Syllabus // Spring 2019

<table>
<thead>
<tr>
<th>ART 2330C// Figure Drawing 1</th>
<th>Instructor// Ye Ma</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hours// 3.0</td>
<td>Office Hours// Monday: 5:00pm—6:00pm &amp; By appointment</td>
</tr>
<tr>
<td>Meeting Time// Monday &amp; Wednesday Periods 11-E2 // 6:15pm – 9:10pm</td>
<td>Office Location// FAD 225</td>
</tr>
<tr>
<td>Location //FAD 215</td>
<td>E-mail// <a href="mailto:yema@ufl.edu">yema@ufl.edu</a></td>
</tr>
<tr>
<td>Required Anatomy Lab// Friday 1:00-4:00/ Minimum 15 Hours</td>
<td>Phone// 859-457-1113</td>
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Course Description:
Introduction to figure drawing from a live male and female models using a variety of art materials, techniques, and artistic approaches.

The purpose of this course is to help students obtain the basic skill of drawing the human form, including anatomy, observation of the human form and fundamental exercises in gesture, contour, outline, and tonal modeling.

Course Objectives:
Upon the completion of this course, students will be able to:
- Understand basic anatomical relationships relevant to descriptive drawing of the human form.
- Demonstrate competence in linear methods of drawing images of the life model.
- Demonstrate competence in tonal methods of drawing images of the life model.
- Understand and be able to depict basic proportional relationships of the life model.
- Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

TOPICAL COURSE OUTLINE (Tentative)

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>1-3</td>
<td>Gesture, Line quality, contour, composition</td>
</tr>
<tr>
<td>4</td>
<td>Proportions and foreshortening</td>
</tr>
<tr>
<td>5-7</td>
<td>Skeleton, Muscles and gesture</td>
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<tr>
<td>8-9</td>
<td>Modeling volume, mark making</td>
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<tr>
<td>10-11</td>
<td>Light as Motif</td>
</tr>
<tr>
<td>12</td>
<td>Artist Model</td>
</tr>
<tr>
<td>13</td>
<td>Reconstructing Deconstructing</td>
</tr>
<tr>
<td>14–16</td>
<td>Long Pose Drawing</td>
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</tbody>
</table>

Class Structure and Requirements

In class:
The majority of class time will be structured around drawing the human figure. Each class will focus on specific objectives. Numerous demonstrations will be given during the semester. This class is a collaborative learning experience please free to ask for more information that is of special interest to you within the context of the class.

Homework:
1. Students are required to attend at least 15 hours figure drawing labs and include the work in the assignment portfolio - the lab will be monitored by graduate students and a schedule will be posted outside of FAD 215. Students will need to sign into the lab when arriving and leaving.
2. Sketchbook – 3 Checks. The content of the sketchbook is entirely up to each individual, although it must obviously contain figure sketches and any notes or observations pertinent to this field of study. Collage, found imagery, magazine, newspaper clippings, etc. may be pasted in. The purpose of the book is to act as a journal of your thoughts and observations around the subject of life-study. This book will be handed in every two weeks. Throughout the course of the semester, students need to take notes of class reading materials. For each chapter, at least one page typed (in single space format) will be due as per the class calendar. You will be graded upon the content of your notes that should be collated into your sketchbook by the end of term.

3 Checks:
#1 Monday, Feb. 11th
#2 Monday, March 25th
#3 Monday, April 22nd

3. Each student is expected to spend at least 6 hours (in addition to class time) working on each drawing assignment as homework. Homework will involve body studies that will explore various possibilities of value, form, and structure. These will serve as preliminary explorations and studies for drawing the complete human body.

Critiques:
Open forum critiques sessions, with small and large groups, will be held to evaluate and discuss students’ work. Both conceptual and formal aspects of the drawing will be addressed.

