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### ARTZ 211A.01: Drawing I - The Figure

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## Course Information

The University of Montana, School of Art  
ARTZ 211A -01  
Drawing I – 3 credits – not repeatable  
Pre-requisites: 105A, 106A, 200H, or 201H  
Assignment specifics will be discussed in class

## Instructor Information

Elizabeth.lo@umontana.edu  
Office: Art Annex 129  
Office hours: T R 1-2 after class

## Graduate Assistant: Sarah Justice

Email: sarah.justice@umontana.edu

## Class Meetings

Section 01 – T R 11:10-1:00 FA 401

Final - <http://www.umt.edu/Registrar/students/finalsweek.aspx> 8-10 Friday May 15

**Text(s): no required textbooks. There will be handouts and recommended readings**

## Materials

Materials for in-class studies are;  
18x24 Newsprint pad  
range of vine and compressed charcoal,  
fixative  
erasers, kneaded, triangles etc.  
soft black, white, grey, terra cotta or sienna pencils and conte' crayon  
pencil container  
utility knife  
sketchbook  
1" painter's tape  
clear pushpins  
Japanese brushes, large and med.  
Sumie ink (share with other students)

Some projects may require better quality paper. Homework will automatically include a variety of materials both traditional and non-traditional. Consider the idea that all materials and applications can assist or detract from the intention and/or meaning of the work.

## Course Description

Fulfills BA, BFA, major and Art minor requirement. *Study of human anatomy with an emphasis on rendering and interpreting the figure. Research in historical and contemporary figuration.*

## Course Objectives and Format

The primary objectives are to gain proficiency in descriptive rendering referencing the skeleton, and live male/ female models, to complete two in-class portfolios and homework assignments to include possibly one art historical project. Most lectures, handouts, and critiques will take place at the beginning of class. Studio practicum takes up the larger portion of the class time. Students should be prepared to listen carefully, take notes, and apply classroom instruction **independently**. For three credits there are four hours of scheduled studio contact and a minimum of five additional unscheduled hours to be spent preparing work, reading, attending lectures and exhibitions.

## Policies

### Absolutely NO cell phones in class

## Grading and Assessment and Attendance

**COME TO CLASS!!!!** In a figure drawing class attendance is extremely important. More than three absences, continual tardiness, or leaving early could result in a lower overall letter grade for this course. If you miss class, ask another student what was missed; **do not ask the instructor**

Showing up for all class sessions, following directions and completing all assigned work is **expected** and is considered average. Above average work depends upon the quality as assessed by the instructor/class/self. Quality is determined by energy, craftsmanship, idea and skill level. Your final grade will reflect the outcome of your ATTENDANCE, midterm portfolio, final portfolio and homework portfolio, and attendance at Art Events.

A = 4 points Excellent

- B = 3 points Above Average
  - C = 2 points Average
  - D = 1 point Below Average
  - F = 0 points Failed
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- **Preparedness:** Please have your drawings ready for all scheduled due dates. This means they have been spray fixed and have masking or linen tape on the backside corners and/or backside perimeter, and you have clear pushpins to hang your drawings. Also, have your paper and drawing tools ready to go by 15 minutes past the hour; giving both you and myself time for setting up.
  - **Clean Up:** Students are responsible for cleaning their mess. Failure to do so will result in NO PASS and will disqualify you for a letter grade.
  - **Art Events:** You will attend at least three outside of class art events to earn 10 points; visiting lecturers, exhibitions, and other related events are eligible.
  - For listings of local exhibitions, log onto [umartdepartment .wordpress.com](http://umartdepartment.wordpress.com), check out the Independent or Missoulian *Entertainer*, and keep your radar on for postings around the art building. Examples of venues are University of Montana productions and lectures, MMAC, MAM and UC Gallery exhibitions and lectures. Local gallery events at the Brink, Zootown, Frontier Space, Real Good, Galleries. Out of town institutions such as Seattle Art Museum etc. also qualify. Event documentation is to be handed in as a WORD doc labeled with your name and EVENTS, at the end of the semester with final portfolio.  
On the doc list the following in order for each event:
- Date attended
  - Name of entity and/or event attended
  - Name of presenter

- One complete and concise sentence addressing what you feel is the most important thing you learned....positive or negative (think about this!).
  - SAMPLE: The main thing I got from this visiting artist lecture is that work ethic is the key to success. It is important to try to accomplish something every day in the studio.
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- **Participation in Critiques:** All students are required to actively participate in classroom critiques and discussion. You will be expected to use correct art terminology.

### Other Information

- **Cell phones not allowed in class.**
- Special Needs: Students with disabilities or special needs should discuss their situation with the instructor.
- Art Events and Announcements: It is the student's responsibility to write down information regarding the course requirement changes, course calendar, handouts, exhibitions, lectures or other School of Art events. You may also refer to the School of Art electronic bulletin board, <http://umartdepartment.wordpress.com/>.
- Building Hours and Use: Enrolled art students may use the facilities 7 am -11:00 pm daily. All artwork/ projects must be printed with the student name, instructor name, course, and semester. If you make a mess, you clean it up. Misuse of the studio(s) will result in loss of access to the classroom and possibly a lower grade. Turn off lights and shut windows before leaving.
- Courtesy Telephones: Located on the fourth floor east hallway and basement foyer. To be escorted to your bike/auto/bus stop call extension X2777.
- First Aid: Basic kits are available near the sink; contact security for serious situations at x6131. All accidents should be reported to the Instructor and the School of Art office.
- Studio Clean Out: Any materials and projects left after 12:00 noon Friday the last week of classes will be disposed of. Students signed up for a drawing class the forthcoming session may clearly print/re-label their flat file (ask MAB).
- Academic Misconduct and the Student Conduct Code: All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

