

ART 201—Drawing II: Life Drawing**Lydia Diemer—Fall 2015**

TR, 11:00 am - 1:45 pm, Price Doyle Fine Arts Center 714

INSTRUCTOR: Lydia Diemer

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OFFICE HOURS: Tuesday & Thursday 2:00-3:00 p.m. or by appt.

ART & DESIGN

ART 201-01

Drawing II: Life Drawing, 3 credit hours

COURSE DESCRIPTION: Figure drawing in varied media. Six hours per week.**PREREQUISITES:** ART 101 or permission of instructor.**COURSE OBJECTIVES:**

- Examine the properties of line, value, texture, shape and color to better understand how these elements are interconnected to each other and to space and form
- Use drawing as a learning tool for visual perception/seeing, conceptual conveyance, drawing from general to specific, and developing a disciplined work ethic
- To provide basic drawing instruction in understanding the human form including anatomy, portraiture, and the figure in space
- To increase knowledge of materials, techniques, and drawing procedures
- Throughout, issues of composition: balance, page format, figure/ground, rhythm, movement, and orientation will be discussed in conjunction with the primary properties
- Explore the formal and conceptual bases of drawing
- Follow an idea through physical conception to completion
- To develop a willingness to take chances, explore, make mistakes, problem solve (both in the work and in conversations/critiques)
- To expand knowledge and vocabulary about contemporary and art historical information
- To set ambitious personal goals

CONTENT OUTLINE:

This course will explore the visual elements of art by presenting students with a range of vocabulary, concepts, techniques, and materials associated with drawing. Following a trajectory from mark-making through more complicated configurations of pictorial space and visual thinking, students will acquire a means to translate three-dimensional observations into two-dimensional images. The fundamental skills of perceptual drawing will guide the course through numerous models to develop skills of representation, as well as, principles of abstraction. These models will primarily include figuration, basic portraiture, and basic skeletal and muscular anatomy, but will also consider adjacent models of still life, architectural space, landscape, inventive, conceptual, contemporary art and art historical, social and cultural.

INSTRUCTIONAL ACTIVITIES:

Lectures, demonstrations, group/individual critiques, class work sessions, assignment announcements, and discussions. Drawing, primarily from the human figure, will take place inside and outside class in varied media.

FIELD AND CLINICAL EXPERIENCES: N/A

TEXTS AND RESOURCES: Additional course materials and information will be used. This course does not have a text, but there will be REQUIRED short readings and images associated with the course content and assignments. These will either be posted on Canvas, available at or through the library or online. Readings are assigned for the next class period unless noted otherwise. A required Art Kit and other materials are available at the MSU Bookstore.

EVALUATION AND GRADING PROCEDURES:

Grades will be based on midterm and final portfolios, 5 projects, in class work, collection of sketches, 2 visiting artist or exhibition reviews, evidence of the student's technical and creative growth throughout the semester, participation in critiques and discussions, and attendance. Final grades also include each student's reception to constructive criticism and efficient use of class work time. Below is the percentage breakdown used for assessment. Also below is the general rubric I use when tabulating project grades, midterm and final grades. Please keep these in mind as you complete work and partake in class activities.

Portfolio (5 Projects, Related Homework and Sketches) 75%

This is a 3-credit course that requires the very minimum of 6 hours per week of serious outside work. To better develop the necessary skills and vocabulary, additional time is recommended. Throughout the semester I will assign homework and more comprehensive projects to be completed outside of class (associated handouts will be distributed according to the attached schedule and posted on Canvas). These drawings must be included in midterm and final portfolios. Projects will include:

Project #1: *Tactile Self-Portraits*

Project #2: *Selfies (from Rembrandt to Sherman)*

Project #3: *Imprint of Space*

Project #4: *Sighs and Traces*

Project #5: *Landscape of Contemporary Figuration*

Projects must be completed by the date of the critique. No unfinished projects will be critiqued. Any work turned in late will be lowered one letter grade for each day it is late.

Sketches: Students are required to keep a sketchbook and/or sketch folder for this course. Primarily, this will be the location for images associated with any project or study, especially Project #2: *Selfies (from Rembrandt to Sherman)*. Project #2 will require specific copies, research, anatomical studies, posed/composed explorations that will inform and prepare you for work in class and other projects. Guidelines for any assignment will be posted on Canvas, usually with additional text or resource suggestions. This sketchbook will also be a visual record of thoughts, ideas, thumbnails, and small drawings for the semester. Additional handouts will follow.

