie.net.

YOU ARE EXPECTED TO TURN OFF ALL PERSONAL ELECTRONIC DEVICES BEFORE CLASS INSTRUCTIONS. COME IN LATE OR LEAVE EARLY IS NOT ACCEPTABLE. THANK YOU FOR YOUR COOPERATION!

DRAWING JOURNAL

We do not use any particular text for this class. However, you are required to use the library as an integral resource. The Drawing Journal is designed for you to record your research work, found ideas and new thoughts. Class handouts and lecture notes should be kept in your Drawing Journal.

Artists: some of the following names will serve as your assigned research artists throughout the semester. - Rembrandt, Durer, Van Gogh, Matisse, Turner, Jasper Johns, Picasso, Jean Michel Basquiat, Elizabeth Murray, Jim Dine, Enrique Chagoya, Robert Longo, David Salle, Mimmo Paladino, Sandro Chia, Nathan Oliveria, Wayne Thiebaud, Robert Motherwell, Joan Mitchell, Picasso, Jay DeFeo John Walker, Terry Winters, James Weeks, David Park, Richard Diebenkorn, Picasso, and more...

This is not a formal research paper. The Drawing Journal should be treated as a drawing diary. The following samples questions might help you start your search work on each artist.

Sample questions:

- Who is this artist?
- In what social context did the artist compose the work?
- What type of painting did the artist do (approach or style)?
- Why did I choose to do research on this particular artist?
- Does the work deal with some social, political, religious, personal or other issue?
- Why is the work relevant (or not relevant)?
- Would I like to paint like the artist?
- What type of technique did the artist use?
- How successful is the work in terms of design elements and composition? Why?
- What do I like and dislike about the work? Why?
- How would I improve the work?

This Drawing Journal (DJ) is an ongoing project. I expect it to be an informal recording, but it has to be presented with depth.

Your thoughts and ideas derived from group discussions, slide lecture, and class critique could be recorded in your Drawing Journal

Weekly art reviews from newspaper or magazines could be recorded and discussed in your Drawing Journal. For example, the art reviews which might have a relevant connection with what we are doing in the class.

EXTRA CREDIT:

Excellent report will earn up to the maximum of 2 points by adding to your Final Grade, see your instructor before proceeding, please page 13 for details.

On-Campus/Off-Campus Art Activity Report (art lecture, art show, art opening, studio tour, art movies, art video, etc.)

There are on-campus and off-campus art lectures in the region every semester. One of the objectives for this assignment is to encourage students to take advantage of these special opportunities to extend their art education beyond the classroom. While this is a drawing class and most often these lectures are not specifically about drawing, this is also an art class. Drawing is not just about drawing. Rather, like most of the useful things we learn in life, it is related to everything else.

Some of you may be thinking, "This is a drawing class. I have never written an art lecture report. Where do I start? What is expected of me?" Here are some suggestions that may give some form to the assignment.

- Check the art lecture lists in both CSUS and UCD Art Departments (visit the Websites provided). Pay attention to announcements in the weekly CSUS Bulletin, Hornet newspaper, CSUS gallery show announcements: CSUS Library Gallery, Robert Else Gallery and Witt Gallery. Also, pay attention to announcements made in classrooms.
- Select one artist's talk that fits your schedule.
- Make sure to bring your Drawing Journal to the lecture for note taking. (You will get credit for filling up your Journal. Read the instructions in your syllabus/class orientation package.)
- Your report should include: the artist's name, artist's discipline, the medium used by the artist, any special techniques that the artist employed in their works, the date and location of the lecture.
- Is there any resonance between your experience and the artist's? If so, describe it. If not, you might write about that too.
- Does the artist address any specific issues (e.g. political, social, religious gender personal etc.) in their work? If so, do you feel they are successful in this intention?
- What is the relevancy (or irrelevancy) of the lecture and works to the content of the drawing class?
- Did you find something in the lecture you might apply to your art, career or life?

Remember, this is an art studio class. Be informative and be creative.

NOTE: NO PLAGIARISM

For the University policy information (penalties), please visit website at:
<http://library.csus.edu/content2.asp?pageID=353>

CLASS SCHEDULE and COURSE OUTLINE

During the Fall 2010, Art 123 students are primarily anticipated to have 24 lessons with life models. Due to the limited funding, Art 123 students will have life model for only 15 class periods throughout the semester. In the other words, students in this class are expected to work on figurative assignments without life models. Students will be expected to apply the accumulative information, skills and knowledge gained from the early part of the semester and to use human figure as vehicle for their artistic expression in drawing. For detailed model schedule, please see page 13.

Class activities for the first seven weeks of this semester will focus on drawing techniques and compositional elements as well as the use of the materials through the observation of articulated skeleton and life model in addition to the master artists' work.

