ART 223.02: Drawing I - Figure Drawing

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FALL 2007 - DEPARTMENT OF ART
SYLLABUS FOR ART 223 SECTION 02
DRAWING I: FIGURE DRAWING 3 CR.
MAJOR/MINOR REQUIREMENT
PREREQUISITE, ART 123, ART 125, ART 150 or 151
TUESDAYS AND THURSDAYS 4:00 - 6:00 F.A. 401
REQUIRED TEXT(S): NONE (handouts/ fact pack)
OPTIONAL TEXT(S): see posted recommended reading list
WEB NEWSLETTER: umartdeptment.wordpress.com
ASSOCIATE PROFESSOR MARY ANN BONJORNI, FINE ARTS 401A, x5443
OFFICE HOURS: THURSDAYS 12:00-2:00 OR BY APPOINTMENT.

COURSE DESCRIPTION: Study of human anatomy with an emphasis on rendering and interpreting the figure. Research in historical and contemporary figuration as a basis for developing a portfolio.

COURSE OBJECTIVES AND FORMAT: The three main objectives are to gain proficiency in descriptive rendering referring to the skeleton, and male/ female models. The second is to complete an art history survey studio project and the third, to learn how to take professional quality images of artwork and to assemble a portfolio. 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.

ATTENDANCE: More than three absences, continual tardiness, or leaving early could result in a lower overall letter grade for this course.

DOUBLE CREDIT WORK: Pre-approval from MAB must be granted for work completed in this course that is also given credit in another course(s).

SPECIAL NEEDS: Students with disabilities or special needs should see the instructor.

ANNOUNCEMENTS: It is the student’s responsibility to write down information regarding the class calendar, handouts, exhibitions, lectures, readings, and any requirement changes. Ask another student if you have missed class.

PASS/NO PASS REQUIREMENTS: P/NP requirements are as follows:

- 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:** Attending a minimum of 20 outside of class arts events such as visiting lecturers, exhibitions, and other related events. Please familiarize yourself with the list of museums and galleries posted outside my office. Lectures and other one-time events will be announced in class. Events 1-10 are to be handed in at midterm, and events 11-20 at the final. (see 300 level portfolio guidelines)

• **PORTFOLIOS:** You will be required to turn in midterm and final portfolios. Upon return of your midterm portfolio you will receive an assessment slip marking P/NP and areas that need correction and/or improvement. You will be required to correct mistakes in the midterm portfolio, followed by (hopefully) improved, professional quality portfolio. Guidelines will be handed out closer to the portfolio deadline. Please consider teaming up with others in this class or with other students who already understand how to correctly take digital images. If you do not have a camera, work with someone who does, and be thinking of getting a camera in the near future.

• **MINOR ASSIGNMENTS:** During the semester I may give minor assignments intended to improve technical skills and/or conceptual awareness.

• **PARTICIPATION IN CRTIQUES AND CORRECT USE OF TERMINOLOGY:** All students are required to actively participate in classroom critiques and discussion. You will be expected to use art terminology when applicable. Students are asked to review the terms within the syllabus, add to the list, and to use terminology correctly.

**HOMEWORK ASSIGNMENT(S):** Throughout the semester you will be working on an art historical assignment to be presented in book form. The Styles assignment will include a separate handout and due dates. (25%)

**ASSESSMENT AND GRADING:** In order to qualify for a letter grade you must receive a Pass in the P/NP categories. Your final grade will be the average of your midterm portfolio and homework, then averaged with your final portfolio worth 50%. For more information regarding the assessment of your portfolios refer to the Technical Assessment on the backside of the list of studies.

