

FIGURE DRAWING

Fall 2017

Art 12 section: 2758 3 units TTh 6:00-9:00 Analy Hall rm# 714
Instructor: Alan Azhderian home phone: (707) 829-0546
aazhderian@santarosa.edu Office hour 5:00- 6:00 Analy Hall

Description:

The focus is drawing the human figure from life. Exercises are designed to employ the basic concepts and skills of drawing and composition as they relate to the figure. Various drawing techniques, tools, and media are explored. Slides of old master and contemporary drawings are shown and discussed in the context of the drawing exercises. Students are encouraged to maintain a sketchbook of explorations and ideas. A portfolio of all work is to be handed in at the end of the term for review and evaluation.

Outcomes and Objectives

1. Use techniques of gesture drawing to explore and express the essential action of the figure.
2. Recognize the various factors relating specifically to the figure such as mass, axis, proportion, distribution of weight, and basic anatomical features.
3. Apply drawing methods, concepts, and skills to the particulars of the figure: line, shape, contour, value and textural contrasts, volume, negative space, figure/ground, plane and space.
4. Practice a variety of techniques to express these elements: modeling, shading, hatching, use of wash, etc.
5. Draw the figure in relation to props and to the immediate environment, juxtaposing similar and contrasting shapes, volumes, value, and spatial axis.
6. Explore a range of graphic media and tools for drawing: pencil, crayon, charcoal, pen and brush with ink, etc.
7. Study and discuss old master and contemporary drawings as they apply to various exercises.
8. Create a portfolio of figure drawings that balances spontaneous, gesture sketching with analytical operations.
9. Create a range of proportional, anatomical, and expressive figure drawings in a variety of drawing media.
10. Synthesize complex relationships into a cohesive whole in drawings of the human figure.

Assignments

1. Gesture drawing
2. Negative space
3. Silhouettes
4. Axe (finding and demarking axial directions)
5. Outline
6. Blind contour, quick contour, cross contour
7. Angular contour using only straight lines
8. Collage with drawing
9. Tone as a spatial clue(darker for farther)
10. Modeling with continuous tone; \with hatching
11. Light and shadow: revealing lights with eraser on toned paper
12. The figure with props in the environment
13. Cropping (selecting a portion of the figure)
14. Distortion, exaggeration, abstraction
15. Three values (white and black on toned paper)
16. Drawing the skeleton next to the figure
17. Drawing the figure at large
18. The figure in motion
19. Drawing the hands, feet, and head
20. Changing the scale: miniscule to life-size

Materials

container for materials: tacklebox and portfolio
paper: newsprint pad, rough or smooth, 36"x 24"
box of 12 Jackson brand sanguine pastel,
3 Charkole brand black
round Conte' sticks: 2B, 3B, 4B
vine charcoal: 1/2" round, soft cotton cloth (12"square),
kneaded eraser, pink pearl eraser
black India ink, Globe point and pen holder
several sheets of colored, tone paper (gray, brown, blue)
white conte, white pastel

Riley Street
103 Maxwell Ct.
Santa Rosa, CA
526-2416

Village Art Supply
715 Hahman Dr.
Santa Rosa, CA
575-4501

SRJC Bookstore
527-4321

ATTITUDES

- Perceptual Focus
- Exploratory Approach
 - visual inquiry
 - drawing materials:: touch/tempo
 - curricular concepts/exercises
 - empathic connections
- Risktaking
- Energy and Work Ethic
- Apply and Integrate Concepts
- Follow Directions

APPROACHES/STRATEGIES

- Exploring metacognition for insightful learning
- Observation/Organizing Strategy/Expression of Materials
- Visualize Placement
- Address “Whole” Generalities (Armature)
- “Inside Out” First
- Structural Issues
 - Proportion and Symmetry
 - Schematics
 - Importance of Upper and Lower Body Relationship
 - Direction, Stress, Tension, Weight, Mass, Balance
 - Skeleton, Muscle, Locators
 - “Roundness”
- Drawing Elements/Techniques
 - Line
 - Value
 - Texture
 - Shape
 - Contour and Cross Contour
 - “felt “ line
 - Modeling
 - Cross Hatch
 - Negative Space

