

Course: ART 380 Advanced Painting and ART 370 Advanced Drawing

Fall 2008 TTH 8.30am-11.30am Rm. 9

Professor Angela Fraleigh

Office hours: W 2.00-6.00pm or by appointment. Rm. 102

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Course Description-

Drawing is one of the most basic ways humankind has communicated since the beginning of recorded time. Drawing can be used to document our memories, examine and explain the world around us, transform our perceptions of time and space and help us to invent new ways of seeing and thinking. Drawing, in this context, is a concrete expression of thought.

This class will focus on strengthening the individual student's conceptual, technical and observational skills. The student will concentrate on the essential elements of drawing, its materials, methods and craft while studying the human form. This advanced course will focus on the development of technical and observational skills while working to a sophisticated understanding of two-dimensional composition. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space through direct observation through an in-depth study of figurative structure, including skeletal and muscular anatomy and how these structures affect surface definition. The class also explores drawing from imagination, narrative, and sequencing images. Students will draw from nude and clothed models. Slide lectures, technical demonstrations, and anatomical lectures and texts support course material.

PREREQUISITE: Basic Drawing II and I.

Required reading:

Artistic Anatomy by Dr. Paul Richer

Suggested:

Constructive Anatomy by George Bridgman

Bridgman's Life Drawing, by George

Bridgman Figure Drawing by Nathan Goldstein

The Human Figure, by David K. Rubens

Perspective Drawing • by Kenneth W. Auvil, Mountain View: Mayfield Publishing Co., 1990.

A Guide to Drawing • by D. Mendelowitz & D. Wakeham New York: Harcourt College Publishers, (5th Ed) 1995.

Drawing as Expression • by Sandy Brooke New Jersey: Prentice Hall, 2002.

Drawing Lessons from the Great Masters • by Robert Beverly Hale New York: Wason-Guption Publications, 1989.

Anatomy Lessons from the Great Masters • by Robert Beverly Hale and Terence Cole New York: Watson-Guption Publications, 1977.

Artist's Manual: A Complete Guide to Painting & Drawing Materials & Techniques • by Angela Gair. San Francisco: Chronicle Books, 1996.

Course Objectives

- Development of analytical and communicative skills through regular critique sessions, and oral presentation
- Students will demonstrate knowledge of the bone structure of the human skeleton and the body's muscle structure by drawing and by quizzes on the nomenclature of anatomy.
- Students will be able to draw the human figure accurately displaying normative proportional relationships of the body's parts to the whole.
- Students will depict the figure in a variety of poses using foreshortening (linear perspective).
- Students will draw the figure so that the illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, cross contour lines, and cross hatching.
- Students will convey gesture, the illusion of expressive movement, when drawing the figure spontaneously in very brief periods of time.
- Students will evoke mood through the expressive use of drawing materials.
- Students will present their completed work in a professional manner.

Course Goals

- Developing conceptual understanding through the pictorial.
- Knowledge of the formal and material elements of Drawing.
- Critical analysis of art and its intention.
- Understanding the persuasiveness of images.
- Introducing a critical framework for thinking and looking at images with increased attention to emerging media and - new technologies.

Course requirements-

- On time attendance for all classes
- On time delivery of homework and in class projects
- A minimum of 6 hrs work outside of class
- Participation in class discussions and critiques
- Readings, quizzes and papers.
- Sketchbook
- Field Trip
- Documentation of completed work at the end of the semester.

Homework: As majors you are expected to work a **minimum** of 6 hours per week outside of the scheduled meeting time. There will be outside assignments due every Tuesday morning. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade. You will hand in one of the 2 drawings done during the previous week with an overlay of the skeletal or musculature structure. All drawings will be graded for both the class drawing and the overlay.

Critiques- There will be a critique every Tuesday at the beginning of class to look at your homework from the previous week. In addition to reading assignments and outside studio work you are required to be regularly involved in critiques, and document your work in slide/digital form at the end of the semester. Missing a critique is equivalent to missing an exam and will affect your grade accordingly.

Sketchbook- due to the nature of the course material you will be given weekly sketchbook assignments to experiment, plan, and record. Try to use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend. A place to develop ideas, record thoughts.. it should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Can you tell I think this is important? Also, you will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>

<http://www.gis.net/~scatt/sketchbook/links.html>

Attendance Policy

Attendance is mandatory. Each meeting of class is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardy counts equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Three unexcused absences may result in your grade being decreased one whole letter. Four un-excused absences is automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the work missed.