Evaluation and Grading:
50% - Drawing Portfolio
(Portfolio consists of: Proportion, Contour, Skeleton study, Skeleton corresponding to gesture of model, Study of muscles, Study of muscles corresponding to gesture of model, Rotating model, Drawing the nude in charcoal, Using light as motif, Plane Hatching, 3 Projects and Sketchbook)

25% - Homework, Sketchbook and Presentation
(Drawings assignments: hands, feet, eyes, ears, self-portrait)

10% - Figure drawing lab portfolio
15% - Participation/ Effort

It takes time to make art. Explore the creative handling of techniques and materials and finish in the overall form—based on inspiration, expression, and intent. START EARLY-- work through each class to its end. Complete your work--this includes all facets of the assignment. Each student has a personal approach, aesthetic and level of technical experience. Use what you know while also challenging yourself.

Attendance Policy
Students are expected to attend ALL classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.

Attendance will be taken at the beginning of each class. Your participation grade will be negatively affected by unexcused absences. If you are late three times it will be counted as an absence. Lateness of more than 30 minutes or early departure is considered an absence.

Absences will be cause for a lowered grade. Your fourth unexcused absence will result in a loss of 100% of your participation grade. A fifth unexcused absence reduce one letter grade of your final grade. The Sixth unexcused absence will result in failure of the course. Absences will be counted from the first class meeting onward.

Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused.


If an absence occurs it is the student’s responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class
exercises are spontaneously assigned. Students should bring a doctor’s note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

**Late work**

A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique grade be reviewed for 50% of its original grade. Arriving late to a critique day will result in a letter grade lowered off the final project.

Work is expected to be turned in on the due date before class starts. Late assignments will drop one letter grade per day late (24 hours) (if you turn it in at 6:30pm it will count as one day late). If the reason for lateness falls under the excused absence list (illness, death in the family, doctor’s note, religious holiday, and university sponsored trips), there will be no penalty as long as work is completed by the new agreed upon date. An assignment more than 3 days late will receive an E. Any assignment not completed by the end of the semester will result in course failure.

* Late work will not be accepted if there was no prior contact with the instructor.

**Recommended books (not required)**

* *Atlas of Human Anatomy for the Artist* by Stephen Rogers Peck, Publisher: Oxford University Press; 1 edition (February 18, 1982)

* *Anatomy for the Artist* by Sarah Simblet, Publisher: DK Publishing; 1 edition (October 1, 2001)

* *How to Draw and Paint Anatomy* by ImagineFX, Publisher: Fox Chapel Publishing; Pap/Cdr edition (July 1, 2012)

* *Drawing Perspective* by Matthew Brehm, Publisher: Barron's Educational Series (March 1, 2016)

**Website:**

Artsy, Reference from: https://www.artsy.net

Artsy features the world’s leading galleries, museum collections, foundations, artist estates, art fairs, and benefit auctions, all in one place. Our growing database of 800,000 images of art, architecture, and design by 70,000 artists spans historical, modern, and contemporary works, and includes the largest online database of contemporary art. Artsy is used by art lovers, museum-goers, patrons, collectors, students, and educators to discover, learn about, and collect art.

Pinterest, Reference from: https://www.pinterest.com

Pinterest is a visual bookmarking tool that helps you discover and save creative ideas.

CaFÉ™, Reference from: https://www.callforentry.org/

CaFÉ™ is brought to you by the Western States Arts Federation (WESTAF). The Western States Arts Federation (WESTAF) is a regional nonprofit arts service organization whose mission is to strengthen the financial, organizational, and policy infrastructure of the arts in the West. This is accomplished by assisting state arts agencies, arts organizations, and artists in their quest to serve diverse audiences, enrich the lives of local communities, and provide access to the arts and arts education for all citizens. Through innovation, advocacy, and grantmaking, WESTAF encourages the creative development and preservation of the arts regionally and through a national network of customers and alliances.

