

Art 234 Figure Drawing



Amy Sherald, *Michelle LaVaughn Robinson Obama* (2018). Courtesy of the National Portrait Gallery, Smithsonian Institution.

Instructor:

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Office Hours:

12:00-1:00 pm
by appointment
(SSH116A)

CRN: 32323

Credits: 4

Times: T/TH
1:00-3:50 p.m.

Image: Amy Sherald,
First Lady Michelle Obama,
Oil on Linen, 2018.

Course Description: An introductory course in drawing the nude figure. Emphasis is on basic anatomical structures, surface topography, foreshortening, composition, and form. Students are exposed to art historical references as they relate to the human form, as well as being encouraged to write and think critically about art and expression. Models will be provided when available and probable field trips include visits to a dance or exercise session as well. This is a structured and rigorous 200 level course.

Student Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Apply the creative process in planning, designing and solving visual problems.
- Practice advanced drawing techniques and skills.
- Draw a proportionate human figure which demonstrates a basic understanding of anatomy.
- Effectively critique art using art and anatomy vocabulary.
- Understand the significance of figurative art across cultures and time.
- Recognize and reflect on (orally and in writing) the potential within each individual for creative expression.

Course format: Classes are designed with a weekly schedule of two hours of lecture and 4 hours of lab. Most classes will begin with individual studio setup, short lecture, critique, and then progress to lab work. Classes will be devoted to drawing from life, discussing technique and anatomical structures, critiquing work, and completing assignments that target specific drawing concepts. The last ten minutes of each day will be devoted to a brief clean up.

Drawing from the Nude Model: Traditional methods used in a scholarly approach to art include the use of the nude model; this class is solidly based upon that studio tradition and practice. This is a privileged learning experience valued by the art department as an important step in a student's introduction to college level art.

Classroom Climate: We are all responsible for creating a safe and inclusive studio environment. **Any** unscholarly or disrespectful remarks (as interpreted by the instructor) may warrant the students being dismissed from the class session. (Examples: Remarks that humiliate; are intended to embarrass, sexualize or objectify the model; remarks about specific body part size, weight, beauty/ugliness ... are not appropriate.) Repeated inappropriate remarks or behavior will result in the students dismissal from the class for the remainder of the term. While the model is disrobed no use of cellphones will be permitted. Anyone taking photos without consent from both the model and instructor will be asked to leave the session and may be required to attend a disciplinary session with the dean.

Attire: Wear clothing to class that is comfortable and can be soiled with charcoal, graphite, etc. This will happen since Art 234 is essentially a studio/shop class. Students may bring in protective items (gloves, aprons) if desired.

Attendance: Repeated absences will significantly hamper your understanding of course content and weaken the progress of your portfolio. Four or more absences may result in not passing this course. Absences related to serious illness or emergency should be communicated in a timely manner. Makeup details [here](#). You must still upload your drawings, homework, and view our class lecture slides for each absence. **Punctuality is essential! The door will be locked after the studio session begins.**

Grading Contract

Artists will no longer receive grades on individual artworks. Letter grades are a distraction and do not convey constructive information to an artist. Instead, feedback will be offered to each artist in the form of critiques, discussion, and studio feedback.

Mistakes and visual problems are how artists learn and gain vital information about improving their work. A conventional grading system only rewards success within a subjective hierarchical structure. The question remains, who should define what makes a successful artwork? Art is subjective and the artist who learns to establish their own concept of visual unity will have a stronger understanding of their own studio practice. The studio is most fruitful when artists are allowed to experiment, fail, learn, and grow without additional fear around their academic performance.

To receive an **A** artists must:

Attend all classes or makeup session with independent study outlined [here](#).

Engage in lectures, readings and studio time.

Participate in all critiques by offering insights and constructive criticism.

Complete **all** homework assignments.

Submit an **edited** digital portfolio.

To receive a B artists must:

Attend most classes or makeup sessions with independent study outlined [here](#).

Participate in lectures, readings and studio time.

Critique by offering insights and constructive criticism.

Complete most homework assignments.

Submit a digital portfolio.

To receive a C artists must:

Attend most classes (3 or less absences).

Participate in lectures, readings and studio time.

Engage in critique.

Complete some homework assignments.

F Grades:

Artists, missing 4 or more classes will prevent you from engaging in a large portion of lectures, critiques, and studio sessions with the model. Progress in the course is entirely based on your hard work and participation. **Missing 4 classes without a makeup plan will result in an F.** Students who have an emergency (medical or interpersonal) should write to me a.s.a.p.

Portfolios: Keep ALL drawings, label each with your name and date on the back. These will be your portfolio entries. **Each week your strongest drawings and homework should be photographed and uploaded to your folder within the shared class**

folder on google drive. Photos are due from the previous week before the start of the next class. For example, photos from week 1 should be uploaded before class on Monday of week 2. **All work must still be brought to class to receive credit.**

Extra Credit is available until week 9: Extra credit can be earned by visiting an art museum and providing a written reflection of the experience. Regional examples include the Portland Museum of Art, Hallie Ford Museum of Art in Salem, Jordan Schnitzer Museum of Art in Eugene, or the campus art galleries of LBCC. Alternatively, attending an artist lecture, going on a studio visit, submitting work to a show or watching an approved documentary can also be fodder for creating a drawing or written reflection.

