

COURSE SYLLABUS
COMMUNITY COLLEGE OF AURORA
Art 128-170 Figure Drawing I
Spring 2012

SECTION I: COURSE IDENTIFICATION

COURSE TITLE: Figure Drawing I

COURSE DESCRIPTION: This class introduces the student to the basic techniques of drawing the human figure.

COURSE PREFIX/SECTION: Art 128-170

CREDITS/CONTACT HOURS: 3/90

TIME/DAY: T/R 6-8:40 PM

LOCATION: CLC 901 (Lowry Campus, North Quad, Bldg. 901), Room 220

INSTRUCTOR: Susan Gibbons

TELEPHONE: 303-601-6015 (emergencies only)

EMAIL: sue.gibbons@ccaaurora.edu or through Desire 2 learn (preferred)

OFFICE HOURS: By Appointment

SITE EMERGENCY: CentreTech Campus: 303-360-4727
Lowry Campus: 303-419-5557

ACCOMMODATION:

CCA will provide reasonable accommodations to qualified students with disabilities. To request an accommodation, complete the **Needs Assessment** and provide **documentation of disability**. Online forms are available at <http://www.ccaurora.edu/accessibility>. Students may request assistance with the forms. The ASO is located in the Learning Resource Center (LRC) in the Student Centre building at the CentreTech campus, in Room S-202A. Arrangements may also be made at the Lowry Campus. You may contact the ASO at (303)340-7548 Voice, (303)361-7395 Voice/VideoPhone, (303)340-7533 FAX, or e-mail: ASO.CCA@ccaaurora.edu.

EMERGENCY PROCEDURES: The Fire exits and emergency procedures will be discussed during the first class. When the fire alarm sounds, all students are expected to exit the building immediately. Since the security of items left behind is not guaranteed, students should gather all personal belongings before proceeding to the nearest exit.

E-MAIL: All students enrolled in the Community College of Aurora are assigned a college email account, and this email account is the college's primary means of communication with students. You can get directions to your E-mail through the registration system (MyCommunity Ed).

REQUIRED TEXTBOOK: Drawing From Life, 3rd Edition, Clint Brown and Cheryl McLean, Thomson Wadsworth, United States, 2004

COURSE MATERIALS: Art Supplies: The student is responsible for providing all art supplies for the class.

These items you will need by the first or second week of class – notated below.

*** Items needed for the first day of class.**

*Portfolio - 22x30"

*1-3 18x24" Drawing Pads – buy one at a time

*3-4 18x24 Newsprint Pads - buy one at a time

*Drawing Pencils: 8B, 6B, 4B, 2B, HB, 2H or sketching set

*Charcoal: (black and white) Compressed and Vine in Soft, Medium, and Hard

* 2 Erasers: Kneaded and a Hard: Black, White, or Tri-Tipped

*Workable Spray Fixative or Fixatif™

* Pencil Sharpener – 2-3 holed

Conté Crayon: Black, White, Sanguine - need the second week of class

Conté Crayon Pencils - optional

Sketch Book – at least 50+ pages, 8.5x11" or larger, - need the second week of class

These items you will need by the third week of class

Ebony or Sketching Pencil – optional

White Sketching pencil or charcoal pencil

Sharpie™ – Ultra Fine or Fine Tipped – the two tipped is best

8-10 Sheet of Toned Drawing / Charcoal papers – Canson MiTientes Paper (Earth Tones)

- Buy one at a time

18" Metal Ruler w/cork backing

Paper Stub or Tortillion or Q-Tips™

Cotton Balls

Turpenoid™ or orderless Turpentine

Brushes – variety: ½" – 1" round, flat, filbert

Drawing Board: 22x30" – optional

Chamois or Cotton Cloth – optional

These items you will need by Mid-Term

Mirror for the Self Portrait

1-2 Mats for Art Show and Mid-Term and Final Presentation

1-2 Frames/Glass (Art Show)

30" x 40" canvas

ADDITIONAL COSTS: Fees for the First Friday Art Walk, Denver Art Museum (or any other museum), parking, plus any other cultural event (CCA or other).