Grading-

Due to the volume of material to be covered it is essential that you be in class every class (unless an excuse has been presented and permitted) have completed the homework and are prepared to fully engage in class discussion. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Cell Phones- must be turned to the Silent position.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

Assignments/ Grading

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Readings, papers and quizzes	10%
Sketchbook	15%
Final	15%

Quality of work is based on

Completion of projects
Effort and Engagement
Understanding of various concepts
Participation and attendance
Technique

Disability- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

Syllabus

- 08/26: Introduction to course goals, objectives and requirements. Text and supplemental reading. Bring in three examples of sketchbooks from the sketchbook websites that you admire.
- 08/28: Drawing from the skeleton- skull. HW- Self-Portrait
- 09/02: Drawing from the skeleton- trunk, ribcage, scapula
- 09/04: Drawing from the skeleton- pelvis, leg, arm. Self portrait- large drawing
- 09/09: Sighting, Proportion, Gesture. Begin portrait of the model working with skeleton of the head-model 2 day
- 09/11: The skeleton of the head- model
- 09/16: Weight and gravity line of figureThe skeleton of the trunk- model 2 day- large drawing
- 09/18: The skeleton of the trunk- model
- 09/23: Seeing the figure in large forms & geometric shapes: blocks, spheres, columns & their combinationsThorax- model 2 day
- 09/28: Thorax – model- large drawing
- 09/25: Finding the gesture, thrust and the rotation point. The skeleton of the upper limb- model
- 09/30: Visualizing a figure and each part in cross-section. The skeleton of the upper limb/ studies of the hand- model
- 10/02: free drawing day- class decides- large drawing
- 10/07: No Class. Fall Recess.
- 10/09: The skeleton of the lower limb
- 10/14: The skeleton of the lower limb/ studies of the foot
- 10/16: Understanding muscle: shape, beginnings, endings, insertion and relationshipsMuscles of the head- large drawing
- 10/21: Muscles of the head
- 10/23: Imaginative resolution: rhythm and spirit of drawing. Muscles of the trunk and neck
- 10/28: Muscles of the trunk and neck- large drawing
- 10/30: Muscles of the upper limb
- 11/04: Muscles of the upper limb- large drawing
- 11/06: Muscles of the lower limb
- 11/11: Muscles of the lower limb- proposal for final due.- large drawing
- 11/13: class choice- model 3 day drawings 3 x 4 ft.
- 11/18: class choice- cont. 3 x 4 ft.
- 12/20: class choice- cont. 3 x 4ft.
- 11/25: NO CLASS... THANKSGIVING
- 11/27: Final
- 12/02: Final
- 12/04: Final- presentations and discussion to follow
- 12/09: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

*Note- syllabus subject to change

COURSE CONTENT & SCOPE:

Perspective: Linear Perspective (one, two & three point), Aerial Perspective, Shifting Perspective, & Overlap.

Tonal Values: Highlight, Mid-tone, Junction of Dark/Light, Reflection, Cast Shadow & Hard/Soft Edges.

Composition: •

Space: Flat (no depth, primitive art), Illusionistic (linear perspective) & Limited Depth (Cézanne). •

Movement, Direction & Rhythm: Horizontal, Vertical, Diagonal, Triangular & "S" curve. •

Balance & Proportion: Symmetry, Asymmetry & Cropping; Golden Section & Proportion. •

Shape: Positive/Negative Shapes, Figure/Ground Relationships & Interior/Exterior Rhythms. •

Dark & Light Contrast: Side Lighting, Flat Lighting (front) & Rim Lighting (back). •

Proportion: Golden Section (1:1.618 or 5:8) & Proportion. •

Elements of Design: Square, Stage, Diamond, Circular, Linear Pattern & Lines.

Image Interpretation: Pictography, Realism, Stylized, Cubism & Abstraction.

Drawing History: Major styles & masters in Renaissance, Realism, Impressionism, Post-impressionism, Expressionism, Modern, Contemporary & Abstraction.

Anatomy: In-depth study of human bones, muscles and form.