**List of Artists**

I suggest to Google at least 5 of these artists a day (cross reference figure drawing with their name) and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook. Each student will give a presentation (no longer than 15 min) about one artist that you like.
Akunyili, Njideka
Adams, Derrick
Albinis
Applebroog, Ida
Assael, Steven
Baez, Firelei
Barber, Shawn
Bauer, John
Beckman, William
Bellows, Kent
Black, Dawn
Bourgeois, Louise
Cambiaso
Cezanne
Chung, Andrea
Clemente, Francisco
Close, Chuck
Coe, Sue
Condo, George
Cortes, Esperanza
Curran, John
Da Vinci, Leonardo
Degas, Edgar
De Jesus Moleski, Amaryllis
Del Valle, Esteban
Desiderio, Vincent
Diebenkorn
Dr. Lakra
Dumas, Marlene
Durer, Albrecht
Eisenmann, Nicole
Emin, Tracey
Feltus, Alan
Ferreira, David Rios
Fischl, Eric
Freud, Lucian
Gale, Ann
Ganesh, Chitra
Ghenie, Adrian
Giacometti
Gillespie, Gregory
Gokita, Tomoo
Goluchu
Goodman, Sidney
Graham, John
Grosz, George
Harris, Anne
Hauptman, Susan
Hein, Jeff
Helm, Stewart
Hendricks, Barley
Henry, Sean
Hopper, Edward
Irani, Mohsen
Jodoin, Sophie
Kanevsky, Alex
Klimt, Gustav
Klos, Yashua
Kokoschka, Oscar
Kowch, Andrea
Lawson, Deana
Ludwig, Daniel
Locke, Steve
Lovell, Whitfield
Markowsky, Jeff
McCarthy, Paul
Mortimer, Justin
Moore, Henry
Mueck, Ron
Muti, Wangechi
Nerdrum, Odd
Ofili, Chris
Okamura, Tim
Pruitt, Robert
Park, David
Palacios, Jaime
Raimundi-Ortiz, Wanda
Red Grooms
Rego, Paula
Rembrandt
Richter, Gerhard
Rivers, Larry
Rozear Brown, Iona
Satterwhite, Jacoby
Saville, Jenny
Schiele, Egon
Schutz, Dana
Shepherd, Rudy
Shishkin, Dasha
Sickert, Walter
Singer Sargent, John
Smith, Alexandria
Smith, Clive
Smith, Kiki
Szapochnikow, Alina
Tabbutt, Steven
Tandiwe, Aisha Bell-Caldwell
Taylor, Maggie
Thomas, Mickalene
Trockel, Rosemarie
Valerio, James
Vermeer
Villalongo, William
Villon, Jacques
Vuillard, Edouard
Uglow, Evon
Van Gogh
Wall, Samantha
Walker, Kara
Warhol, Andy
Wiley, Kehinde
Witkin, Jerome
Woolfalk, Saya
Yiadm-Boakye, Lynette
Yuksavage, Lisa
Zorn, Anders

Grade Scale:
A  outstanding work  100-95
A-  excellent work  94-93
B+  exceptional work  92-90
B  above average work  89-86
B-  average work  85-84
C+  solid average work – effort was made  83-81
C   fulfills project objectives  80-76
C-  does not fully meet project objectives  75-73
D+  below average work  72-71
D   needs improvement – criteria for project have not been met  70-66
F   unacceptable work and effort  65-0

(Note: A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course. A grade of C- or below will not count toward major requirements)

UF Grading policy: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Explanation of Grades:
A = Superior work. Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem— one who performs at this level is visibly outstanding. Outstanding in every respect.
B = Above average. The solution to the problem and the idea are well planned. Execution is well done. This is an honorable grade.
C = Average. The requirements for the project are met in a relatively routine way. There is room for improving skills and concepts. Quite a bit of work may have gone into the assignment, but does it work?
D = Inadequate work. The requirements of the problem were not addressed. The piece represents careless and/or incomplete effort. Some criteria met, but work below the standard. The piece lacks completion, effectiveness, and/or professionalism
E = Unacceptable level of work and effort.

