FSVP Course Proposal: ARTS 207 Drawing
Proposed by: Dawn Latane, Department of Art and Art History

1. **Course number (assigned according to Arts & Sciences guidelines and after consultation with the Registrar's Office):** ARTS 207 — existing course

2. **Full course title: ARTS 207:** Drawing

3. **Catalog description:**

   Advances understanding and skill in drawing the human figure with emphasis on interpreting skeleton and large muscle. Students draw from nude and clothed male and female using a variety of drawing media such as graphite, charcoal, ink and color pastels.

   **Prerequisites (if any):** none

4. **Hours of credit:** 1

5. **Estimate of student enrollment:** 16 per class section

6. **By whom and when the course will be offered (e.g., whether every year, alternate years, summer session):** Full-time and part-time faculty, multiple sections (2-3) each semester.

   Dawn Latane or Erling Sjovold, once a year

7. **Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses):**

   No additional staffing will be necessary. This class replaces one of the ARTS 201 (formerly ARTS 101) drawing classes that Professor Latane normally teaches.

8. **Adequacy of library and technology and technology resources (to be previewed and certified by the appropriate staff members from the library, computer services, etc.):** Our library is more than adequately staffed with books on introductory through advanced drawing, and solidly staffed with books on human anatomy. Professors Latane, Sjovold and Softic will continue to work with Carol Wittig on expanding our collection of anatomy books and books on figurative art, both past and contemporary.
9. **Relation to existing courses and curricula in other departments, programs and schools (to be discussed with theses units prior to submission):**

10. **Indication of approval by department or program:** Yes

11. **Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department of program curriculum):** This is an introductory drawing course that is sequenced after our two required foundation courses (ARTS 105: Foundation Color & Composition, ARTS 106: Foundation Time & Space). ARTS 207 Figure Drawing is a focused introduction to figure drawing fundamentals specifically, and expands upon drawing fundamentals that may have been covered in Color & Composition. Drawing is central to visual arts education and this course is designed to further the drawing skills for major and non-major. This course prepares the student to continue on to any of the other 2-dimensional areas of visual art (for example, printmaking, painting, digital art, etc.) and into intermediate level studio classes such as Drawing Studio. This course will satisfy the FSVP as it also requires library/museum/gallery research, introduces history and contemporary practice in the medium and develops the vocabulary of the discipline and articulation of visual arts concepts through writing.

12. **Brief outline of the course (detailing the topics to be covered):** Students will learn the fundamentals of figure drawing through drawing exercises based on skeleton, nude or clothed models. Topics of inquiry will include human anatomy, planar analysis of human figure, proportioning techniques, content development. The class will also cover basic drawing materials and techniques such as graphite, charcoal, ink, pastels, pencil, chalks, brushes, proper papers and other supports. As in any drawing class, students will also learn about fundamental drawing elements and principles such as line, shape, value, volume, space, perspective, composition. Each major project will be critiqued by peers and the instructor and later graded by the instructor. Students will also be asked to conduct research on art and/or artists, visit exhibitions, review lectures, or equivalent activity.

13. **Sing-offs for items 8 & 9:**
   Staffing (Dona Hickey)
   Library Resources (Carol Wittig)
   Classroom Technology (Kevin Creamer)
   Classrooms (Kathy Carmody)
   THE SIGN-OFFS SHOULD NOT BE NECESSARY, AS THIS IS AN EXISTING COURSE
ARTS 207 Figure Drawing (Preliminary Syllabus)

Dawn Latané, instructor

Course goals and requirements

Students will gain an understanding and skill in drawing the nude and clothed human model as well as the ability to work imaginatively with narrative approaches to the human figure as subject. Basic concepts and vocabulary for the appreciation of the visual arts will be emphasized, and students will discuss works by master figurative draftsmen from the past to the present to aid in critiques of their own and other students work.

Although studio work is at the core of this class, students will also participate in critiques and discussions on history and contemporary practice of figure drawing, conduct library research and visit gallery and museum collections and exhibitions. Students will also write a 4-page essay discussing and analyzing current uses of the human figure in art.

Students will work with a variety of drawing mediums: graphite, pen and ink, bamboo pen, charcoal, conté crayons, acrylic paint and chalk pastel. In the beginning of the class, emphasis will be placed on the student visually understanding how the skeleton and certain muscle groups affect surface form on the living model. Initially, students will draw from a life-size, fully articulated skeleton, using graphite and pen and ink. The nude model and skeleton will then be placed in similar poses next to one another from which students will draw, gaining better visual awareness of how the skeletal armature creates both form and types of movement. With the use of live model(s), gestural drawing from 5 min. to 20 min. will be done throughout the course, at times with two models using both bamboo pen and conté crayon.
A secondary focus for the class will involve working with the clothed human figure(s) in environments which emphasize a narrative approach or content. A number of artists who currently use the human figure in narrative ways in their work will be discussed, i.e., John Currin, Peter Doig, Eric Fischl, Lisa Yuskavage, Elizabeth Peyton, William Kentridge and others. A final project may involve using both clothed models for an interior image in which an everyday scene is pictured with both visual accuracy of setting and psychological insight for the figures. Discussion also of using photographic references for developing this type of drawing, i.e., magazine, newspaper, digital imagery.

Students will develop three major drawings throughout the semester: a big drawing of the standing female nude scaled up from a smaller drawing, using pastel; a large acrylic wash drawing of a seated clothed male model based on a smaller drawing, scaled up; a large conté or pastel drawing of an interior space with two clothed figures, male and female, two females or two males in domestic, social or office settings (will discuss work by Paula Rego, Edward Hopper, Philip Geiger, Lucian Freud, Philip Pearlstein,) as examples of the artist working figures into psychological spaces). Students will keep sketchbook in which the ideas for the three major assignments as well as weekly assignments will be developed.

**Typical in-class assignments:**

Weeks 1-2. drawing from the skeleton with pencil and pen and ink

Weeks 3-4. drawing from both female/male models. Visit to collections on campus and off (in galleries) to analyze and discuss examples of figure drawing in western art.

Weeks 5-6. drawing from seated or reclining female nude. First paper due.

Weeks 7-8. drawing from the standing male nude Second paper assignment given.

Week 9. drawing from the clothed male figure

Week 10. drawing from the clothed female figure

Week 11-12. drawing from the clothed male and female models. Second paper due.

Week 13. drawing two clothed female models.

Preliminary Bibliography:

‘The Nude’ by Kenneth Clark

‘Anatomy for the Artist’ by Jeno Barcsay

‘Painting People (figure painting today) by Charlotte Mullins

‘The Portrait Now’ by Sandy Nairne and Sarah Howgate