

California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Figure Drawing and Modeling
Course Number: ART 458
Credits: 3 (repeatable to 18)
Prerequisites: ART 110, Drawing 1, and ART 385, Sculpture Studio
Maximum Class Size (face-to-face): 22
Maximum Class Size (online):
(Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

1. Students will employ a variety of observational techniques in the creation of their drawings and sculpture from a live model.
2. Students will analyze gesture and movement inherent in the human form in the creation of their drawings and sculpture.
3. Students will scrutinize human anatomy in the creation of their drawings and sculpture from a live model.
4. Students will exploit various lighting and posing techniques to manipulate a variety of compositions.
5. Students will analyze and apply a variety of drawing and sculpture techniques and tools.
6. Students will formulate a variety of conceptual, formal, and historical considerations in their drawings, sculptures and critiques.

C. Catalog Description:

This advanced level drawing course is a repeatable course which focuses on drawing and sculpting from a model from life. Students work from a live nude

and clothed model to develop a high level of skill in drawing the human figure while exploring a wide variety of drawing media and techniques.

D. Outline of the Course:

1. Anatomy study
 - a) Systems of the Body which affect Surface Form (skeletal structure, musculature, overall investment of skin and fat)
 - b) The Head and Neck
 - c) The Trunk
 - d) The Shoulder and Arm
 - e) The Hand
 - f) The Hip, Leg, and Foot
2. Drawing from a live nude and clothed model: 6 weeks
 - a) 25 minutes of warm-up gestures each class
 - b) Longer posed drawings
3. Sculpting from a live nude and clothed model: 6 weeks
 - a) Seated and reclining poses in clay
 - b) Standing poses using an armature and self-hardening materials
4. Drawing techniques
 - a. Gesture drawing
 - b. Calligraphic or expressive line drawing
 - c. Structural line, hatching, and cross-hatching
 - d. Tonal drawing with or without line
 - e. Painterly drawing and value reversals without line
 - f. Other stylistic approaches of the students' choice which help students develop each's own personal voice.
5. Contemporary and traditional drawing tools.
 - a. Charcoal: vine, willow, hard compressed, soft compressed, loose
 - b. Ink: pen and wash
 - c. Pencil
 - d. Pastels
 - e. Hot and cold pressed papers
6. Sculpture tools and techniques
 - a. Gesture sculpting
 - b. Sculpture and model rotational techniques
 - c. Constructing and sculpting from an armature

- d. Sculpting with clay
- e. Sculpting with self-hardening plastic materials such as Super Sculpey
- f. Patina techniques
- g. Modeling hand tools
- h. Kiln firing

7. Critiques

E. Teaching Methodology:

Traditional Classroom Methodology

1. Information sources
 - a. Instructor:
 - (1) Lecture
 - (2) Demonstration
 - (3) Individual guidance
 - b. Studio atmosphere: critical discussion with peers
 - c. Support materials
 - (1) Text
 - (2) Periodicals
 - (3) Internet
 - (4) Catalogues
 - (5) Books
 - (6) Videos
 - (7) Slides
 - (8) Actual artwork
2. Execution method: in and out of class student-centered, hands-on, class participation based methodology to engage students in developing effective strategies for thinking about and making sculpture as a developing artist, including:
 - a. Individual hands on learning
 - b. Formal and informal development of keen observation and critical discussion with instructor and peers

F. Text

Rubins, David K., *The Human Figure: an Anatomy for Artists*, Penguin Publishing, 1976

G. Assessment Activities:

Traditional Classroom Assessment

1. Instructor and Student led critiques of drawings and sculpture, including assessment of :
 - a. Formal qualities of drawing and sculpture
 - b. Content or meaning as it related to possible social, economic, political, religious, and cultural aspects and personal expression in drawing and sculpture
 - c. Aesthetics
 - d. Gesture
 - e. Anatomy
 - e. Proficiency with techniques used
 - f. Presentation
 - g. Art historically
2. Midterm and Final Portfolio Review of finished drawings and sculpture and anatomical drawings
3. Instructor observation of safe, courteous and clean studio practice.
4. Production in relation to in class work and outside assignments

H. Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected

to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/current-students/student-services/disability/index.htm>

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

- Beck, James. Leonardo's Rules of Painting. New York: The Viking Press, 1979
- Ruskin, John. The Elements of Drawing. New York: Dover Publications, 1971
- Brown and McLean, Drawing from Life. Thomson /WadsworthBelmont, CA, 2004
- Goldstein, Nathan. Figure Drawing: The Structure, Anatomy, and Expressive Design of Human Form. Upper Saddle River, NJ, Prentice-Hall, 1999
- Betti and Sale, 4th Ed. Drawing: A Contemporary Approach. Harcourt and Brace Simmons and Weiner. Drawing: The Creative Process. Englewood Cliffs, NJ: Prentice-Hall, 1977
- Crary, Jonathan and Ferer, Michel, ed. Fragments for a History of the Human Body, 3 Vol. New York: Zone, 1989
- Clark, Kenneth. The Nude: A Study in Ideal Form. New York: Pantheon, 1953
- Broude, Norma. The Power of Feminist Art. New York: Abrams, 1974
- Schaffner, Ingrid. Salvador Dali's Dream of Venus: The Surrealist Funhouse from the 1939 World's Fair, New York: Princeton Architectural Press, 2002
- Haslam, Malcolm. The Real World of the Surrealists. New York: Galley Press, 1978
- Pack, Susan, Film Posters of the Russian Avant-Garde. New York: Taschen, 1995
- Barkhatova, Elena. Russian Constructivist Posters. Paris: Flammarion, 1992
- O'Malley and Saunders. Leonardo Da Vinci on the Human Body: The Anatomical, Physiological, and Embryological Drawings. New York: Wings Books, 1982