In Class Work and Participation in Discussions & Critiques: 20%

Class work time should be used effectively. The class work you complete throughout the semester will be included and graded as part of your midterm and final portfolios. Special attention will be given to your progress throughout the semester. At the end of the semester, for your final portfolio, you will select 8-10 of your 'best' drawings from class (with edits/changes as needed).

You will be expected to participate and attend all critiques. You should be on time and have assigned work ready for each critique. While it is not assumed that everyone will be eloquent, it is expected that all will be honest, constructive and forthcoming. Willingness to participate in this fashion will be a component in your final grade. You must treat the drawing studio with respect and clean up any materials and space that you use.

Field Trips and Reviews: 5%

In addition to viewing student work, slides, and videos, listening to podcasts and doing short readings in class, the class will visit different sections of campus, exhibitions in the various galleries and talks associated with the visiting artists

series. Students will also be required to explore campus, use the library and other resources for various homework assignments and projects. Specifically, there are two required written reviews for the semester. Each student must attend and review two events from the following options: an art-related event, collection, artist's talk or exhibition. I will provide a detailed handout in the next few weeks.

Evaluation Categories:

Commitment to Learning:

- Attendance—Does the student come to all classes as part of a cumulative learning experience?
- Participation—Level of involvement and effort in your work, efficient use of class work time as well as discussion and presentation in critiques
- Reception and use of constructive criticism from critiques and individual discussions

Technical Proficiency and Ability:

- Is the work well made? Does the work exhibit knowledge and exploration of drawing? Did the artist correct mistakes or seek help with technical problems?
- Does the work demonstrate a working knowledge of anatomy?

Quality of Work in Terms of Form:

- Does the work display a knowledge and control over the formal elements as a unified visual experience? Such elements include the use of line, shape, color, value, texture, composition, perspective, mass, etc.

Quality of Work in Terms of Content:

- Does the work clearly communicate the intents and ideas of the artist (assigned or otherwise)? Are those ideas contextualized, in terms of cultural and historical considerations, possible interpretations?

Display of Creativity/Visual Problem Solving:

- How is the work an inventive, clever, well-considered, unexpected, original or an innovative response to the assignment?
- Evidence of creative growth—In addition to the notion of disciplined work and commitment, does the student take risks and investigate a personal visual language (unique to the artist or is it derivative or formulaic in form, content)?

Presentation of Work:

- Is the work presented in a way that demonstrates care and pride? Is the portfolio organized?

Grading Scale:

A= Outstanding Performance, this student has completed all assignments on time and went above and beyond the assignment requirements. This student has also demonstrated ambitious formal and conceptual exploration.

B= Good Performance, this student has completed all assignments on time and has done so in an above average manner, while exploring conceptual ideas.

C= Satisfactory Performance, this student has completed all assignments and handed them in on time.

D= Poor Performance, this student has failed to complete assignments on time and has not completed the minimum requirements of the class.

E= Unacceptable Performance

ATTENDANCE POLICY:

Students are expected to adhere to the MSU Attendance Policy outlined in the current MSU Bulletin.

The attendance policy for this class is as follows: Attendance is mandatory. Class begins at 11:00 a.m. At this time, you must be present and ready to work, or you will be considered late; leaving early is regarded the same as lateness. When breaks are given during class, returning late is the same as coming to class late. Being late three times will be counted as one absence. Anyone missing 20+ minutes of class will be counted as absent.

Three absences are allowed, regardless of the reasons surrounding them. No more than three unexcused absences may be taken without affecting a student's grade by one full letter grade. Each additional absence will lower your final grade another letter. If you are late to class you are responsible for any material you missed.

Excused absences fall into two broad categories:

1. Absence due to personal illness or death in the immediate family or other extraordinary personal circumstance. Appropriate authentication or documentation is required.
2. Absence due to student participation in a university-sanctioned event in which the student serves as a representative of the institution.

Students with excused absences are not excused from work assigned or expected as a part of the missed class period. Students are required to make up all work missed and must complete this work within a time frame agreed upon with the instructor.

If a student is concerned about the implementation of this policy, the student should try to resolve the matter by discussing it with the instructor. Refer to the MSU Bulletin for additional information.

ACADEMIC HONESTY POLICY:

Murray State University takes seriously its moral and educational obligation to maintain high standards of academic honesty and ethical behavior. Instructors are expected to evaluate students' academic achievements accurately, as well as ascertain that work submitted by students is authentic and the result of their own efforts, and consistent with established academic standards. Students are obligated to respect and abide by the basic standards of personal and professional integrity.

