

Figure Drawing In Italy 2016

ASTU 2200: Beginning Figure Drawing (Summer 2016)

3 hours. Prerequisites: ART 1500 and 1510 (Drawing I & II)

ASTU 3200: Intermediate Figure Drawing (Summer 2016)

3 hours. Prerequisites: ASTU 2200 (Beginning Figure Drawing)

ART 4900: Special Problems in Figure Drawing (Summer 2016)

3 hours. Prerequisites: ASTU 3200 (Beginning Figure Drawing)

University of North Texas, College of Visual Art and Design

Santa Reparata International School of Art, Florence Italy

Instructor: Andrew DeCaen Email: adecaen@gmail.com and deaen@unt.edu Phone: 940 268 6478

Course Description: (Florence, Italy)

This course will focus on visual observation of the human figure and interpretation through various drawing techniques. Special emphasis will be placed on drawing from observation with proportional accuracy and sensitivity to anatomical understanding. Drawing assignments will be centered around drawing from male and female nude human figure models, drawing from figurative art on location, and drawing from people in public spaces in this historically and culturally rich place. Undergraduate students will have assignments corresponding to their respective course (level of experience and skills).

Course Structure (Pre-Trip, During Trip, & Post-Trip):

Before leaving for Italy, students will attend two Pre Trip Meetings. The first will focus on logistics of travel and living in Italy. The second will cover details of the course where students are given a series of assignments to complete before leaving for Italy. These assignments aim review basic skills, and familiarize students with a series of artworks they may see on location. These assignments will be evaluated on the first day of class in Italy.

Class times will meet Mon-Friday alternating days with the *Sketching and Journaling* class. On class days we will meet both in the morning and in the afternoon/evening.

In afternoon/evening sessions we will meet at the at SRISA drawing studio for drawing sessions with nude models. These sessions will yield a series of studies, process-based large drawings, and fully developed larger drawings. Class time will also allow for guided instruction through demonstration, and informal critiques of model drawings. In morning sessions, we will meet at locations around Florence where students will make sketchbook drawings from figurative artworks at museums and from people and sculpture in public spaces. Sketchbooks will be turned in periodically during the Sketching and Journaling class afternoon sessions. I will give some brief written suggestion/critique of daily sketchbook drawings and progress checks. Friday classes will be set up with a sketchbook assignment to be done either on location with the instructor, or at a site of your choice. This is designed to encourage students to travel to experience areas of specific interest within Florence or beyond while continuing to develop regular sketchbook the sketchbook entries. Sketchbooks will be collected and evaluated once per week.

Term Project Drawing: Throughout the month, you will gain a sense of the history of figurative art with contemporary life in Florence. Your final project is to make a large drawing or series of small drawings assimilating some aspect of you're your experience in Florence. Your weekend assignments are shaped to help you develop this through out the term. This project may be selected to show in the final student exhibition at SRISA Florence.

After returning to the US, you will finalize your sketchbook and portfolio of drawings and turn them in for final grading. The portfolios and grades will be available the following week.

Course Objective and Learning Outcomes:

- *To develop and practice the ability to see and draw the figure accurately and decisively.
- *To expand and focus your understanding of figurative drawing in cultural and historical context.
- *To explore drawing media and techniques with sensitivity, and aesthetic discretion, while emphasizing good craft.
- *To develop methods, & standards for critical evaluation including use of relevant vocabulary & concepts.
- *To develop necessary disciplined work habits that apply to all studio pursuits.

Course Requirements & Grading:

Sketch Book Assignments: (8" x 11")		40% of semester grade
sketchbook assignments (Pre-Trip A+B+C+D+E)	graded 5/23	(10% of semester grade)
sketchbook assignments 2 + 3 + 4 + 5+6	graded 5/31	(10% of semester grade)
sketchbook assignments 7 + 8 + 9	graded 6/8	(10% of semester grade)
sketchbook assignments 10 + 11 + 12 + 13	graded in the USA.	(10% of semester grade)
Evening-Class Portfolio of Drawings		30% of semester grade
8 layered drawings (18" x 24" Strathmore)	graded with final portfolio in the USA.	
*(Up to 2 Layered gesture drawings may be substituted with a long singular drawing of substantial finish and time.)		
2 Multiple Figure Drawings (18" x 24" Strathmore)	graded with final portfolio in the USA.	
2 found surface drawings	graded with final portfolio in the USA.	
4-6 small drawings/studies	graded with final portfolio in the USA.	
Term Project Drawing		20% of semester grade
One large drawing or several smaller drawings in series.	graded with final portfolio in the USA..	
Progress and Participation		10% of semester grade
graded with final portfolio in the USA.		