## TECHNICAL ASSESSMENT WORKSHEET

MIDTERM

FINAL (+ ^ ---)

Selects a likely strategy to achieve the study\_\_\_\_\_

Understands how to create volume\_\_\_\_\_

Consistency in creating volume\_\_\_\_\_

Application of figure-ground relationships\_\_\_\_\_

Overall use of perspective/angles\_\_\_\_\_

Overall use of proportion\_\_\_\_\_

Overall ability to compose the picture plane\_\_\_\_\_

Variation in mark making\_\_\_\_\_

Application of methods and ideas presented in class\_\_\_\_\_

Follows directions/suggestions\_\_\_\_\_

Notes:

- 1.) Turn your page to best fit the subject matter within the format
  - 2.) You may put more than one study per page if it does not hinder the composition (for instance, both should employ a similar light source)
  - 3.) Clearly label the front of each page with your name, the study/studies as they are listed.
  - 4.) Always chose a viewpoint that will help, not hinder achieving the objective.
  - 5.) Don't crowd the edges, especially the bottom edge. Either intentionally crop or leave ample page between the image and the edge.
  - 6.) Specifics regarding the midterm and final portfolios will be announced in class
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**ATTENDANCE:**\_\_\_\_\_

**MIDTERM IN-CLASS STUDIES PORTFOLIO:**

**FINAL IN-CLASS STUDIES PORTFOLIO:**

**HOMEWORK**

- 1.
- 2.
- 3.
- 4.

## **OBSERVATIONAL SELF-ASSESSMENT WORKSHEET**

Pin up your drawing(s) before they are due, and review the according to the course/assignment objectives. Similar to our class critiques, ask the following questions:

- 1.) Considering the course/assignment objectives, list 3 characteristics in your drawing(s) you feel are the most successful? For instance, composition, value structure(s), mark making, rendering, etc.;
  
- 2.) Determine 3 areas you've periodically or consistently have been having problems with:
  
- 3.) Select one drawing and list one specific area you are not satisfied with and thinking back to lectures, demonstrations, and the work of your classmates provide one specific solution: Provide a second specific solution: Ask another's opinion:

### **A few more tips for rendering:**

- a. \*An edge can be created in three primary ways: drawing a positive line, erasing a line, or by a shared boundary of two varying values.
- b. \*All value structure is relative. In other words, there are infinite darks, lights, and half tones and that they translate depending on what other values are within the composition.
- c. \*Watch out for compositional 'spottiness'...that is when the darks, lights, and halftones are spread out in small areas throughout the composition and do not read as a visually unified composition. It helps to anchor the smaller zones with larger zones to visually balance (and therefore unify) the page.
- d. \*The object may cause shadows but the visual alliance of the shadow is to the surface the shadow is being cast upon, verses the object. Also, shadows often have rings of density, usually darker nearer the object, becoming lighter with a softer edge as the shadow moves away from the object.
- e. \*Reflections are usually made with a brilliant light value, and often seem to visually 'float' when viewed up close. As you back away the reflections appear more natural.
- f. \*Pattern and texture are subordinate to shape
- g. \*Emphasis of value and mark making is more desirable than outlining
- h. \*Delineate zones with a broken line of a value different from the area being defined
- i. \*Outlining visually flattens illusion
- j. \*Apply atmospheric perspective
- k. \*Select areas of focus and those of suggestion/mapping
- l. \*Visually unify the composition without the picture becoming expected or boring
- m. \*Variation in mark making is desirable, but do not create visual competition
- n. \*Keep the order when applying material; don't put a background material over a foreground material
- o. \*The value and mark making have to change if the object(s) physically move closer to or further away from your viewpoint

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## Observation Drawing Worksheet - developing a still life/figure – from Mary Ann Bonjorni

- 1.) Light the object(s) to be drawn with one predominant light source preferably from the side and possibly a second, lesser light source.
- 2.) Look for a composition that has an obvious foreground, middle ground, and background. Consider the increased difficulty in creating illusion when crowding or cropping the foreground.
- 3.) Make 3-5 thumbnail sketch(es) using a soft charcoal or graphite. Map the information and look for specific relationships such as basic shapes, correct angles and/or coordinates such as where information intersects. Lay in broad areas of dark and light using the side of the tool and establish figure/ground relationships; indicate primary and secondary areas of visual focus.
- 4.) Once you find a workable thumbnail, begin your drawing. Remember to align the direction of the paper with your composition and to work both additive and subtractive. Sketch in the large shapes and their spatial relationships. Remain loose with the mark making yet accurate with the basic shapes. If you go over the original descriptive lines, do so as a means of correction or improvement, and not out of randomness. Be aware of dark to light passages as well as predominant edge-to-edge passages. Once the large shapes and obvious darks and lights are established, begin to record the subtleties of value within these zones. Develop all zones relative to one another. Do not remain in any one zone for an extended period of time, only moving on after it is 'finished'; instead work in a zone for a while then shift to another so that the entire page is developed evenly.
- 5.) Take time to stand back and assess the overall as well as the particular; make a mental list of no more than three changes before returning to your drawing.