Violations of Academic Honesty include:

Cheating - Intentionally using or attempting to use unauthorized information such as books, notes, study aids, or other electronic, online, or digital devices in any academic exercise; as well as unauthorized communication of information by any means to or from others during any academic exercise.

Fabrication and Falsification - Intentional alteration or invention of any information or citation in an academic exercise. Falsification involves changing information whereas fabrication involves inventing or counterfeiting information.

Multiple Submission - The submission of substantial portions of the same academic work, including oral reports, for credit more than once without authorization from the instructor.

Plagiarism - Intentionally or knowingly representing the words, ideas, creative work, or data of someone else as one's own in any academic exercise, without due and proper acknowledgement.

Instructors should outline their expectations that may go beyond the scope of this policy at the beginning of each course and identify such expectations and restrictions in the course syllabus. When an instructor receives evidence, either directly or indirectly, of academic dishonesty, he or she should investigate the instance. The faculty member should then take appropriate disciplinary action.

Disciplinary action may include, but is not limited to the following:

- 1) Requiring the student(s) to repeat the exercise or do additional related exercise(s).
- 2) Lowering the grade or failing the student(s) on the particular exercise(s) involved.
- 3) Lowering the grade or failing the student(s) in the course.

If the disciplinary action results in the awarding of a grade of E in the course, the student(s) may not drop the course.

Faculty reserve the right to invalidate any exercise or other evaluative measures if substantial evidence exists that the integrity of the exercise has been compromised. Faculty also reserve the right to document in the course syllabi further academic honesty policy elements related to the individual disciplines.

A student may appeal the decision of the faculty member with the department chair in writing within five working days. Note: If, at any point in this process, the student alleges that actions have taken place that may be in violation of the Murray State University Non-Discrimination Statement, this process must be suspended and the matter be directed to the Office of Institutional Diversity, Equity and Access. Any appeal will be forwarded to the appropriate university committee as determined by the Provost.

NON-DISCRIMINATION POLICY AND STUDENTS WITH DISABILITIES:

Policy Statement

Murray State University endorses the intent of all federal and state laws created to prohibit discrimination. Murray State University does not discriminate on the basis of race, color, national origin, gender, sexual orientation, religion, age, veteran status, or disability in employment, admissions, or the provision of services and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities equal access to participate in all programs and activities. For more information, contact the Executive Director of Institutional Diversity, Equity and Access, 103 Wells Hall, (270) 809-3155 (voice), (270) 809-3361 (TDD).

Students with Disabilities

Students requiring special assistance due to a disability should visit the Office of Student Disability Services immediately for assistance with accommodations. For more information, students should contact the Office of Student Disability Services, 423 Wells Hall, Murray, KY 42071. 270-809-2018 (voice) 270-809-5889(TDD).

STUDIO SPACE AND EQUIPMENT USAGE POLICY—MSU ART & DESIGN DEPARTMENT

Art & Design studios and the equipment are only for the use of the department faculty (adjuncts, lecturers, and visiting artists are included), the art technician, professional staff, and the students enrolled in Art & Design courses.

1. No children, pets, friends, boyfriends/girlfriends, spouses or significant others should be in the studios. **Under NO circumstances can they assist, use, or operate any of the equipment.**
2. During the hours when the studios are open for use, students enrolled in the courses specific to particular concentrations (ceramics, sculpture, wood, printmaking, photo, etc.) may use the studios related to their course work and the equipment therein if they were properly trained and authorized (other restrictions like the buddy-system etc. may apply).
3. A&D department students may use other studio spaces and equipment as a part of their class if accompanied by their faculty member and/or if instructed to do so as a part of the class by their faculty (based on an agreement with the faculty member responsible for the particular studio space). However, students cannot use the studio and equipment outside of agreed time and/or for their personal use. Also, students cannot use studio spaces and/or equipment during class time held in that space unless specifically permitted by the instructor.
4. No equipment may be removed from its designated area without chair's permission unless it is designed and intended as "portable" (movable is not portable). In that case the faculty member responsible for the equipment supervises its use.
5. At no time can users work under the influence of alcohol or drugs or consume alcohol or drugs while in the studios. (This includes prescription drugs if such drugs make the user drowsy or otherwise unsafe).
6. Students should not consume food or drinks in the studios. This could damage equipment (due to spills, etc.) and/or students could accidentally be ingesting chemicals absorbed into the food or drink. Please use common sense. Many instructors in certain studios may allow some food or drinks on occasions. However, students will be

held financially responsible for the cost of repairs or replacement of any equipment caused by violation of these guidelines.