A = 4 points Excellent  
B = 3 points Above Average  
C = 2 points Average  
D = 1 point Below Average  
F = 0 points Failed
**MATERIALS:** In addition to announcements made during class, please have available 18 x 24 inch newsprint pad, 18 x 24 inch white paper pad, drawing board, soft black, white, grey, sienna conte’ crayon, compressed charcoal, vine charcoal, compressed graphite, soft lead drawing pencils, erasers, pencil sharpener, masking tape, staple gun (JT 21), clear push pins, black polyester cloth for taking images of work, two daylight photo bulbs and clamp – on light fixtures, power strip, 2 extension chords, own or access to a digital camera and tripod

**FINE ARTS BUILDING/ HEALTH AND SAFETY:** In the Fine Arts Building there are two courtesy telephones; one on the fourth floor hallway and one on the first floor foyer. Children are not allowed in the studios. Pets are not allowed in the studios. Smoking/ eating/ drinking is not allowed in the studios while art is being made. All artwork must be removed from the studios and lockers/ storage cabinets/ flat files by Friday noon of finals week. Pieces remaining after this time will be discarded. No artwork can be left in the Art office. All artwork/ projects must be printed with the student name, instructor name, course, and semester.

**NASAD:** During the 2007 - 2008 academic year artwork/ assignments will be collected for our department’s national evaluation. Should your work be chosen, it will be on display in the spring of 2008, and you can make arrangements to pick it up after April first.

**A FRIENDLY REMINDER:**

**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.**
**BONJORNI - ART 223 PORTFOLIO WORKSHEET**  
**NAME:**________________

<table>
<thead>
<tr>
<th>MIDTERM PORTFOLIO</th>
<th>FINAL PORTFOLIO</th>
</tr>
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<tbody>
<tr>
<td>Any 10 studies listed below</td>
<td>Any remaining 10 studies (after mid term)</td>
</tr>
<tr>
<td>Artist’s choice #1:</td>
<td>Spatial Emphasis Figure Series:</td>
</tr>
<tr>
<td>Artist’s choice #2:</td>
<td>Foreground:</td>
</tr>
<tr>
<td>Page of gestures #1:</td>
<td>Midground:</td>
</tr>
<tr>
<td>Page of gestures #2:</td>
<td>Background:</td>
</tr>
</tbody>
</table>

**LIST OF FIGURE STUDIES**

<table>
<thead>
<tr>
<th>HAND, WRIST, LOWER ARM</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAND, WRIST, FULL ARM &amp; PART OF SHOULDER</td>
</tr>
<tr>
<td>FOOT, ANKLE, LOWER LEG</td>
</tr>
<tr>
<td>FOOT, ANKLE, FULL LEG &amp; PART OF PELVIC</td>
</tr>
<tr>
<td>HEAD, NECK, AND UPPER SHOULDER (FRONT)</td>
</tr>
<tr>
<td>HEAD, NECK, AND UPPER SHOULDER (BACK)</td>
</tr>
<tr>
<td>HEAD, NECK, AND UPPER SHOULDER (PROFILE)</td>
</tr>
<tr>
<td>HEAD, NECK, AND UPPER SHOULDER (3/4 VIEW) X</td>
</tr>
<tr>
<td>TORSO FRONT</td>
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<tr>
<td>TORSO BACK</td>
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<tr>
<td>TORSO 3/4 X</td>
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<tr>
<td>FULL FIGURE STANDING (FRONT)</td>
</tr>
<tr>
<td>FULL FIGURE STANDING (3/4 VIEW)</td>
</tr>
<tr>
<td>FULL FIGURE SEATED (FRONT) X</td>
</tr>
<tr>
<td>FULL FIGURE SEATED (3/4 VIEW) X</td>
</tr>
<tr>
<td>FOreshorten #1 X</td>
</tr>
<tr>
<td>FOreshorten #2 X</td>
</tr>
</tbody>
</table>
TECHNICAL ASSESSMENT
MIDTERM  FINAL (+ ---)