(Note: Grades are based on fulfilling each assignment's objectives including technical, formal, contextual, conceptual, and presentation issues.)

Grading Scale for Sketchbook, Portfolio, and Projects:

The plus / minus system of grading will be used for projects/assignments:

- A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
- A-(3.75)
- B+(3.25)
- B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.
- B-(2.75)
- C+(2.25)
- C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
- C-(1.75)
- D+(1.25)
- D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
- D-(0.75)
- F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:

The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

A (4.00-3.50) B (3.49-2.50) C (2.49-1.50) D (1.49-0.50) F (0.49-0.00)

Attendance and Class Participation:

The nature of this course requires that you attend all classes (whether in the studio or on location). It is expected that students be on time and prepared each session. Full Class Participation means:

- Coming to class on time and staying the duration.
- Coming to class prepared to work.
- Coming to class with appropriate art materials and any preparatory work complete.
- Being respectful for the spaces where we work, and all the people around whom we work.
- Paying close attention during class demonstrations and discussions.
- Using class time productively to make clear progress on assignments.
- Cleaning up after oneself, both in the studio and on location.
- Progressing and completing drawings within classtime.
- Critiques: Giving engaged and critical attention, comments, and questions with respect to the artworks.

Not Meeting any of the above areas of participation will significantly lower your participation grades.

Functional Capabilities Necessary

Some physical/emotional functional capabilities are essential and cannot be modified to participate. For example, we will encounter many buildings with stairs and no elevator, uneven sidewalks and cobblestone streets, and hot/humid environments. Students must carry their own luggage, have the ability to function in a close-knit group, and endure walking and standing for extended times and distances. This class also requires students to be able and willing to draw from live nude male and female models with a sense of maturity.

Safety & Course Risk Factors:

According to University Policy, This course is classified as a category three (3) risk factor. Students are exposed to some minor hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. All spray fixative and similar toxic materials may only be used in safe places designated by the SRISA staff.

Americans with Disabilities Act

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Please let your instructor know today if you are registered with the Office of Disability Accommodation.

Academic Honesty

Standards of academic honesty will be upheld. All work must be the product of the student's own ideas and efforts. Any form of cheating will earn an F and referral to the Student Center for Rights and Responsibilities..

Center for Student Rights and Responsibilities

"Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information."

NOTE: *I retain the right to change the syllabus and announce changes if the needs of the course or students change.*

Morning Session Sketch Book

8 x 11" Hard-bound or spiral-bound (80-100 white pages)

This sketchbook is to be separate from the one for your "Sketching and Journaling" class or any other class.

Your sketchbook will be a primary means of learning and evaluation in this class. It affords us a compact way to draw on-site in various museums, and public spaces such as piazzas, train stations, and markets to have a more fully integrated sense of art and life in Florence while documenting the time spent in this historically and culturally rich place. Label each page in the lower edge of the page with **date, time, place, and simple description** of the assignment.

The class objectives are decidedly about mark-making, visual observation, and about understanding the anatomical and expressive potential of the human form. Although your personal writing and flat ephemera *may* be included, they must be transformed into figure drawings by various means of layering marks and/or employing mixed media. Daily guidelines will relate to the locations, techniques, and or subjects for focus.

Evaluation will be based on the development of the drawings in the sketchbook with attention to:

Responsiveness to daily objectives.

Sensitivity to Anatomical concerns of the human form.

Sensitivity to Accuracy or Deliberate Expressive Distortion of the human form.

Sensitivity to your marks' Pressure, Speed, and Facture.

Sensitivity to your marks' Diversity and Unity (thick, thin, light, dark, dense, sparse, etc.).

Sensitivity to Movement and Balance in Compositions.

Sensitivity to Page Composition with an awareness of the gutter, edge, and sequence of imagery on pages.

Productivity (Quantity and Intensity of the drawings)

Presentation (attention to craft and care of the drawings with labeling on each page)

Every morning session we will work in our sketchbooks on location in museums and/or public places. Your sketchbooks will be reviewed periodically to mark regular progress. Please read these comments so that you can improve the quality of your sketchbooks and have feedback on your progress.

