Course: ARTS 1316.501   Drawing Foundations
Professor: MaryEllen Lacy
Term: Spring 2015
Meetings: Wednesdays – 7:00-9:45 p.m.  ATC 4.910

Professor’s Contact Information
Direct Phone: 214.697.9503
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Office Hours: Schedule appointments with professor by email or phone
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General Course Information
Pre-requisites, Co-requisites, & other restrictions: Pre-requisites - None

Course Description:
This drawing course has particular focus for students interested in the figure and appreciation of animation and time-based art. Classic drawing methods of figure drawing will be explored along with movement studies. Figure drawing sessions will be with a nude model. Working through series of exercises and drawing assignments, students will build skill and technique throughout the semester. In addition to in class work with a model, students will have out of class weekly assignments.

Learning Outcomes:
- Recognize drawing as visual language.
- Expand visual thinking skills.
- Heighten sensitivity through expanding visual perception and refining drawing skills.
- Benefit from carefully observing the drawings of skillful artists.
- See and think about the human form in terms of the body’s gesture, movement, mass, contours, volume, structure, proportions, and anatomy.

Required Texts: none
Suggested Texts: Not Required

Suggested Texts:
- Human Anatomy for Artists: The Elements of Form by Eliot Goldfinger
- Drawing From Life (Third Edition) by Clint Brown & Cheryl McLean
- Anatomy for the Artist by Sarah Simblet
- A New Approach to Discovering, Learning and Remembering the Body by Anthony Apesos
- Classic Human Anatomy: The Artist’s Guide to Form, Function, and Movement by Valerie L. Winslow
- Sketchbook for the Artist by Sarah Simblet
- A Guide to Drawing by Daniel M. Mendelowitz, David L. Faber, Duane A. Wakeham
- Drawing: A Contemporary Approach by Teel Sale and Claudia Betti
- Basic Perspective Drawing: a Visual Guide by John Montague
- Atlas of Human Anatomy for the Artist by Stephen Rogers Peck
- An Atlas of Anatomy for Artists by Fritz Schider
- Drawing Projects: An Exploration of the Language of Drawing by Mick Maslen and Jack Southern
- Force: Dynamic Life Drawing for Animators by Michael D. Mattesi
- Henry Yan’s Figure Drawing: Techniques and Tips by Henry Yan
Required Materials

All supplies must be acquired and brought to class on January 21st.

1. Package of Paper Clips
2. Roll of masking tape
3. Several small plastic containers for water
4. Rags: several rags about the size of a wash cloth
5. A notebook or sketchbook for assignment notes and lecture notes
6. Packaged art supply materials:
   A pre-assembled supply materials package is available at discounted price from Asel Art – located at the SE area of Coit & Beltline, 101 South Coit Road, Suite 375, Richardson, TX 75080 – phone: 972.690.6320.

   1– newsprint pad (100 sheets) 18 X 24 in.
   1 – drawing sketch tape bound pad 18X 24 in.
   1 - kneaded eraser
   1 - White vinyl/plastic eraser, such as Mars Staedtler
   1 – drawing pencil – 6B
   1 – drawing pencil – 4B
   1 – drawing pencil – 3B
   1 – drawing pencil – 2 B
   1 – drawing pencil – B
   1 – drawing pencil – HB
   1 – graphite stick – 6B
   1 – Chamois cloth (leather)
   1 - #6 blending stump
   1 – charcoal pencil black
   1 – charcoal pencil white
   1 – conte biste
   1 – conte sanguine
   Package of willow or vine charcoal – 3 medium, 1 jumbo
   Package of compressed charcoal
   3 pack white pastel
   Micron Pens – set of three, 1-3-5, black
   1 – bamboo brush
   1 – bamboo stick pen
   1 – bottle India ink
   2 – bulldog clips 3 inch size
   1 – red wallet portfolio 20x26x2 w/ handles

Assignments & Academic Calendar

Dates of Class Meetings

Drawing from a life model provides an essential foundation that serves as a basis for practically all visual art study. Artists draw from the figure as a discipline refining skill regardless of the content or media of their creative pursuits. Topics for classes will be developing various gesture techniques exploring an understanding of immediate, spontaneous grasp of essence and action of the figure. Studies throughout the semester will explore movement, mass, contours, volume, structure, proportions, and anatomy.

Out of class drawing assignments will be due weekly.