SECTION II: COURSE OUTLINE AND STUDENT OUTCOMES

INSTRUCTIONAL GOALS:

The Instructional Unit has identified the following lifelong/workplace skills that are the foundation for your course of study at CCA: Communication, Critical Inquiry, Intra/Interpersonal Responsibility, Quantitative Reasoning, Technology, and Aesthetics. Of these skills, this course will focus on: Communication, Critical Inquiry, Intra/Interpersonal Responsibility, and Aesthetics.

GENERAL LEARNING OUTCOMES OF THE COMMUNITY COLLEGE OF AURORA:

Successful students will have shown through in-class exercises and specific course assignments the ability to pursue and retain knowledge, comprehend the various significant levels of acquired knowledge (analyzing and identifying their various components), evaluate the significance of the knowledge, synthesize ideas from multiple sources, and apply what is learned to work in life situations.

GENERAL OUTCOMES:

Successful occupational and technical students will be able to:

1. Perform tasks related to specific jobs or cluster of jobs.
2. Understand the conceptual framework underlying the acquired technical skills.
3. Demonstrate an understanding of personal and work characteristics that contribute to effective job performance.

COMPETENCIES VIEW:

1. Use a variety of media and processes to create a drawing.
2. Identify and illustrate the skeletal structures and musculature as they relate to representing the human form.
3. Identify and apply the basic visual elements of drawing.
4. Identify and apply the principles of composition.
5. Select, analyze, and compose subject matter that communicates ideas and sensibilities.
6. Utilize the fundamentals of drawing to demonstrate enhanced perception.
7. Analyze and evaluate figure drawings.
8. Assemble and assess a presentation of you work that demonstrated professionalism.

OUTLINE VIEW:

- I. Media and Processes
 - A. Traditional drawing media and processes.
 - B. Non-traditional drawing media and processes.
- II. Media Specific Skills
 - A. Skull and Skeleton
 - B. Musculature
 - C. Nude Figure
 - D. Foreshortening
- III. Visual Elements
 - A. Line
 - B. Shape/Form
 - C. Value, Chiaroscuro
 - D. Texture
 - E. Space
 - F. Spatial Perspective
- IV. Principles of Composition
 - A. Balance
 - B. Scale
 - C. Proportion
 - D. Movement
 - E. Dominance (Focal Point/Subordination)
 - F. Harmony – Rhythm and Repetition
 - G. Unity and Variety

- V. Subject Matter
 - A. Representational
 - B. Abstract
 - C. Non-Representational
 - D. Historical Perspective
- VI. Professionalism
 - A. Criticism and Evaluation
 - B. Presentation

COURSE OUTLINE

SECTION III: EVALUATION PROCEDURES

OVERALL STRATEGIES:

Timely completion of assignments, prompt attendance, participation in class activities, and discussions, and the tested ability to apply learned knowledge to common-life experiences will weigh toward the grade.

CLASS POLICIES:

ATTENDANCE: Attendance is taken every day. Regular attendance is required and vital to your grade. Disruptive behavior will directly affect your grade. Common courtesy is expected. Absences and tardies will also affect your grade. A tardy is arriving to the class 10 minutes late. The student cannot miss more than 20% of the class time. **Six absences equals 20% of the class time. A total of six (6) absences will result with a failing grade for the class regardless of where we are in the semester.** Extenuating circumstances are considered on a case by case basis. **Work schedules do not meet the extenuating circumstances situation.** You signed up for the class. If your work schedules conflict, you may have to drop the class or rearrange your work schedule. **You are responsible for any information missed during an absence.** Contact your classmates or me for what you have missed.

CONDUCT: Every student is expected to behave in a manner conducive to the learning environment of the classroom. Common courtesy is expected from each student.