You are expected to draw in your sketchbook every other day. Some days this will happen in class at a specific location with a specific assignment. On other days (when it lands on a Friday, Saturday, or Sunday) you will draw on your own time at a location you decide. These weekend sketchbook assignments are meant to give you time to make sketches, notes, and other forms of ideation for your term project drawing. When our class lands on a Friday (June 3) I will lead an excursion to the Andrea del Sarto Museum on the far eastern side of Florence; you are welcome to come with me then, or set your own destination to draw on your own. The long weekends are built into our schedule to encourage/enable you to travel or experience local interests that are not in our schedule.

Your sketchbook is worth 40% of the semester grade. Sketchbooks will be turned in periodically during the Sketching and Journaling class afternoon sessions. I will give a brief written suggestion/critique of sketchbook drawings and progress checks. The sketchbook grade will be assigned weekly as per the calendar, and finalized upon you turn in the final sketchbook after you return to the USA.

***The primary distinction between the Beginning, Intermediate, and Advanced level figure drawing class will be in the quantity and quality of the sketchbook drawings. Assignments for the higher-level classes may engage some more complex concepts or techniques.

FIRST PAGE ID: Print the following label on the first page of your sketchbook:

"If found, please return to the following address:

(May 19-June 17, 2016)

Your First and Last Name

Santa Reparata International School of Art (SRISA) Via San Gallo 53/Red

50129 Firenze, Italia

tel. 055 462 7374

(after June 17, 2016)

Your First and Last Name

Your USA address

Your cell phone number"

Evening Session Drawing Portfolio

The evening class session will be a nude figure model drawing session. We will draw from nude models in the studio at SRISA. We will begin each modeling session with quick layered drawings, then progress to slow studies and long term drawings exploiting various foci on technique, subject, and poses. As a goal, you should look to complete the following drawings:

8 layered drawings (18" x 24" Strathmore): These begin with base layers of gesture or other warm-up drawings.

Through the process of cancelling marks and imagery you will generate a surface with substantial history. From this you can cover over areas or erase out areas, then make a slower more deliberate drawing from among the tangle or smudges of marks. The goal here is to show the process of drawing and learning to see, but without making a lot of extra singular warm-up drawings. You should aim to respond to the history of marks and "push and pull" in the space to create some bold clarity within the ambiguity. You will do more than 8 of these, but concentrate your energies on your best 8 layered drawings.

2 Multiple Figure drawings (18" x 24" Strathmore): These drawings will be made over the course of several sessions with different poses. The goal is to make the illusion of an engaging space inhabited by multiple figures.

2 found surface drawings: throughout your trip you will keep your eyes open for "found surfaces" on which to make new drawings. These might be mundane things such as brown paper bag that held your fresh bread, a piece of decorative paper, a map, museum tickets, etc. When you find surfaces to make drawings you will want to change the surface so that your image can be seen, although you will want to retain some traces of the character (maybe some of the imagery or surfaces that identifies the object's identity. In order to draw on some surfaces you may have to sand an area to give it a rougher surface or paint over an area with gesso to make it visually less busy.

4-6 small drawings: In class you will do some miniature drawing that are typically detailed studies of body parts such as the hand, foot, head, knee, etc. We will also do some small silver-point drawings on specially prepared paper. This is a traditional technique developed in the Renaissance that is very delicate and virtually un-erasable. We will also do some small chiaroscuro drawings on toned paper.

On the back of ALL your in-class drawings clearly write your **name and date(s) and the time elapsed working**. All these drawings must be spray fixed before leaving Italy to prevent smearing while transporting drawings to the US. The Portfolio of In-class Drawings will be graded when turned in after you return to the US.

Term Project Drawing

Throughout the month, you will gain a sense of the history of figurative art with contemporary life in Florence. Your final project is to make a large figure drawing or series of small figure drawings assimilating some aspect of your experience in Florence. You should work on this periodically throughout the term. Your weekend sketchbook assignments are specifically aimed at spending time sketching, taking notes, making studies, and documenting your progress on your Term Project Drawing. This drawing is meant to have more creative freedom to explore an idea of your choice while exploring an idea or concept further than what you normally do in model drawing session. This project may be selected to show in the final student exhibition at SRISA Florence. I recommend no larger than 18 x 24 unless you make a diptych or triptych so that the drawings can be brought back to the USA easier. If you do not finish it before the last day, you will need to finish it before you turn in your portfolio in the USA.