7. 24/7 Studio Access: By an agreement with the campus security, A&D students have essentially 24/7 access to the studios. However, the buildings are locked from midnight to 7 am. **Under NO circumstances are students permitted to prop doors open to leave and return to the building.** Any such violation may result in the loss of the 24/7 privilege for the whole department. Also, for your safety, use the so-called buddy system when working late, or at least lock yourself in the studio. Do not open for any “strangers.” Anyone with access should have the key lock code.

NOTE: Spray fixative may only be used with the spray booth.

MODELING/PRIVACY STATEMENT

To protect the sanctity of drawing and out of respect for the model, all cell/camera phones must be placed in the designated location in the back of the Drawing Lab before the instruction/drawing session will begin. At the completion of the drawing session, when the model is clothed, you may reclaim your phones.

QUESTIONS:

Whenever you are unsure or curious, please ask—no question or problem is ever insignificant. Especially if you are concerned about your performance or a series of absences or missed work—set up an appointment. I am available in class, in my office, or write me an email.

MATERIALS:

Listed below are the materials needed for this class. An Art Kit has been created at the MSU Bookstore containing most of the required materials. Suggested materials are also listed as I will demo and discuss these as additional options for drawing. Throughout the semester additional materials may be required, as you run out of things or want to explore other options. Specifically, you will need to purchase nicer paper for later projects. Keep in mind, there is also a course fee of \$52.50. This lab fee you paid for the class gives you access to the studio, equipment, and modeling fees.

Required:

Strathmore 11x14 Sketchbook
18x24 Newsprint Pad
18x24 Drawing Pad
BOX Grumbacher Charcoal Square
1 package Willow Charcoal
2—B graphite pencils
1—2B graphite pencil
1—4B graphite pencil
1—6B graphite pencil
Graphite Sticks (2B, 4B)
White 2B Conte Soft Pastel (2 pk)
Black 2B Conte Soft Pastel (2 pk)
Sepia 2B Conte (2 pk)
Set of Color Pastels (Rembrandt)
Cotman Watercolor Brush Round #6
Cotman Watercolor Script Brush #2
Kneaded Eraser, Gum Eraser

Other Required Materials

(We will discuss this later in the semester)
Sheets of nicer drawing paper (i.e. Rives BFK, Stonehenge, etc.)

Suggested Materials:

Sharpie markers (one fine, one ultra-fine)
Ballpoint pens
Brushes (explore, bamboo, hake, cheap bristle, small, large)
Ink tools (bamboo stylus, pen nibs, holder)
Sumi or India ink-black or other colors...
Gesso
Scissors
Glue (Archival PVA, Yes Paste, Weldbond)
X-Acto or utility knife
Drafting tape- 3/4” to 1” roll or low tack artist tape
Rags/Tortillions/Chamois
Other pencils (mechanical, different durometers...)

Miscellaneous: lockers, clothing/artist smock, clean-up

Art 201 Schedule

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This is a tentative schedule. If any changes are made, I will provide adequate warning in writing.

Week 1

- 8/18 Introductions and Syllabus
Drawing Differences (shape, mass, outline, contour)
HW: Collect Materials, Body Identification, Begin Project #1: *Tactile Drawings*
- 8/20 Gesture and Contour
Introduce: modified contour, gesture as rapid contour (axis lines, proportions)
Lecture: Sighting for Relative Proportions (Perceptions and Distortions of the Human Form)
HW: Finish Project #1: *Tactile Drawings* for 8/25

Week 2

- 8/25 **Critique:** Project #1: *Tactile Drawings*, Discuss Project #2: *Selfies (from Rembrandt to Sherman)*
Lecture: Sighting (Alignments and Landmarks)
Gesture and Rapid Contour drawings of the model
- 8/27 Gesture Drawing—Rapid Contour Drawing—Sustained, Longer Poses using Sighting
HW: Project #2: *Selfies* (Contour Master Study)

Week 3

- 9/1 Wrapping the Body (Enhancing the Illusion of Volume and Space)—PROJECTION (w/ and w/o)
Lecture: Linear Variation and Description
Linear drawings of the model (blind contour, cross contour, continuous line, contour, ...)
HW: Project #2: *Selfies* (Master Study with a linear focus other than contour)
- 9/3 General to Specific: Approach to Defining Form
Lecture: Constructing the Figure from Life
Gesture—sustained gesture drawings, followed by longer poses
HW: Project #2: *Selfies* (Master Study with yet another linear focus)