SUBJECT MATTER/EXERCISES

- Gesture
- Volume
- Upper body and lower body interaction
- Stress and tension
- Figure in space
- Anatomy and Proportion
- Toned Paper
- Pen/ink and Ink Wash
- Abstraction
- Composition

CALENDAR ART 12 section # 2758 Fall 2017

- 8/22 Introduction: coursework, direction, evaluation, and materials
Draw: the head materials provided
- 8/24 Issues: Perception, Strategy, Expression: mass, circular motion
Exploring: Seeing, Problem Solving, Using Materials
materials: vine charcoal, Nu-Pastel, compressed charcoal
- 8/29 Issues: schematic approaches, figure as blocks and
cylinders, rounding/wrapping the figure and figural masses
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 8/31 Issues: gesture ("whole", focus, physicality)
beginning "inside out", x-ray drawing with skeleton,
locating ribs, spine, hips and skeletal locators
materials: large pad, vine charcoal, eraser, cloth
- 9/5 NO CLASS : Professional Development Day
- 9/7 Issues: measuring proportion, directional lines and
angles, noting points of location, tensions and stresses
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 9/12 Issues: schematic approaches, figure as blocks and
cylinders, rounding/wrapping the figure and figural masses
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 9/14 Issues: beginning "inside out", x-ray drawing with
skeleton, locating ribs, spine, hips
exploring "roundness", flesh stress and muscle tension
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 9/19 Issues: beginning "inside out", x-ray drawing with
skeleton, locating ribs, spine, hips
exploring "roundness", flesh stress and muscle tension
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 9/21 Issues: beginning "inside out", x-ray drawing with
skeleton, locating ribs, spine, hips
exploring "roundness", flesh stress and muscle tension
materials: vine charcoal, Nu-Pastel, charcoal pencil
- 9/26 Issues: tonal drawing, positive/negative shapes, using
eraser as drawing tool, picture plane and composition

9/28	Issues: tonal drawing, positive/negative shapes, using eraser as drawing tool, picture plane and composition
10/3	Issues: tonal drawing, positive/negative shapes, using eraser as drawing tool, picture plane and composition
10/5	Issues: tonal drawing, positive/negative shapes, using eraser as drawing tool, picture plane and composition
10/10	Issues: strategies for drawing, visualize placement, gesture, layering, cross contour, developing emphasis materials: vine charcoal, Nu-Pastel, eraser
10/12	Issues: strategies for drawing, visualize placement, gesture, layering, cross contour, developing emphasis materials: vine charcoal, Nu-Pastel, eraser
10/17	Issues: strategies for drawing, visualize placement, gesture, layering, cross contour, developing emphasis materials: vine charcoal, Nu-Pastel, eraser
10/19	Issues: strategies for drawing, visualize placement, gesture, layering, cross contour, developing emphasis materials: vine charcoal, Nu-Pastel, eraser
10/24	Issues: strategies for drawing, visualize placement, gesture, layering, cross contour, developing emphasis materials: vine charcoal, Nu-Pastel, eraser
10/26	Review
10/31	Review
11/2	Issue: Using a mid toned colored paper (gray, brown, blue) with white conte, black conte, eraser
11/7	Issue: Using a mid toned colored paper (gray, brown, blue) with white conte, black conte, eraser
11/9	Issue: Using a mid toned colored paper (gray, brown, blue) with white conte, black conte, eraser
11/14	Issues: combining wet and dry approaches materials: Nu-pastel, charcoal, 1/2 brush (stiffer) flat or round

- 11/16 Issues: combining wet and dry approaches
materials: Nu-pastel, charcoal, 1/2 brush (stiffer) flat or round
- 11/21 Issues: Using pen and ink: line gesture, contour line,
cross-contour, cross-hatch
materials: appropriate paper, ink, various pens, Q-tips
- 11/23 Thanksgiving Holiday
- 11/28 Issues: Using pen and ink: line gesture, contour line,
cross-contour, cross-hatch
materials: appropriate paper, ink, various pens, Q-tips
Discuss Portfolio Issues
- 11/30 Issues: Using ink wash: shape/value gesture, composition
materials: paper, Ink, white wax crayon, various brushes
- 12/5 Issues: Using pen and ink: line gesture, contour line,
cross-contour, cross-hatch
materials: appropriate paper, ink, various pens, Q-tips
- 12/7 Issues: Using pen and ink: line gesture, contour line,
cross-contour, cross-hatch
materials: appropriate paper, ink, various pens, Q-tips
PORTFOLIOS DUE
- 12/12 Abstraction
color pastels
- 12/14 Final: Attendance required
Abstraction
Portfolios returned

EVALUATION DUE: Dec. 7 and Returned : Dec. 14 (Final)

The evaluation of the semester's work will have two parts.