As we work with the nude model, all cell phones will be turned off during the class time. Photographs are not allowed during the class as the contract with the model is for drawing purposes only. Only if the model gives permission are photographs allowed for the completion of student assignments. The photographs are not to be posted on the internet or any other medium.

At all times appropriate, professional conduct on the part of both the student and the model will be maintained. Disruptive or disrespectful behavior toward the model or other students will not be tolerated. Disruptive and disrespectful behavior will impact the student's grade and could result in the removal from the classroom or withdrawal from the class. The student is expected to sign a release form and contract agreeing to these requirements.

MAKE-UP WORK/LATE WORK: Make-up work **may** be allowed with reasonable excuses. If you have an absence, emergency, field trip with another class, military maneuvers, or any other reason that would prohibit you from attending class, please contact me as quickly as possible. You have one (1) week to make up any late work. **The grade of zero (0) will be assigned for any assignments not completed within one (1) week.**

TESTING: Tests are required: Skeleton/Muscle Test.

RETURNED WORK: Your work will be returned to you within one to one and one-half weeks after they have been turned into me, barring any unforeseen circumstances. Late assignments may take longer since they will be graded after the current work has been graded.

INSTRUCTIONAL POLICY ON ACADEMIC DISHONESTY:

Academic dishonesty includes cheating and plagiarism. Cheating is the unauthorized use of assistance with the intent to deceive an instructor or any other individual responsible for evaluating a student's work. Note the following examples:

- Submission of any materials not prepared by students but presented as their own.
- The unauthorized possession and/or use of notes, books, or the soliciting of assistance from another student during an examination.
- Illegitimate possession or disposition of examination or test materials and/or answer keys to tests and examinations.

Plagiarism refers to the use of another person's work without giving proper credit to that person. A student must give proper credit through the use of appropriate citation format when (a) copying verbatim another person's work (i.e., words, phrases, sentences, or entire passages); (b) paraphrasing another person's work (i.e., borrowing but rewording that person's facts, opinions, or ideas); and (c) summarizing another's work (i.e., use of one's own words to condense longer passages into a sentence or two).

CONSEQUENCES OF ACADEMIC DISHONESTY:

When dishonesty is evident, the following minimum sanctions will be applied:

First Offense: The student will receive an "F" or "Zero" (0) as the grade for the assignment. In addition, the first incident may result in the reporting the plagiarism to the Vice President of Instruction and the loss of testing privileges in the Learning Resource Center for the current and next semester in which the student is enrolled in the college.

Second Offense: The student may receive an "F" for the assignment and course and may be expelled from the class. A second offense will result in the reporting the plagiarism to the Vice President of Instruction and may also result in permanent loss of testing privileges in the Learning Resource Center.

Third Offense: The student will receive an "F" for the assignment and course and maybe expelled from the college. The offense will be reported to the Vice President of Instruction.

GRADING/EVALUATION: Along with the Skeleton/Muscle Test, Sketchbooks, Mid-Term, and Final Portfolios will be used to evaluate the student's progress in the class.

A. Each student's grade will be determined from the following scale: 1955 points

1955-1760	A	1759-1564	B	1563-1369	C
1368-1173	D	1172 and Below	F		

B. Points earned from the following sources:

Attendance, Conduct, and Growth

560 points total

Attendance		300 points total
	Absences	-10 points
	Tardy	-2 points
Conduct		60 points total
	Absences	-2 points
	Tardy	-1 point
	Coming to class unprepared	-2 points
	Disruptive/Disrespectful Behavior	-2 points
Growth		200 points total
	Critiques (3 @ 25 pts. each)	75 points
	Art Walk	20 points
	Museum Analysis	20 points
	Skeleton/Muscle Test	150 points
	Sketchbooks (4 @ 50 pts. each)	200 points
	Art Show (Submission and Attendance)	50 points
	Mid-Term Portfolio	430 points
	Final Portfolio	450 points

SECTION IV: TENTATIVE COURSE SCHEDULE

- A. Assignments: The planned schedule for readings, examinations, and projects is contained in Section IV of the syllabus.
- B. Reading Assignments: The assigned reading in Section IV is to be accomplished during the week identified in the schedule.
- C. The instructor reserves the right to change the daily teaching schedule to facilitate learning, understanding, and critical thinking. Assignment Due dates and the testing schedule may change with as much advance notice as possible. Students will be required to fulfill all assignments as outlined unless otherwise notified.