SELECTS A LIKELY STRATEGY TO ACHIEVE THE GOAL

USE OF DARKS AND LIGHTS TO CREATE VOLUME

USE OF FIGURE & GROUND RELATIONSHIPS

TRANSLATION OF ANGLES, PERSPECTIVE, PROPORTION

VARIATION IN MARK MAKING

OVERALL SENSE OF SPATIAL DEPTH

OVERALL USE OF COMPOSITION

CONSISTANCY OF QUALITY

AUTHORITATIVE QUALITY

APPLICATION OF METHODS & IDEAS PRESENTED

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

FINAL ASSESSMENT

MIDTERM PORTFOLIO:

FINAL PORTFOLIO:

HOMEWORK:

EVENTS: P/NP  SLIDES: P/NP  PREPAREDNESS: P/NP

OVERALL GRADE FOR THE COURSE
I highly recommend that you pin up your portfolio a week or so before it is due, and review the drawings according to the course objectives. Similar to our critiques in class, the following questions may lead to an effective solution.

1.) Considering the course objectives, as you critically look at your portfolio, what overall characteristics do you feel are the most successful? For instance, composition, value structure(s), mark making, rendering, etc.; list below:

2.) Now, looking again, can you determine areas you’ve periodically or consistently have been having problems with; list below:

3.) Select one drawing and list one specific area that you are not satisfied with:

   Thinking back to lectures, demonstrations, and the work of your classmates:

   a.) Provide one specific solution:

   b.) Provide a second specific solution:

   c.) Ask another’s opinion:

Here is a short list to help remind you of some of the priorities for this class:
   Ability to successfully and consistently render the subject matter
   Ability to accurately translate perspective and proportion of the figure
   Variation in mark making with overall pictorial unification
   Variation in figure/ ground strategies
   Variation in materials application, e.g. adding and subtracting materials
   Use and organization of values (macro & micro)
   Ability to create and/ or resolve a strong composition

You may also wish to refer to the OBSERVATION DRAWING WORKSHEET from MAB’s Art 123 course, as much of the information in both course objectives is shared.
OBSERVATION DRAWING WORKSHEET AS PER 3-D ILLUSION ON A 2-D PICTURE PLANE - BONJORNI

1.) Light the objects(s) to be drawn with one predominant light source and possibly a second, lesser light source.

2.) Using a viewfinder, 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 sketches using a soft charcoal or graphite. Map the objects within the viewfinder upon the picture plane. Look for and visually capture specific relationships such as basic shapes, correct angles and/or co-ordinates within and between the objects. Lay in broad areas of dark and light using the side of the tool. At the same time establish figure/ground relationships and 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 shapes. If you go over the top of one of 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 the large areas. Develop all areas or zones relative to one another. Do not remain in an area of the drawing for an extended period of time, only moving on after it is ‘finished’; instead work in an area for a awhile 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.

6.) A few more tips for this type of drawing:

* 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.

* 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.

* Watch out for compositional ‘spottiness’…that is when the darks, lights, and half tones are spread out in small areas throughout the composition and do not read as unified. It helps to anchor the smaller areas with larger zones to visually balance (and therefore unify) the page.
*The object may cause shadows but the visual alliance of the shadow is to the surface the shadow is being cast upon, versus 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.

*Reflections are usually made with a brilliant light value, and often seem to visually ‘float’.

*Pattern and texture are subordinate to shape

*Emphasis of value and mark making is more desirable than outlining

*Delineate with a broken line of a value different from the area being defined

*Outlining visually flattens illusion

*Apply atmospheric perspective

*Select areas of focus and those of suggestion

*Visually unify the composition without the picture becoming expected or boring

*Variation in mark making is desirable, but do not create visual competition

*Keep the order when applying material; don’t put a background zone over a foreground zone

*The value and mark making have to change if the object(s) physically move closer to or further away from your viewpoint

CLASSROOM NOTES:
STYLES – HISTORICAL SURVEY PROJECT- BONJORNI

Focusing on the history of drawing and painting, incorporate a motif of your choosing into 15 noted Art historical styles:
#1 - 8 - Western tradition including one post-modern
#9 - 12 - pre 20th century (western tradition)
#13 - 15 - Non-western traditional styles

Do not repeat any one style. For this assignment, traditional Native American and/or indigenous peoples will be considered non-western. A style should be considered a characteristic manner of expression. Works of art by different artists usually have certain visual features in common. Finding this commonality is the focus of the assignment. For each image include accompanying text that accurately describes the pictorial and philosophical emphasis. Cite five separate pictorial references (style and/or artists) on the text page as well as citing the text reference(s). Remember to only reference the history of drawing and painting.