1. You are to read the class outline and review all your drawings in the context of what we studied. You are to evaluate and select the work which is to be submitted in your portfolio. You are to present a considered and organized portfolio of your work.

2. First, read the class outline, consider the content and delivery of the curriculum. Then, you are to make a written self-evaluation. What have you learned, what helped you move forward, what elements of the class curriculum were helpful to you? ? Did you find any metacognitive insight into your working/ learning process? What might be included to improve the class?

Your portfolio drawings should include:

- 4 gesture studies
- 2 massing study
- 1 x-ray study
- 1 cylinder study
- 1 cylinder to figure study
- 1 sequential study
- 4 stress studies
- 2 rounding studies
- 6 red/black studies
- 4 toned paper (erasure) studies
- 2 brown paper studies
- 1 wet/dry study
- 4 pen and ink studies
- 4 ink wash studies
- 12 studies of your choice
- sketchbook/ homework (optional/extra credit)

I base the grade on the extent to which the drawings demonstrate the comprehension, application, and integration of the curriculum. I factor in the student's energy, focus, risk taking, creativity, and commitment. I may add a plus or a minus to the letter grade; however, SRJC recognizes only the letter grade, not the plus or the minus.

Problem Solving	10 - 30%
Skill Demonstrations	10 -30%
Other (Portfolio)	60 -80%

Homework: Art 12 DUE: December 14, 2017 (in Portfolio)

Optional/extra credit

The sketchbook should include studies of the following:

figure at large

anatomy study

- skeleton

- muscle

- hands

- feet

- heads

- faces

- eyes

- nose

- mouth

- ears

cylinder figures

schematic figures

wash dancers

wraps and rounds

ink squiggle gestures

abstractions, constructions, and designs

Whatever figurative exploration or study you do

I want students to be successful. Successful students ask questions, express concerns, generate possibilities, communicate ideas, explore materials and concepts, take chances, get to work, stay focused and engaged, persevere, seek feedback, learn vocabulary, and participate actively in class critique.

STUDENT EXPECTATIONS

Come to class on time. Role is taken at the beginning of class, 10 minutes after the hour. Work until the end of class, 10:00.

Come to class prepared to listen, ask questions, communicate, and focus on the task at hand.

Come to class with appropriate materials and tools.

No food/drink, CD players, walkmen, and/or cell phones are permitted in class.

Clean up after yourself at the end of each class.

If you take something out, put it back when you are finished.

Be respectful of the classroom atmosphere and other students. When speaking, speak quietly to one another.

Class time is from 6:30 to 9:30. We take a 20 minute break from 8:00 to 8:20. After class we clean up and clear the room.

Grading: Concept: the focus and perimeters of the exercise
 Creativity: what you do with the concept
 Craft: application, exploration of materials and techniques

I may add a plus or a minus to the letter grade; however, SRJC recognizes only the letter grade, not the plus or the minus.

Students are expected to attend all sessions of the class.
4 absences may lower your grade.

ART 12

STUDENT LEARNING OUTCOMES:

Upon completion of this course, students will be able to:

1. Create a portfolio of figure drawings that balances spontaneous, gesture sketching with analytical operations.
2. Create a range of proportional, anatomical, and expressive figure drawings in a variety of drawing media.
3. Synthesize complex relationships into a cohesive whole in drawings of the human figure.

OBJECTIVES

1. Review basic drawing concepts such as shape, mass, contour, volume, space, scale, light, movement and figure/ground.
2. Increase perception and awareness of visual relationships such as proportion, scale, gesture, positive and negative shape within the human figure.
3. Develop conceptual and technical skills necessary to represent a living subject, as opposed to an inanimate object.
4. Master ability to perform analytical operations necessary to draw the human figure from any vantage point and in any position: using sight measuring and foreshortening techniques.
5. Study anatomy of the human skeleton and muscular system as they pertain to drawing the human figure.
6. Consider various qualities of human and artistic expression which the figure inspires.
7. Practice basic and intermediate drawing skills to achieve these ends.
8. Examine and analyze examples of master figure drawings, historical and contemporary.
9. Exercise ability to make critical aesthetic judgments through class crits.