Note: The final grade will be based on each student’s fulfillment of the course objectives; overall effort, general attitude towards your work, and improvement during the semester will factor into your grade.

Assignments will be evaluated according to the following criteria:
Successful resolution of the assigned problem.
Initiative— scope of undertaking. Did you challenge yourself?
Craftsmanship, neatness, attention to detail.
Inventiveness.
Punctuality.
Overall artistic design.

Personal expression and style is encouraged, however, keep in mind that this is a foundation class, and therefore, students are expected to produce work that will meet the standards of the class. Grades for each assignment will be given primarily in terms of the understanding of the concept/method taught. Your attitude and effort during the progress of each assignment will also be graded, as well as the quality of the final product and the professionalism of the presentation.

Lockers/Storage:
Each student must share a locker with two students; there is a sign up sheet attached to lockers claim a locker by signing up for an empty one and putting a lock on it. You are responsible for keeping the locker form attached to your locker at all times. The SAAH is not responsible for items in lockers or the classrooms. Lockers will be cleaned out at the end of this semester. When storing materials in lockers it is advisable to write your name, course an semester on everything with a permanent black marker.

Studio Guidelines:
Studio use:
The studio is available for your use outside of class time. You will be given the combination to the studio, it is for your use only and you are expected to follow studio guidelines at all times. Avoid working alone in the rooms. If you must work
alone, keep the doors locked all times. The closest telephone is on the 2nd floor, SW corner. There is a first aid kit in each classrooms as well as a container to safely dispose sharp objects such as broken glass and razor/x-acto blades.

Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class session. The last 10 minutes of each class session will be devoted to this and each student is required to participate. If you need to mark the position of your easel for a future class session, use only artist’s tape or painter’s tape (for easy removal). Make sure to write your name on it and remove it upon the completion of the current assignment.

Health and Safety Policy:
SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDEX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online https://arts.ufl.edu/academics/art-and-art-history/health-safety

All students are required to sign and turn in the signature page to the instructor on the first day of class.

Courtesy Policy:

As a courtesy to your fellow classmates you are expected to keep talking to a minimum and to a very low volume. The instructor will not tolerate any disruption of your peer’s creative time. If you must talk to someone who is not enrolled in this class, please do so outside of the classroom. There will be zero tolerance for any kind of disrespectful behavior towards the models.

Academic Honesty Policy:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (http://www.dso.ufl.edu/scrr/process/student-conduct-honorcode/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Disruptive Behavior:

Be advised that you can and will be dismissed from class if you engage in disruptive behavior. Students who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action. The Dean of Students Office: https://www.dso.ufl.edu/

Accommodations for Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Counseling Services:
The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center web site: [http://www.counsel.ufl.edu](http://www.counsel.ufl.edu)

The Counseling Center: P301 Peabody Hall (352) 392-1575; Hours: Monday-Friday: 8 am-5 pm

**Changes To The Syllabus:**

The faculty reserves the right to make changes to the course syllabus and course schedule. In the event that changes become necessary, students will be notified beforehand through email and in class.

**Online Course Evaluation Process:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/

Campus Resources: Health and Wellness * U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student. * Counseling and Wellness Center: https://counseling.ufl.edu/ , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

* Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161. * University Police Department, 392-1111 (or 9-1-1 for emergencies). [http://www.police.ufl.edu/](http://www.police.ufl.edu/)

Academic Resources:

* E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. [https://lss.at.ufl.edu/help.shtml](https://lss.at.ufl.edu/help.shtml).

* Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. [https://career.ufl.edu/](https://career.ufl.edu/)

* Library Support, [http://cms.uflib.ufl.edu/ask](http://cms.uflib.ufl.edu/ask). Various ways to receive assistance with respect to using the libraries or finding resources.