Introduction to Foundations of Human Structure and discussion on techniques and concepts of the old masters' works, such as Daumier, Rembrandt, Raphael, Leonardo de Vinci, Cambiaso, Durer, Andreas Vesalius, Rembrandt, Raphael, Daumier, Toulouse-Lautrec, van Dyck, Millet, Michelangelo, Goya, Cezanne, Poussin, Picasso, etc etc

WEEK ONE-TWO

Discussion gesture and contour drawing techniques (The Natural Way to Draw by Kimon Nicolaidis)

Study Contour Drawing through the Old Masters' work

Discussion on the Foundations of Human Structure (Drawing from Life by Clint Brown and Cheryl McLean)

Homework – drawing the tables of human body and human bones.

The Human Figure: Structure and Movement

In-Class Drawings the Skeletal Framework, the skull, the torso,

All in-class assignments and home work during this period will be graded

WEEK THREE-FOUR

A Series of Drawings: Figure From Life vs. Drawing Skeletal Framework

Exercise – study the articulated skeleton and life model

A Series of Gesture Studies of Anatomy - Skeletal Framework and Life Model

Study the Skull, The Torso, The Shoulder Girdle, The Arms, The Wrist and Hand, The Legs, and the Feet

Long Composition - Torso/Rib Cage (Robert Beverly Hale, p. 14-27) – charcoal

Critique

All in-class assignments and homework will be graded.

CLASS SCHEDULE & COURSE OUTLINES (cont.)

WEEK FIVE-SEVEN

A Series of Gesture Drawings of Anatomy - graphite on paper – small and large
Slow contour drawing
Long Composition – Pelvis/torso – light and shade - charcoal
Massing, Planes and Values, Landmarks, Muscles, Bones
Muscles, Cartilage, Tendons, Ligaments, Blood Vessels, Briefly, From Head to Toe,
Head, Neck, and Shoulder Activators, Armpit, Arm, the Torso, the Legs and Feet, Facing
the Head, the Eye, the Nose, the Lips, Facial Expression and the Ear
Building Bodily Form and Portrait
All in-class assignments and homework will be graded during this period

WEEK EIGHT-TEN

Turn in your Portfolio for Mid-Term Review – Thursday, October 28, 2010

Extended Gesture studies – charcoal/graphite on butcher paper – large
Quick /slow Contour drawing/proportions (Kimon Nicolaides, p. 73-81, 102-108)
Long Composition - Upper Leg/Knee (Robert Beverly Hale, p. 50-51) - charcoal
Drapery (Kimon Nicolaides, p. 119-123) - charcoal
Massing, Planes and Values, Landmarks, Muscles, Bones
Long Study – drawing composition emphasize on the Upper Leg
Quick Contour Drawing (Kimon Nicolaides, p. 73-81) – graphite/charcoal
Long Composition - the Knee/ the Lower Leg/ the Foot/Drapery - (Robert Beverly Hale,
p. 56-71)
Mass, Planes and Values, Landmarks, Muscles, Bones
Long Study – drawing composition emphasize on the Knee
Critique
Extended Gesture drawing – black crayon
Long Composition of the Shoulder Girdle/ The Upper Arm/The Hand (Robert Beverly
Hale, p. 72-85). Drapery (Kimon Nicolaides, p. 119-123) - charcoal
Long Study – Drawing composition emphasize on form in space relationship
All in-class assignments and homework will be graded during this period

NOTE: Class activities for the next two weeks will emphasize organization of visual elements and composition through experimental medium, such as brush, sticks, twigs and ink wash. Sample master works will include impressionists, modern artists to the contemporary Bay area figurative masters. Exercises will include: deconstruction/reconstruction, abstraction, and distortion.

CLASS SCHEDULE & COURSE OUTLINES (cont.)

WEEK ELEVEN-TWELVE

Tuesday, Nov. 11, Veteran's Day, Campus Closed

Discussion - ink medium – ink, brushes, sticks or twigs, water containers and plates, etc.

Gesture and Contour Drawing Series – 20 minutes/each

Study - the Neck/the Skull and the Features – (Robert Beverly Hale, p. 104-140) B/W
crayon/brush and wash technique

Long Composition – emphasize on the human head – expression – Critique

Three hour drawing - emphasis on composition – partially draped human form, use
charcoal on an approx. 36x 60" good drawing paper from the roll, demonstrate excellent
understanding of human anatomy, well defined values, and good use of the medium.

Homework – continue practice drawing on human features, eyes, noses, ears, etc

All in-class assignments and homework assignments will be graded during this period.

WEEK THIRTEEN

Thursday, Nov. 25, Thanksgiving, Campus Closed

Use wet medium – ink, brushes, sticks or twigs, water containers and plates, etc.