TOPICS AND SCOPE

The primary intent of Art 12 is visual literacy and the demonstration of the ability to accurately and expressively represent the human figure using specific media in a studio setting. This includes:

1. Comprehension of the concepts of gesture and of techniques of gesture drawing to express the essential action of the figure.
2. Recognizing various factors relating specifically to the figure such as mass, axis, proportion and distribution of weight.
3. Ability to recognize and name basic anatomical features of the live model.
4. Ability to draw from and to identify major anatomical features of the human skeleton.
5. Ability to analyze the figure using concepts and terms of basic

drawing: shape, contour, value, textural contrasts, volumes, planes, negative space, etc.

6. Ability to use a variety of drawing techniques to represent the particulars of the human figure: sketching, modeling, hatching, use of rubbed tone, use of contour line drawing, use of ink washes, etc.

7. Drawing the figure in relation to props and to the immediate environment, juxtaposing similar and contrasting shapes, volumes, values, spatial axes.

8. The ability to intelligently use and care for the graphic media and tools for Art 12 (Pencils, vine and compressed charcoal, cont  crayon, chamois cloth, erasers, pens and nibs, brushes and inks.

The scope and sequence of the course will be presented as follows:

1. Through lectures and slide lectures concerning the concepts, elements and art historical precedents of drawing.

2. Through lecture/demonstrations of the proper use of materials and techniques.

3. Through student practice and demonstration of compositional, expressive and technical concepts.

4. Through evaluative one-on-one discussions with individual students.

5. Through group critique discussions and presentations of in-class and homework drawings.

Specific areas of study within Art 12 include:

1. Gesture: using techniques of gesture drawing to express the essential action of the figure.

2. Mass: Simplifying surface details on the figure using techniques of mass drawing to express the overall weight, girth and shape of the figure.

3. Schematic Drawing: analyzing the major angles and geometric shape relationships in the figure and using primarily straight lines to plot that analysis.

4. Quick Study: developing fast drawing approaches to figure drawing suitable for short poses.

5. Proportions of the Human Figure: studying ideal and real proportions of the figure using examples from the Italian Renaissance as well as from actual observation of the live model.

6. Foreshortening: understanding how perspective affects figure drawing. Use of plumb lines, sighting, measuring, observation of overlapping edges, value relationships to accurately draw the figure in space.

7. The Figure in the Environment: considering relationships between the figure, props and the space of the room. Developing more complex compositional ideas.

8. Abstraction, Simplification or Distortion of the Human Figure: studying how 20th Century approaches to figurative art have employed these techniques to enhance expressive rather than realistic properties.

9. Process: balancing the deliberate and planned, with the accidental and spontaneous.

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5. Ability to analyze the figure using concepts and terms of basic drawing: shape, contour, value, textural contrasts, volumes, planes, negative space, etc.
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9. Process: balancing the deliberate and planned, with the accidental and spontaneous.

Student Conduct: We will conduct ourselves in a manner which reflects our awareness of common standards of decency and the rights of others. All students are expected to know the Student Conduct Code (http://www.santarosa.edu/for_students/rules-regulations/scs/section1.shtml) and adhere to it in this class. Students who violate the code may be suspended from 2 classes and referred to Vice President of Student Services for discipline.

Respect: The best way to learn is through active participation; therefore, we respect others when talking, by being on-time, listening actively, and by being polite even when we disagree with another's viewpoint. Please turn off all electronic devices. If you use a laptop for note taking, please sit in the front row with the sound off. No food in class please.