Go to this address:
http://www.utdallas.edu/~melacy/
Click on arts 1316.501 Drawing Foundations and the link will take you to the assignment page:
http://www.utdallas.edu/~melacy/pages/index01.html
Spring 2015  |  Class Content  |  Outside Assignments

January 14  |  Syllabus/Supplies/Introduction  |  Refer to class assignment page:
January 21  |  Art Media Materials  |  http://www.utdallas.edu/~melacy/pages/index01.html
January 28  |  Mass Gesture/ Blind Contour  |  Assignments are posted weekly
February 04  |  Mass & Line/ Contour/ Scribble  |  Assignments support studio class work
February 11  |  Action Gesture  |  
February 18  |  Proportions sighting/schematic  |  
February 25  |  Anatomy Skeletal
March 04  |  Anatomy Muscles  |  
March 11  |  S-Curve  |  
March 18  |  No Class – Spring Break  |  
March 25  |  Value in Light and Form  |  
April 01  |  Expressive Use of Value  |  
April 08  |  Hatching, Cross Hatching, Cross Contour  |  
April 15  |  Composition / Figurative Formalist  |  
April 22  |  Composition/ Expressive Directions  |  
April 29  |  Portfolio Finals, Critique, Essay  |  
May 06  |  Final Session  |  

Outside Assignments  |  http://www.utdallas.edu/~melacy/pages/index01.html
Weekly

January 21  |  All required Art Supplies  |  Readings on class assignment page
January 28  |  Expressive Line  |  Readings on class assignment page
February 04  |  Mass & Line/ Blind Contour  |  Outside Assignments
February 11  |  Continuous Line Drawing  |  Readings on class assignment page
February 18  |  Narrative Action Sketching  |  Readings on class assignment page
February 25  |  Plotting the Proportions of the Standing Figure  |  http://www.utdallas.edu/~melacy/pages/index01.html
March 04  |  Skeletal System Within the Pose  |  Assignments are posted weekly
March 11  |  Muscular System  |  Readings on class assignment page
March 18  |  No Class – Spring Break  |  
March 25  |  S Curves in Nature  |  Assignments support studio class work
April 01  |  Value as Light and Form  |  Readings on class assignment page
April 08  |  Value to Describe Space  |  Readings on class assignment page
April 15  |  Cross Contour  |  Readings on class assignment page
April 22  |  Divided Plane  |  Readings on class assignment page
April 29  |  Portfolio Finals, Critique, Essay  |  Readings on class assignment page
May 06  |  Final Session – Final with Model – Solo Gesture Demonstrations  |  

*These descriptions and timelines are subject to change at the discretion of the Professor.*
**Course Policies**

Concepts are executed through in class studio work, lecture demonstrations and out of class assignments. Successfully completing this course involves attending all classes and participating in a fully engaged manner, which requires asking questions, offering comments, listening and focused attention. The semester grade evaluates in-class work/participation and out of class work. All work must be completed by due dates for full credit. All assignments are valued. Grading criteria rises as the class progresses. Discuss questions regarding grades concurrent with any concern.

Considerations in evaluations:
- Attend class from 7:00 p.m. to 9:45 p.m. and be prepared with the proper materials.
- Complete assignments within specified time.
- Work demonstrates effort, focus, complexity, and growth or understanding of drawing objectives and principles with evidence of openness to new learning processes.
- Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.
- Participation in class studio and discussions, critiques, and activities; maintains a good attitude and has a good work ethic. Respects fellow students and studio property.

Possible grade example outcomes:
- **A** - All objectives/assignments are achieved. Exemplary commitment, effort, and results are demonstrated in all work. Participation is excellent. The student is fully engaged in the process of learning.
- **B** - All objectives/assignments are achieved. Good results and good growth are demonstrated in work. The student makes a strong effort. Good participation in class.
- **C** - Many objectives are achieved, satisfactory results shown in most work. Some assignments may be late or unfinished, due to a variety of reasons; and/or student’s habits may be influencing their ability to practice, execute and grow skills important to the class objectives.
- **D** - Important objectives are not achieved. Course work is late, incomplete, or missing for evaluations. Student is struggling with class participation. Focus and commitment to the class objectives may be factors.
- **F** - Failed course. Lack of work, attendance too low, disruptive to learning process. Student should have withdrawn by deadline.

| Extra Credit | n/a |
| Late Work | Lower assessment of assignment |
| Special Assignments | n/a |
| Class Attendance | Required for successful completion of course |
| Classroom Citizenship | Cell Phone Policy: Please have cell phones turned off during class. Room Policy: Please clean up after yourself, your work area, easel, sink, etc. |
| UT Dallas Syllabus Policies and Procedures | [http://go.utdallas.edu/syllabus-policies](http://go.utdallas.edu/syllabus-policies) |