CALENDAR

Jan. 17	Intro, Syllabus, Skeletal Drawing, Elements and Principles of Design Lecture Reading Assignment: Section Two: Anatomy, Ch. 6
Jan. 19	Skeletal Drawing: review bones, timed drawings: Newsprint, pencils, charcoal
Jan. 24	Skeletal Drawing: review bones, timed drawings: Newsprint, pencils, charcoal
Jan. 26	Skeletal Drawing: review bones, timed drawings: Newsprint, pencils, charcoal, conté
Jan. 31	Skeletal Drawing: review bones, timed drawings: Newsprint, pencils, charcoal, conté Reading Assignment: Section Two: Anatomy, Ch. 7
Feb. 2	Musculature Drawings: Torso: Sketchpad, pencils, conté
Feb. 7	Musculature Drawings: Torso: Sketchpad, pencils, conté

Feb. 9 **Musculature Drawings: Arms with Hands, Legs with Feet:**
 Sketchpad, pencils, conté

Feb. 14 Musculature Drawings: Arms with Hands, Legs with Feet: Sketchpad,
 pencils, conté
 Reading Assignment: Section I: The Fundamentals – Ch.1 and 2

Feb. 16 **Life Study**
 Timed Drawings: newsprint, sketchpad, pencils, charcoal,
 conté

SB #1

Feb. 21 **Sketchbook 1 Due**
Life Study
 Timed Drawings: newsprint, sketchpad, pencils, charcoal, conté
 Reading Assignment: Section I: The Fundamentals – Ch. 3 and 4

Feb. 23 **Life Study**
 Timed Drawings: newsprint, sketchpad, pencils, charcoal, conté

Feb. 28 **Life Study**
 Timed Drawings: newsprint, sketchpad, toned paper, pencils, charcoal,
 conté

Mar. 1 **Life Study**
 Timed Drawings: newsprint, sketchpad, toned paper, pencils, charcoal,
 conté

Mar. 6 **Life Study – 2 Day Pose**
 Timed Drawings: newsprint, sketchpad, toned paper, pencils, charcoal,
 Conté

Mar. 8 **Life Study – 2 Day Pose**
 Timed Drawings: newsprint, sketchpad, toned paper, pencils, charcoal,
 Conté

Mar. 15 **Skeleton and Muscle Test**
S/M Test
MT
Mid-Term Portfolio Due
Self-Portrait: newsprint, sketchpad, toned paper, mirror, pencils,
 charcoal, conté
 Reading Assignment: Section Two: Anatomy, Ch. 8

Mar. 20 Self-Portrait
SB #2
Sketchbook #2 Due
 Newsprint, sketchpad, toned paper, pencils, charcoal, conté

Mar. 22 Life Study
 Timed Drawings: newsprint, sketchpad, toned paper, pencils charcoal,
 conté, Sharpie™

Mar. 27 **Spring Break – No Classes**

Mar. 29 **Spring Break – No Classes**

Apr. 3 **Life Study**
 Timed Drawings: newsprint, sketchpad, pencils charcoal, conté

M/A
Museum Analysis Due

Apr. 5 **Life Study**
 Timed Drawings: newsprint, sketchpad, toned paper, pencils charcoal,
 conté, Sharpie™

Apr. 10 **Life Study**
 Timed Drawings: newsprint, sketchpad, pencils, charcoal, conté,
 Sharpie™

