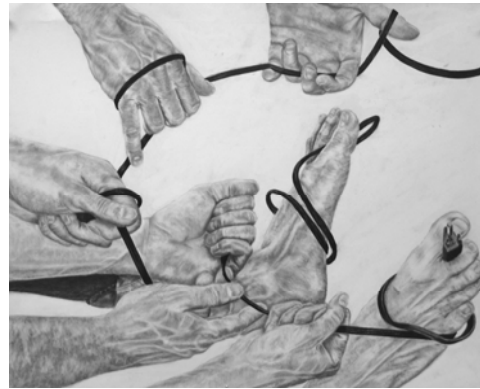
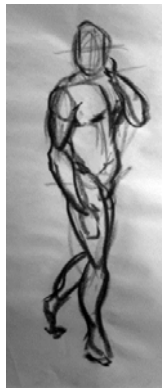


Art 243 HUMAN FIGURE DRAWING I

Spring 2012 CRN10038, CRN10939



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Office Hours: Adjunct Office, CFAC Monday and Wednesday, 1:30-2:00 or by appointment

Course meets Mondays and Wednesdays from 4:00 – 5:50 p.m. at CFAC, room 112.

COURSE OBJECTIVES

The human figure is the primary impetus throughout this course as we will work regularly with models. Accurate observation and recording of the figure will be the initial focus. You'll discover an intensity in your figure drawing that grows out of the need to quickly capture a pose of gesture. This course focuses on developing that intensity and the uniqueness of your mark. As you gain skill and competence working figuratively, you will explore aspects of idea, form and expression in relation to the figurative tradition in art. You will find that this exploratory and experimental process will elicit natural and successful drawings.

This Course Meets the A Requirement

•Goal 1: *Identify and explain artistic techniques and styles in their cultural context*

Students develop a series of projects dealing with particular styles, techniques and periods of art. Class discussions and project development explore various drawing strategies, including traditional and experimental approaches with media.

ASSESSMENT:

Projects in the course focus on perceptual and conceptual drawing processes, composition and mastery of media. Students must show evidence of styles and techniques discussed in class in the development and completion of their class and independent projects.

•Goal 2: *Demonstrate an understanding of the creative process, including the technique, processes, and concepts of artistic creation, whether from hands-on experience or from the study of history and theory.*

Students must develop drawings based on particular techniques and technical processes. Students will work independently with preliminary sketches and research. Students will gain confidence and accuracy when drawing the human form as they problem solve with varied drawing strategies and make appropriate media choices. These formal drawing skills will enable students to explore expression and content more confidently, and to recognize and evaluate the strength of the finished product as well as the integrity of their processes.

ASSESSMENT

Students complete a series of figurative projects and drawings working primarily from life. Students are required to prepare sketches and develop project ideas based on class discussions, and critically analyze the completed work in a group discussion.

REQUIRED TEXT

A moderately priced Figure Drawing book – should include illustrations about skeletal and muscle systems.

or

Brown and McLean: *Drawing From Life* (Third edition) ISBN 9780534613532 Retail \$126.

GRADING OPPORTUNITIES

In Class Projects

- Weekly in-class drawing assignments
- Development of general drawing skill
- Development and use of technical and aesthetic vocabulary during group critique
- General preparedness
- Studio habits
- Successful completion of items listed under “out of class” work
- Attendance (as related to attendance policy)

Out of Class Work**

- Continue project work begun in class
- Independent drawing assignments
- Maintain sketchbook of relevant studies (min. 2 drawings per week)
 - Serves as a personal investigation of individual working styles and can be used in a variety of ways which may include preparatory and homework sketches, journal entries, inspirational scrapbook and class notes
- Artist research and reference
- Attend class field trips
- Readings and written summary in notebook or sketchbook
- Prepare grounds

You can expect to spend 3-6 hours a week in addition to studio/class time on assignments.

PROFESSIONALISM

Your conduct in a human figure session must be professional. There will be nude models, both male and female, for almost every class. These are working professionals and need to be treated as such. It is the professor’s job to instruct the model, not the students. Any comments or problems with any of the poses should be discreetly directed to the instructor, NEVER to the model. Inappropriate comments during class such as references about body parts, poses, or the model’s appearance will not be tolerated. Any student who cannot behave appropriately will be asked to leave class, and will not be given credit for that day’s work.