EMPHASIS:
Art History – Reinforcing what you may have already touched upon in the Art history survey courses. Becoming familiar with noted pictorial structures of both western and non-western traditions.

Strategy – Experience in learning where and how to track good examples and what makes for a ‘good’ example.

Research – Reading and viewing as a means to inform pictorial knowledge.

Presentation – Experience in preparing and presenting a consistent, well crafted series.

PROCESS:
Examples - Look at the examples MAB shows in class. Pay attention to what is pointed out as desirable and undesirable characteristics for this assignment.

Layout - The layout is very important and you need to pay close attention. It is suggested that you make a complete mock pattern of your format including the style and the card stock. There are three basic layout steps:

#1). Purchase a (possibly ringed) binder or box. A good place to look is the UMT Bookstore, Target, or Michael’s.

#2.) Design the page layout so that your style examples fit handsomely upon the page. I recommend that you use an even boarder on the sides and top of 2-3 inches, and a weighted bottom border ½ inch or more than the sides and top, making sure that you orient the view all horizontal or all vertical. Follow this
CONSIDERATIONS:
Don’t work alone! Make work ‘dates’ outside of class, share information, ideas and techniques. The main point of this assignment is to gain hands on knowledge of pictorial structures.

Motifs of objects seem to work better than those of a theme, but this is up to you.

Seek out clear examples of predominant art historical styles. Share information with other students. Refer to survey books as well as web sites. I will list the web sites on the bulletin board.

Look at five or more noted examples of the style by historically recognized artists. You will be turning your research before beginning your study/style.

While researching, read the text accompanying the reproductions carefully, notice which descriptions seem the most clear, concise and/or accurate.

MATERIALS:
Colored pencils such as Prisma color, graphite pencils, watercolor, ink, collage, and acrylic paint, work best. **Do not use chalk pastel, charcoal, or oil paint, as they are too messy for this assignment.** Computer generated studies as long as it is visibly apparent that you have composed the image and not simply scanned in a reproduction and randomly ker-plunked in your motif. (Some instructors may assign certain materials for certain number of styles.)

ASSEMBLY:
Make each example individually, fix the surface, and place the study/style under a cover sheet with your definition(s) attached.

Complete all the studies/styles before cropping and mounting onto card stock. You may mount onto pre cut black, grey, or white. New, clean coversheets are optional in the finished form.

Use dry mount, rubber cement, or any other adhesive or attachment device appropriate for your specific layout.
Cite direct text reference(s) at the bottom of the text page; left side for book format, or on the back if loose-leaf format.

SEQUENCE OF PAGES:
The first page will be blank
The second page will be a title page with your name, your instructor’s name, the course, the semester, the year, and your motif (image and name)
The third page will be a well-organized table of contents to include the styles and reference details. Place the styles in this order:

#1 - 5 - 20th and 21st century to include one post-modern (western tradition)
#6 - 12 - pre 20th century (western tradition)
#13 - 15 - Non-western *traditional* styles

ASSESSMENT:
The work will be assessed according to the discernment in selecting references, the application of materials/craftsmanship, imaginative incorporation of the motif, accurate representation of the style and accuracy and appropriateness of the text.

‘A’ = Visual and written information is consistently correct, creative, and art work well presented
‘B’ = Visual and written information is mostly correct, creative, and art work well presented
‘C’ = Visual and written information and presentation is usually correct, creative, and the artwork visually understandable
‘D’ = Visual or written information are incorrect
‘F’ = Visual and written information are incorrect