Apr. 12 **Critique #2**
SB #3
Sketchbook #3 Due

Apr. 17 **Life Study**
 Timed Drawings: newsprint, sketchpad, pencils charcoal, conté, Sharpie™

Apr. 19	Life Study Timed Drawings: newsprint, sketchpad, toned paper, pencils charcoal, conté, Sharpie™
Apr. 24	Life Study Timed Drawings: newsprint, sketchpad, pencils charcoal, conté, Sharpie™
	Artwork due for Student Art Show Hanging – matted and framed
Apr. 26	Life Study – 2 day pose Timed Drawings: newsprint, sketchpad, toned paper, pencils charcoal, conté, Sharpie™
SB #4	Sketchbook #4 Due
Apr. 27	Student Show Reception – 5-6:30pm – Mandatory Attendance*
May 1	Life Study – 2 day pose Timed Drawings: newsprint, sketchpad, toned paper, pencils charcoal, conté, Sharpie™
May 3	Critique #3 – 2 day drawing on canvas
Final	Final Portfolio Due Potluck

LAST DATE TO WITHDRAW WITH A REFUND: FEBRUARY 3, 2011

LAST DATE TO WITHDRAW WITHOUT A REFUND WITH A GRADE OF ‘W’: April 17, 2011

Sketchbook Assignments

The sketchbook is assigned to supplement the activities of the classroom. Make sure to give the proper attention to developing your drawings as you would in the classroom. Sloppy or carelessly drawn assignments will hurt your grade. Your sketchbook should look as professional as your class drawings. Spending time every day on the assignments will ensure that you do not have all of them to do at the last minute and improve your drawing abilities.

Sketchbook #1 Due: Feb. 16, 2012

Skeleton – Front and Back: Line Drawing – p. 119, 121	pencil/graphite
Muscles: Contour comparison of male and female skeletal structure Side and back views with the body – p. 136, Fig. 6.25	pencil/graphite
Hands and Feet: 3 Line Drawings - hands conté	graphite, charcoal,
3 Line Drawings – feet conté	graphite, charcoal,
Diagram of the Head in Perspective - p. 178 – all heads	pencil/graphite

Sketchbook #2 Due: Mar. 20, 2012

12 Full Figures: 6 male / 6 female of each type of line

Circumscribing Line	- 3 male / 3 female – 2 in each medium	graphite, charcoal,
conté	Continuous Line - 3 male / 3 female – 2 in each medium	graphite, charcoal,
conté		
5 Foreshortened Figures – p. 61, Fig. 3.28		pencil/graphite
1 Value Sketch – p. 55, Fig. 3.22		conté

Sketchbook #3

Apr. 12, 2012

9 Value Studies: Hatching, Crosshatching, Continuous Tone

Draw the studies using hatching crosshatching and continuous tone. Follow the assignment guide on p. 105-106 spending at least ½ hour on each drawing.

3 –Hands – one in each medium

graphite/turpenoid, charcoal,
conté

3 – Feet – one in medium

graphite/turpenoid, charcoal,
conté

3 – Figures – one in each medium

graphite/turpenoid, charcoal,
conté

Sketchbook #4

Due: Apr. 27, 2012

2 – Figures - Subtractive Method

charcoal

Cover your paper with charcoal so you have a medium- value, evenly toned surface. Begin to draw the figure by sketching and erasing the form from the charcoal. You will want to erase the highlights and add charcoal to the shadows. You may add more charcoal to the mid-tones and white charcoal to the highlights. Feel free to enhance your drawing with hatching and crosshatching, not just continuous tone. Spend as much time as necessary to develop your drawing to completion.

2 – Figures – Hatching, Crosshatching

Sharpie™

2 – Figures – Draped

conté

The form of the figure should be clearly seen. See pages 48 and 211 in your text for examples. You may draw from these examples, from life, from magazines, or from Greco-Roman statues. Spend as much time as necessary to develop your drawing to completion.