Quiet, casual conversation with your neighbor—not the student across the room from you-- is fine as long as you respect each other’s need for concentration and you remain focused on drawing. We’ll take a few breaks for the model during each session. You should be back in the room ready to draw after each break at the designated time.

EVALUATION

Your individual progression throughout the semester will be noted during class and with portfolio reviews. Portfolio projects must demonstrate an understanding and application of concepts covered in class. Grading standards based upon “skills to be mastered” and the following:

- Originality:** Apparent research and novelty of solution with regard to requirements
Ambition: Amount of time and energy devoted to project
Craftsmanship: Technical prowess with materials, presentation quality

The following reflects the approximate percentages that comprise your grade:

- 40% In class Drawings
- 35% Written assignments, homework, sketchbook
- 15% Artistic growth, work effort and professionalism
- 10% Final Project

<u>Grading Scale</u>	A	93 - 100%	C	74 - 76%
	A-	90 - 92%	C-	70 - 73%
	B+	87 - 89%	D+	69 - 67%
	B	84 - 86%	D	64 - 66%
	B-	80 - 83%	D-	60 - 63%
	C+	77 - 79%	F	0 - 59%

CLASSROOM POLICIES

Late Work

All work must be turned in on the due date. Work will be lowered one letter grade for each class late past the due date.

Attendance

Punctuality is exceptionally important as we will have nude models ready to work at 4:05 for almost every class. This means you should be set up to draw with all of your supplies on hand at 4:05. In addition attendance is critical. Roll will be taken faithfully, with absences, tardiness and early departures noted. Three late arrival or early departures will be treated as an absence (please note - missing over 15 minutes of class will be considered an absence). With proper documentation, a postponed due date may be considered. Four absences will result in a 0.50 drop in the final grade. More than four absences will most often result in a withdrawal and possible failing grade. By registering for the course, you commit yourself to that time period (and homework time) without distraction. Students are required to attend off campus events - such as lectures, museum visits and art exhibits.

Cell Phones, Technology Etiquette

If you must carry one to class, please have turned off. Besides being an obvious classroom disruption, the act of periodically checking one's phone or email for messages is in conflict with the studio process. If you must address a text, do so during the break time. In addition, it's poor form to Google or text during a museum or class lecture.

Studio Habits:

This is a studio art course and note that there are times when we will get messy, so plan accordingly. Students will be provided with a file storage drawer for their drawings. Students are responsible for thoroughly cleaning their work-space at the end of every class.

The syllabus is subject to change according to the pace and needs of the students. Dates for written assignments will be announced.

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

STUDENTS WITH DISABILITIES

If you are a person with a disability and anticipate needing any type of academic accommodation in order to participate in this class, please make appropriate arrangements with Lisa Marsh, CRC, Disability Services Coordinator, located in the Thomas P. Johnson Student Resource Center, (407) 646-2354, e-mail lmash@rollins.edu.

MATERIALS

Most supplies are available in the bookstore. You may want to buy a supply box for your materials. These are available at hardware or art stores.

Paper

Sketchbook (at least 9" x 12")
1 pads of good quality white drawing paper 80 lb. (18" x 24")
or a
19" x 25" Bristol board pad
3-5 pads of newsprint (18" x 24" and 24" x 36")
Assortment of rag papers (29" x 41" or 22" x 30")
Min. 6 sheets
Rives, Arches cover, Arches 88
Toned paper and black paper (Rives or Canson)

Miscellaneous

Portfolio (paper, cardboard or plastic)
2 cans workable fixative
2 Large bulldog clips
China Markers
Assortment felt tip pens
Bamboo drawing tool
Paper towels
Bottle of matte acrylic medium
Drawing Board
Large mirror

Dry Media

Drawing pencils - 4B, 6B, 8B
Graphite sticks (4B or 6B)
Kneaded eraser
Magic Rub or other variation of vinyl eraser
Exacto knife
Sandpaper (fine and medium)
Scissors
Small pencil sharpener
Charcoal
Compressed charcoal - soft grade and hard
(such as "Weber-Costello Char-Kole")
Vine charcoal (Bob's Fine Vine)
Charcoal Pencils (4B and 6B)
Conte crayons
(white, black, and terra-cotta)
Chamois clothe

Wet Media

India ink or Sumi Ink
W/N Cotman Watercolor tubes
(burnt sienna and cobalt blue)

Brushes

1-2" Gesso and glue brush
Watercolor brushes (1" flat)
Sumi brush (large and medium)
Plastic palette tray or ink cups