Week 4

- 9/8 Continue Linear explorations
Lecture: Anatomy Lessons and Structural Tips
HW: Project #2: *Selfies*: Anatomical Sketches: Overall Skeleton
- 9/10 Skeletal Structure of the Body—linear contour, cross contour drawings
Lecture: Introduction to Skeletal Structure of the Body
HW: Project #2: *Selfies*: Anatomical Sketches: Skull

Week 5

- 9/15 Review the Skeleton: Bony Landmarks and Surface Appearance
HW: Project #2: *Selfies*: Anatomical Sketches: Ribcage/Thorax
- 9/17 Linear Studies of the Model (with evidence of skeletal structure), Evaluate drawings for transitions
HW: Project #2: *Selfies*: Anatomical Sketches: Skeletal Studies: Pelvis

Week 6

- 9/22 General to Specific: Approach to Defining Form (gesture, sustained gesture, longer poses)
Review sighting process, alignments and transitions, atmospheric perspective, foreshortening
- 9/24 Mapping the Figure in Space
Lecture: Environmental Cues (composition, use of a viewfinder, pos./neg., thumbnails, and full studies)
HW: Project #3: *Imprint of Space*, due 10/8

Week 7

- 9/29 Portraiture Introduction: proportional relationships, placement of features, (frontal, profile, $\frac{3}{4}$ views)
10/1 FALL BREAK—NO CLASS

Week 8

- 10/6 **Individual Critiques/Project #2 Progress**
Work with partners on 8 Modes of Portraiture
HW: Continue work on Project #3, due 10/8
10/8 **Critique Project #3: *Imprint of Space***
Continue 8 Modes of Portraiture
HW: Project #2: *Selfies*: Master Study of a Portrait

Week 9

- 10/13 1st Review Due on 10/20
Continued exploration of composition
Lecture: Shaping the Page (cropping, symmetry, asymmetry)
General to Specific, Limited Value Structure
10/15 Lecture: Studies of Musculature
General to Specific, Limited Value Structure
HW: Project #2: *Selfies*: Anatomical Sketches: Master Muscular studies

Week 10

- 10/20 1st Review Due, 2nd Review Due with Final Portfolio on 12/3
Darkness and Light: Value Considerations
Additive and Subtractive processes of building tone (at least 1 tonal rendering of the room for 10/27)
Lecture: Tonal Rendering, Theatricality, and Empathy
HW: Project #2: *Selfies*: Master Study of Value (Dry Material)
10/22 Figure/Ground/Value: Ink (line, tone, washes, blots) (at least 1 tonal rendering of the room for 10/27)
Discuss Project #4: *Sighs and Traces (Temporal Evidence: Quotidian, Biological, Observed, Filtered)*, due 11/12
HW: Project #2: *Selfies*: Master Study of Value (Wet Material)

Week 11

- 10/27 Continue Figurative Value Studies with Temporal Focus (scale, repetition,...)
Lecture: Drawing the body as a narrative sequence, the body in time and movement
HW: Project #4: *Sighs and Traces*
10/29 Continue Figurative Value Studies with Temporal Focus (scale, repetition,...)
Lecture: Foreshortening
HW: Project #4: *Sighs and Traces*

Week 12

- 11/3 Foreshortening continued...Figure at Full Scale
HW: Project #4: *Sighs and Traces*
11/5 Foreshortening continued...Figure at Full Scale
HW: Project #4: *Sighs and Traces*

Week 13

- 11/10 Composition continued—Navel Gazing
HW: Project #4: *Sighs and Traces*

11/12 **Critique:** Project #4: *Sighs and Traces*, Discuss Project #5: *Landscape of Contemporary Figuration*
Lecture: Contemporary Strategies Reflecting Past Traditions
HW: Research for Project #5 paper, due 11/19

Week 14

11/17 Portraiture continued
HW: Project #2: *Selfies*: Master Studies for Project #5
11/19 Portraiture continued
Project #5: *Landscape of Contemporary Figuration* Paper Due
HW: Project #2: *Selfies*: Master Studies and plans for Project #5

Week 15

11/24 Extremes of Representation/Abstraction
HW: Project #5
11/26 HOLIDAY—NO CLASS

Week 16

12/1 Extremes of Representation/Abstraction
HW: Complete Project #5 and Final Portfolios and 2nd Review Due on 12/3
12/3 **Critique:** Project #5: *Landscape of Contemporary Figuration*, Final Portfolios Due, 2nd Review Due

12/7-12/11 FINALS WEEK

FINAL—Monday, 12/7/15, 10:30 a.m.—PORTFOLIOS RETURNED