Academic Integrity: All written work is to be original; plagiarism of any kind will result in a failing grade on that assignment. Students who plagiarize or cheat may be suspended [for one or two class meetings by the instructor] and referred to the Vice President of Student Services for discipline sanction, in cases of egregious violation. Please read the college policy/procedure on academic integrity at: <http://www.santarosa.edu/polman/3acadpro/3.11P.pdf>

Emergency Evacuation Plan: In the event of an emergency during class that requires evacuation of the building, please leave the class immediately, but calmly. Our class will meet at Disk Sculpture in front of Analy Hall to make sure everyone got out of the building safely and to receive further instructions. *(If the class is on a second or higher floor, provide clear directions to the stairs).* If you are a student with a disability who may need assistance in an evacuation, please see me during my office hours as soon as possible so we can discuss an evacuation plan.

Accommodations for Students with Disabilities: If you need disability related accommodations for this class, such as a note taker, test taking services, special furniture, etc., please provide the Authorization for Academic Accommodations (AAA letter) from the Disability Resources Department (DRD) to the instructor as soon as possible. You may also speak with the instructor privately during office hours about your accommodations. If you have not received authorization from DRD, it is recommended that you contact them directly. DRD is located in Analy Village on the Santa Rosa campus, and Jacobs Hall on the Petaluma Campus.

1. Attendance

- a. Students are expected to attend, and in the case of online classes, participate in, all sessions of the course in which they are enrolled.
- b. A student may be dropped from any class when that student's absences exceed ten percent (10%) of the total hours of class time.
- c. Specific courses may have stricter requirements based on professional certification mandates or curricular situations in which absences will severely compromise the learning for other students (such as team or performance ensemble courses). *These stricter requirements shall be stated in the course syllabus.*

2. Nonattendance

- a. Students who fail to attend the first class meeting may be dropped by the instructor. For classes that meet online, students who fail to log on and initiate participation by 11:59 p.m. Pacific Time of the first day of the class may be dropped by the instructor. The start date for full semester online classes is the official first day of the semester; for short-term classes, the first day will be specified in the schedule of classes.
- b. Instructors are required to drop all No-Show students immediately following the second class meeting. A No-Show is an enrolled student who has not attended any class meeting of the course. For classes that meet online, a No-Show is an enrolled student who has not logged on and initiated active participation by 11:59 p.m. Pacific Time of the second day of the class.












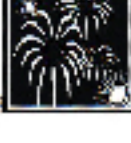


3. Excessive absence defined

- a. Instructors shall state in each course syllabus what constitutes excessive absence for that course.
- b. Any student with excessive absences may be dropped from the class.

4. Excused and unexcused absences

- a. Unless state or federal law requires that the absence be deemed excused, no instructor shall be required to make a distinction between excused and unexcused absences.
- b. If instructors wish to distinguish between excused and unexcused absences they shall state in each course syllabus all criteria for any excused absences in addition to those required by state or federal law.

Habits of Mind

 <p>1. Persisting Stick to it! Persevering in task through to completion; remaining focused. Looking for ways to reach your goal when stuck. Not giving up.</p>	 <p>2. Managing impulsivity Take your Time! Thinking before acting; remaining calm, thoughtful and deliberative.</p>
 <p>3. Listening with understanding and empathy Understand Others! Devoting mental energy to another person's thoughts and ideas. Make an effort to perceive another's point of view and emotions.</p>	 <p>4. Thinking flexibly Look at it Another Way! Being able to change perspectives, generate alternatives, consider options.</p>
 <p>5. Thinking about your thinking (Metacognition) Know your knowing! Being aware of your own thoughts, strategies, feelings and actions and their effects on others.</p>	 <p>6. Striving for accuracy Check it again! Always doing your best. Setting high standards. Checking and finding ways to improve constantly.</p>
 <p>7. Questioning and problem posing How do you know? Having a questioning attitude; knowing what data are needed and developing questioning strategies to produce those data. Finding problems to solve.</p>	 <p>8. Applying past knowledge to new situations Use what you Learn! Accessing prior knowledge; transferring knowledge beyond the situation in which it was learned.</p>
 <p>9. Thinking and communicating with clarity and precision Be clear! Striving for accurate communication in both written and oral form; avoiding over generalizations, distortions, deletions and exaggerations.</p>	 <p>10. Gather data through all senses: Use your natural pathways! Pay attention to the world around you. Gather data through all the senses; taste, touch, smell, hearing and sight.</p>
 <p>11. Creating, imagining, and innovating Try a different way! Generating new and novel ideas, fluency, originality</p>	 <p>12. Responding with wonderment and awe Have fun figuring it out! Finding the wonderful, awesome, mysterious and being intrigued with phenomena and beauty.</p>
 <p>13. Taking responsible risks Venture out! Being adventuresome; living on the edge of one's competence. Try new things constantly.</p>	 <p>14. Finding humor Laugh a little! Finding the whimsical, incongruous and unexpected. Being able to laugh at oneself.</p>

From Wikipedia **Metacognition**

Metacognition refers to a level of thinking that involves active control over the process of thinking that is used in learning situations. Planning the way to approach a learning task, monitoring comprehension, and evaluating the progress towards the completion of a task: these are skills that are metacognitive in their nature.