Some themes you might consider:

Drawing(s) inspired by some aspect of an artwork you see here in Florence. (not a mere copy attempt.)

Drawing(s) connecting some aspect of the history of Florence to contemporary life.

Drawing(s) exploring some aspect of Italian culture (food, theatre, music, fashion, language...)

Drawing(s) exploring your personal experiences of life in Florence- dramatized or matter-of-fact.

Drawing(s) exploring something aspect of your personal growth or experience here in Italy.

Drawing(s) exploring something a narrative inspired by some aspects of the time here in Italy.

Drawing(s) exploring anatomy (skeletal, muscular, internal organs, etc.) within its context in Florence.

Drawing(s) exploring the space surrounding the body (how you experience this in Florence.)

Final Artwork Turn-in back in the USA:

You will bring your work back with you to the USA and turn in your Sketchbook, Portfolio of evening class drawings, and Term Project Drawing. I am providing a cardboard tube to bring your paper to Italy and your drawings back from Italy. These works are expected to be clean, undamaged, spray-fixed, and your name should be legibly printed on the back of each work. After you return to the US, carefully unroll your drawings and place flat under weights to let the curl relax for a week. Place all drawings in a clean portfolio that contains the work completely and has your name on the outside. Turn in your Sketchbook, Portfolio of evening class drawings, and Term Project Drawing to:

Hickory 160D, Andrew DeCaen's Office on Thursday July 7, by Noon.

Supplies:

The cost of materials for the projects required to complete this course will vary according to the choices made by the individual student.

Provided:

Cardboard tube to transport paper to Florence and drawings home from Florence.

To be purchased prior to the trip:

1 Sketchbook 8" x 10" Hard-bound (80-100 page, 65lb. white paper). *This sketchbook will only be used for this class. (It must be separate from your sketchbook for any other class.)*

Strathmore 400 Series Drawing pad 18" x 24" (18 sheets, 80 lb.) You may share three pads between 4 students.

Carefully remove from pad and roll 18 pieces in tube for transport to Italy.

Save the pad cover and backing board in the USA as a way to flatten your drawings when you return.

1-2 mechanical pencils with #2 lead

1 Graphite Pencil 2B (Any brand)

2 Staedtler Mars Lumograph Graphite 7B or 8B graphite (No substitutions for different brands)

1 Pencil sharpener- simple, hand-held, metal.

1 small Synthetic white eraser.

1 kneaded eraser, 1" x 1" or larger

1 Conte Chalk pencil Black

1 Conte Chalk pencil Sanguine and/or Sepia

1 Conte Chalk pencil White, OR 1 Charcoal pencil, White

1 Charcoal pencil, black: 4B soft

1 box of 12 sticks Vine or Willow Charcoal sticks, Soft

(Optional)1 Vine or Willow Charcoal Jumbo Stick, soft

1 roll good quality masking tape 1" width

1-2 Uniball Rolling ball-point pen or Pitt Pens, black ink

To be purchased after arrival in Florence...

1 Silverpoint stylus (100% silver) and Holder

Purchase in Florence from Zecchis: via dello Studio, 19r

Open M-F: 8:30am- Noon and 3:30-7pm and SA8:30-Noon.

Translated: Mina d'Argento per disegno (Argento puro 1000/1000)

Workable Spray Fixative, 1 can may be shared by 2-3 students

Translated: Realizzabile fissativo spray

Do NOT pack this in your baggage!

(Optional) Other Quality Drawing Papers available in Florence.

(Optional) Other Drawing materials you may like to work with.

Bring your Syllabus and Pre-Trip Hand-outs with you to Italy and to every class.

Mark all your materials with your name.

STUDENT COPY

Figure Drawing, University of North Texas, SRISA Instructor: Andrew DeCaen

Course Title: _____

Course Number: _____

Your Name: _____

Phone #: _____

Email: _____

"I have read and fully understand the course content, structure, attendance, and grading requirements as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course's activities."

"I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University's public website and possibly in other educational or public relation campaigns."

Course Risk Factor: **3**

Student Signature; _____

Date: _____

INSTRUCTOR COPY

Figure Drawing, University of North Texas, SRISA Instructor: Andrew DeCaen

Course Title: _____

Course Number: _____

Your Name: _____

"I have read and fully understand the course content, structure, attendance, and grading requirements as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course's activities."

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Course Risk Factor: **3**

Student Signature; _____

Date: _____