Introduction to ink and wash techniques based on artists such as contemporary
figurative artists' work: Frank Lobdell, Nathan Oliveira, Egon Schiele, Magdalena
Abakanowicz, etc.(suggestions, you may use some of the drawing images from your in-
class assignments in the last few weeks.)

Distortion – use figure as an expression – ink and wash on brown paper

Long Study – full figure in relationship with environment, approx. 36x60" brown paper

Ink drawing-Master Artist's works and drawing of your own features

Continue to explore the medium and styles from works of various masters –
abstraction/distortion/cubism

Charcoal or Ink and Wash

Long Composition – Life Model- Critique

Charcoal or Ink and Wash

Long Composition – two hours

WEEK FOURTEEN- SIXTEEN

The last TWO weeks will focus on the Final Project, which will incorporate both Library
research artist, photography, etc. and classroom practice-without life model. This project
will be an important part of your final grade. More detailed information will be given
before you start this project. Required to work in the class

Final Project Begins – diptych (two parts, you are expected to finish one part of the
project each week in the size of 36x60", **works will be evaluated by: concept,
technique, imagination and willingness to explore.**

Choice of the medium

FINAL CRITIQUE on Thursday, Dec. 9 - Your attendance is required!

Turn in your Portfolio for Final Review, Dec. 9– Party, bring goodies to share

Pick up your Final Portfolio – Tuesday, Dec. 14

Happy Holidays!!!

In-Class Assignment Mid Term Portfolio Review

Name of Student (Please Print): _____

Please fill in with your scores of all in-class assignments and three best work from your Independent Project, turn in this sheet on Thursday, Oct. 28, 2010 along with your Mid Term Portfolio. Late work will receive a 10% reduction from your total scores. (if you don't have the score, please leave the space blank).

<u>Dates of In-Class Assignments</u>	Scores/Comments
1. Thursday, Sept. 2	_____
2. Tuesday, Sept. 7	_____
3. Thursday, Sept. 9	_____
4. Tuesday, Sept. 14	_____
5. Thursday, Sept. 16	_____
6. Tuesday, Sept. 21	_____
7. Thursday, Sept. 23	_____
8. Tuesday, Sept. 28	_____
9. Thursday, Sept. 30	_____
10. Tuesday, Oct. 5	_____
11. Thursday, Oct. 7	_____
12. Tuesday, Oct. 12	_____
13. Thursday, Oct. 14	_____
14. Tuesday, Oct. 19	_____
15. Thursday, Oct. 21	_____
16. Tuesday, Oct. 26	_____

Total Scores _____

Average Score for In-Class Assignments: _____

Total Average score: _____

Instructor's Comments:

Reminder: Please ORGANIZE your Portfolio in the order as listed. Thank You.

Final Portfolio Review

Name of Student (Please Print): _____

Please fill in with your scores of all in-class assignments and three best work from your Independent Project, turn in this sheet on Thursday, Dec. 9, 2010 along with your Final Review Portfolio. Late work will receive a 10% reduction from your total scores. (if you don't have the score, please leave the space blank). Portfolio Pick Up on Tuesday, Dec. 14, 9:30am-10:30am, ASL 106.

<u>Dates and In-Class Assignments</u>		Scores
1.	Nov. 2	_____
2.	Nov. 4	_____
3.	Nov. 9	_____
4.	Nov. 11	Holiday
5.	Nov. 16	_____
6.	Nov. 18	_____
7.	Nov. 23	_____
8.	Nov. 25	Holiday
9.	Nov. 30	_____
10.	Dec. 2	_____
11.	Dec. 7	_____
12.	Dec. 9	_____

Average Score for In-Class Assignments: _____
Final Project _____

Average Score of Above _____
Average of Total Mid Term :Score _____

Average Score of the Semester _____
Extra Credit: _____

Number of Excused Absences _____
Number of Unexcused Absences _____
Drawing Journal: _____

Final Grade for the Semester Fall 2010: _____
Instructor's comments: _____

Reminder: Please ORGANIZE your Portfolio in the order as listed. Thank You.

Schedule for Life Model (subject for change)

Week One: Thursday, Sept. 2

Week Two Tuesday, Sept. 7
Thursday, Sept. 9,

Week Three Tuesday, Sept. 14
Thursday, Sept. 16

Week Four Tuesday, Sept. 21
Thursday, Sept. 23

Week Five Tuesday, Sept. 28
Thursday, Sept. 30

Week Six Thursday, October 7

Week Seven Thursday, October 14

Week Eight Thursday, October 21

Week Nine Thursday, October 28,

Week Ten Thursday, November 4

Week Eleven none

Week Twelve Thursday, November 18

Week Thirteen none

Week Fourteen none

Week Fifteen none