Academic Integrity: Work made before the start of this course or for other art courses will not be accepted for credit. The presentation of another individual's work as one's own or the act of seeking unfair academic advantage through cheating, plagiarism or other dishonest means is a violation of the college's "Student Rights and Responsibilities." Turning in another artist's work as your own is plagiarism. All sources must be clearly presented. A plagiarized project will receive a zero. Two zeros for plagiarism will be grounds for an F in the course, regardless of other grades.*Recycling, referencing, appropriation, and outsourcing play important roles in contemporary art. If you use these tools be sure you can clearly state the conceptual significance of your choices and be transparent about them during critique/reflection.

You should meet with your instructor during the first week of class if:

- You have a documented disability and need accommodations.
- Your instructor needs to know medical information about you.
- You need special arrangements in the event of an emergency.

If you have documented your disability, remember that you must make your request for accommodations through the Center for Accessibility Resources (CFAR) [Online Services webpage](#) every term in order to receive accommodations. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](#) for steps on how to apply for services or call (541) 917-4789.

Statement of Inclusion: To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at

LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

Basic Needs Statement: Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Single Stop Office for support (SinglestopatLBCC@linnbenton.edu , 541-917- 4877, or visit us on the web www.linnbenton.edu under Student Support for Current Students).

Title IX Reporting Policy: If you or another student are the victim of any form of sexual misconduct (including dating/domestic violence, stalking, sexual harassment), or any form of gender discrimination, LBCC can assist you. You can [report](#) a violation of our sexual misconduct policy directly to our Title IX Coordinator. You may also report the issue to a faculty member, who is required to notify the Coordinator, or you may make an appointment to speak confidentially to our Advising and Career Center by calling 541-917-4780.

Public Safety/Campus Security/[Emergency Resources](#): In an emergency, call 911. Also, call LBCC Campus Security/Public Safety at 541-926-6855 and 541-917-4440.

From any LBCC phone, you may alternatively dial extension 411 or 4440. LBCC has a [public safety app](#) available for free. We encourage people to download it to their cell phones. Public Safety also is the home for LBCC's Lost & Found. They provide escorts for safety when needed. Visit them to learn more.

Course Calendar*

Week 1: 1/7 1/9	Introduction to class Studio Safety & Layout Shapes & Bones +Perspective Lab Purchase materials Homework 1 assigned	Model Session: Gesture & Spine
Week 2: 1/14 1/16	Model Session: Gesture & Spine II Homework 1 Due Homework 2 Assigned OR Transfer Day 1/15 10-1pm CC	Model Session: Spine Gesture & Contour
Week 3: 1/21 1/23	Gesture & Contour Pelvis & Ribs Homework 2 Due	Value & Mass Homework 3 Assigned
Week 4: 1/28 1/30	Value & Mass Legs Homework 3 Due	Tools for Proportion Homework 4 Assigned
Week 5: 2/4 2/6	Hands & Feet Homework 4 Due	Hands & Feet Homework 5 Assigned Student Art Show Reception 5-6pm
Week 6: 2/11 2/13	Tools for Foreshortening Arm Homework 5 Due	Head Homework 6 Assigned
Week 7: 2/18 2/20	Portrait Drawing Homework 6 Due	Head & Face Homework 7 Assigned
Week 8: 2/25 2/27	Homework 7 Due Experimental Media Session Homework 8 Assigned	Toned Ground
Week 9: 3/3 3/5	Homework 8: Final drawing	Toned Ground Clean up/ Finish Portfolio Organize Final Portfolio
Week 10: 3/10 3/12	Final Drawing Progress Review Digital Portfolio Reviews Extra Credit Due	Last model session
Week 11:	Final Meeting 2:30-4:20	

*Instructor reserves the ability to change dates and deadlines to best fulfill academic objectives.

Storage: Lockers are available for artists to use on a term by term basis. Find an empty locker and record its number, take the number to the department secretary and he/she will give you a key. Empty your locker and return the key by the end of the term to avoid penalty fees.

Fixatives: DO NOT use spray fixative ANYWHERE inside the building. Take your drawings outside, away from all buildings and smoking areas, to spray fix them. Consider placing newsprint or trace between drawings for a nontoxic approach to preventing smudging.

Abandoned Artwork: Work that has been left behind after critiques is the responsibility of the individual artist. The custodian may dispose of any work that falls on the floor. Be certain to clean out your lockers during finals week. We do not want you to lose your work.

Materials:

Please Purchase

1. Vine Charcoal
2. Compressed charcoal
3. Red or Brown Conte
4. 18 x 24 Newsprint Sketchbook
5. 18 x 24 White Sketchbook
6. Gum eraser
7. Kneaded eraser
8. Graphite pencils 4B & 8B

Provided by Instructor

1. Toned paper
2. White Charcoal or Conté
3. Ink
4. Brushes
5. Powdered Graphite
6. Artist Tape
7. Paper
8. Pastels (if time allows)

Optional: Portfolio

From Home

1. Studio Clothes
2. Small jars with lid x2