Metacognition includes at least three different types of metacognitive awareness when considering metacognitive knowledge:[11]

1. **Declarative Knowledge:** refers to knowledge about oneself as a learner and about what factors can influence one's performance.[2]
Declarative knowledge can also be referred to as "world knowledge".[12]
2. **Procedural Knowledge:** refers to knowledge about doing things. This type of knowledge is displayed as heuristics and strategies.[2] A high degree of procedural knowledge can allow individuals to perform tasks more automatically. This is achieved through a large variety of strategies that can be accessed more efficiently.[13]
3. **Conditional knowledge:** refers to knowing when and why to use declarative and procedural knowledge.[14] It allows students to allocate their resources when using strategies. This in turn allows the strategies to become more effective.[15]

Similar to metacognitive knowledge, metacognitive regulation or "regulation of cognition" contains three skills that are essential.[2][16]

1. **Planning:** refers to the appropriate selection of strategies and the correct allocation of resources that affect task performance.
2. **Monitoring:** refers to one's awareness of comprehension and task performance
3. **Evaluating:** refers to appraising the final product of a task and the efficiency at which the task was performed. This can include re-evaluating strategies that were used.

Similarly, maintaining motivation to see a task to completion is also a metacognitive skill. The ability to become aware of distracting stimuli – both internal and external – and sustain effort over time also involves metacognitive or [executive functions](#). The theory that metacognition has a critical role to play in successful learning means it is important that it be demonstrated by both students and teachers.

Students who demonstrate a wide range of metacognitive skills perform better on exams and complete work more efficiently. They are self-regulated learners who utilize the "right tool for the job" and modify learning

strategies and skills based on their awareness of effectiveness. Individuals with a high level of metacognitive knowledge and skill identify blocks to learning as early as possible and change "tools" or strategies to ensure goal attainment. Swanson (1990) found that metacognitive knowledge can compensate for IQ and lack of prior knowledge when comparing fifth and sixth grade students' problem solving. Students with a high-metacognition were reported to have used fewer strategies, but solved problems more effectively than low-metacognition students, regardless of IQ or prior knowledge.[17]

Metacognologists are aware of their own strengths and weaknesses, the nature of the task at hand, and available "tools" or skills. A broader repertoire of "tools" also assists in goal attainment. When "tools" are general, generic, and context independent, they are more likely to be useful in different types of learning situations.

Another distinction in metacognition is executive management and strategic knowledge. Executive management processes involve planning, monitoring, evaluating and revising one's own thinking processes and products. Strategic knowledge involves knowing *what* (factual or declarative knowledge), knowing *when and why* (conditional or contextual knowledge) and knowing *how* (procedural or methodological knowledge). Both executive management and strategic knowledge metacognition are needed to self-regulate one's own thinking and learning.[18]

Finally, there is no distinction between domain-general and domain-specific metacognitive skills. This means that metacognitive skills are domain-general in nature and there are no specific skills for certain subject areas. The metacognitive skills that are used to review an essay are the same as those that are used to verify an answer to a math question.[19]

Metacognitive experience is responsible for creating an identity that matters to an individual. The creation of the identity with meta-cognitive experience is linked to the identity-based motivation (IBM) model. The identity-based motivation model implies that "identities matter because they provide a basis for meaning making and for action." [20] A person decides also if the identity matters in two ways with meta-cognitive experience. First, a current or possible identity is either "part of the self and so worth pursuing" [21] or the individual thinks that the identity is part of their self, yet it is conflicting with more important identities and the individual will decide if the identity is or is not worth pursuing. Second, it also helps an individual decide if an identity should be pursued or abandoned.