Strauss, Walter. The Complete Drawings of Albrecht Durer. (6 Volumes) New York: Abaris Books, 1974
 Albrecht Durer: The Human Figure. The Complete Dresden Sketchbook. New York: Dover, 1927
 Scheidig, Walther. Rembrandt's Drawings. Boston: Boston Book and Art Shop, Inc.
 Lampert, Catherine. Rodin: Drawings and Sculpture. Arts Council of Great Britain, 1986
 Muybridge, Eadweard. The Human Figure in Motion. New York: Dover Publications, 1955
 Muybridge, Eadweard. Animals in Motion. New York: Dover Publications, 1955
 Adhemar and Cachin. Degas: The Complete Etchings, Lithographs, and Monotypes. Secaucus, NJ: Chartwell, 1974
 Elderfield, John. The Drawings of Richard Deibenkorn. New York: Houston Fine Arts Press, 1988
 Leiris, Michel. Francis Bacon. New York: Rizzoli, 1983
 Kiefer, Anselm. A Book: Transition from Cool to Warm Boston: Museum of Fine Arts, 1988
 Carandente, Giovanni. Balthus: Drawings and Watercolors. Boston: Little, Brown & Co., 1982
 Posner, Helaine. Kiki Smith. Boston: Bullfinch Press, 1998
 Schjeldahl, Peter. Eric Fischl. New York: Stewart, Tabori & Chang, 1988
 Hughes, Robert. Frank Auerbach. London: Thames and Hudson, 1989
 Gohr, Siegfried. Georg Baselitz: Prints. Munich: Prestel-Verlag, 1984
 Couma-Peterson, Thalia. Miriam Shapiro. New York: Abrams, 2001
 Schjeldahl, Peter and Phillips, Lisa. Cindy Sherman. New York: Whitney Museum, 1987
 L. Bourgeois and L. Rinder. Louise Bourgeois: Drawings and Observations
 Clemente, Francesco. Evening Raga and Paradiso. New York, Rizzoli, 1992
 de L'ecotais, Emmanuelle and Ware, Katherine. Man Ray: 1890-1976. Koln: Taschen, 2000
 Goldman, Judith. James Rosenquist. Denver: Denver art Museum, 1985
 The Human Figure in Early Greek Art Greek: Greek Ministry of Culture/National Gallery, Washington, DC, 1987
 Corn, Wanda. The Art of Andrew Wyeth. Greenwich, CT: New York Graphic Society, 1973
 Zigrosser, Carl. Kathe Kollwitz. New York: Bittner and Company, 1946
 Rosenberg, Jakob. Great Draughtsmen from Pisanello to Picasso, Cambridge: Harvard U. Press, 1959

Berenson, Bernard. The Drawings of the Florentine Painters. Chicago: Univ. of Chicago Press, 1970

Ames-Lewis, Francis. The Draftsman Raphael. New Haven: Yale University Press, 1986

Hale, Robert Beverly. Drawing Lessons from the Great Masters. New York: Watson-Guptill, 1965

Tietze, Hans & Erica. The Drawings of the Venetian Painters in the 15th and 16th Centuries. New York: J. Augustin, 1970

Marks, Claude. From the Sketchbooks of the Great Artists. New York: Thomas Crowell Co., 1972

Moskowitz, Ira. Great Drawings of All Time. New York: Shorewood Publishers, 1962

Kahn, Gustave. The Drawings of Georges Seurat. New York: Dover, 1971

Olszewski, Edward. The Draftsman's Eye: Late Renaissance Schools and Styles. Cleveland: Cleveland Museum of Art, 1981

Sachs, Paul. Modern Prints and Drawings. New York: Knopf, 1954

Sayre, Eleanor. The Changing Image: Prints by Francisco Goya. Boston: Museum of Fine Arts, 1974

Segy, Ladislav. African Sculpture. New York: Dover, 1958

Additional Information for Course Proposals

J. Proposed Instructors:

Laura Defazio or qualified faculty of Art and Design Department.

K. Rationale for the Course:

The Department of Art and Design now offers a B.F.A., a Bachelor of Fine Arts, which is a professional degree requiring 78 credits in the major. Figure study is an integral part of the expected curriculum for this degree.

L. Specialized Equipment or Supplies Needed:

None.

M. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)
This course does not require additional human resources.
2. Does the course require additional physical resources? (Please explain)
This course does not require additional physical resources.

3. Does the course change the requirements in any particular major?
(Please explain)
This course does not change the requirements of any particular major.
4. Does the course replace an existing course in your program? (If so, list the course)
5. How often will the course be taught?
This course will rotate with “Figure Modeling” and “Figure Drawing and Modeling” such that each course is offered every 3rd semester.
6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)
This course does not duplicate any other course on campus.

N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Yes, Fine Arts.