Art 3040-001 Head and Hands

Class Day(s) : Tuesday, Thursday  
Instructor : John Erickson  
Class Time(s) : 1:00-4:00  
Office Location : ART 363 (mailbox in ART 161)  
Class Location : RM. 342  
Office Phone : 801-585-5076  
Office Hours : By appointment  
Class Attribute :  
E-Mail : joe1@utah.edu

Prerequisite(s) : "C-" or better in ART 3110  
Course Fee : $70.00 (included in tuition)

COURSE DESCRIPTION
This course is a deep exploration into the Architecture of The Human Head and Hands. The live model, skeleton, “Planes of the Head” bust are used to explore the form and space of the head. Perspective, Cubic Space, Topography, and Light Logic are emphasized as the plastic means of expression. The Hands require a special focus due to their complexity and difficulty. Anatomical analysis will deconstruct typical problems and allow for convincing artistic construction of the hand.

COURSE OBJECTIVES
The student will gain the ability to conceptualize and execute the components of the Head (Eyes, Ears, Nose and Mouth) as well as all the underlying anatomical structures that support them. A similar method will allow the student to deconstruct and reconstruct the hand.

CONTENT OVERVIEW
Students will systematically explore the underlying anatomical components as well as the appearance or “Portrait of the Model”. Perceptual as well as conceptual ways of knowing the form will be synthesized to produce satisfying artistic results as well as surprises and unprecedented discoveries.

TEXT / READING LIST (INCLUDES COURSE MATERIALS)
Robert Beverly Hales “Master class in Figure Drawing”
I have many other suggested text that I will explore and make available during the course of the semester

SUPPLIES LIST

18” x 24” drawing pad  
Mechanical pencil with 2b lead  
Kneaded Erasure  
Drawing Board and Clips
TEACHING AND LEARNING
Most sessions will feature one or more demonstrations by the instructor, then move on to extended, hands-on practice by the students, during which the instructor will circulate, offering one-on-one assistance. The majority of the studio exercises will center on the particular anatomical area we are studying that week. Ex. Week 3 “The Eye” Weekly homework, requiring student to use the same concepts as in class problems, will gradually solidify and strengthen the skills presented in lecture skills. Several times throughout each class period, we will pause to critique work. These group sessions, to which each student is expected to contribute, help the novice apply concepts and try out new vocabulary while assessing the work of others. The instructor will augment studio lessons by regularly showing the work of students both past and present.

EVALUATION METHODS
All students are required to come to class prepared with materials/tools, and participate in assignments, discussions and critiques. Grades will reflect the effort you apply to the course and your basic understanding of the principles taught during each section. With an emphasis on creatively utilizing a broad range of formal and conceptual strategizes, technical execution and exploring new ideas and directions that your work takes you.

GRADE SCALE OR POINTS SCALE
Grading is based on attendance, work produced in and out of class, and participation in group discussions and critique.

Evaluation Procedures: Final grade for this course will be determined according to the following:

• Timely completion of studio projects that fulfill course criteria.
• Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork the strategies identified in each assignment. As you develop each studio project, it is strongly advised that you discuss the elements of your piece with me to aid in your education and development of your artistic practice.
• Studio projects are to be presented for critique in a completed and finished state.
• Quality of the technical execution.
• Challenge piece presents to the student.
• Cohesive verbal presentation of studio artworks during critique.
• Completing all reading assignments prior to the scheduled discussion and, self-motivated and energetic participation in those discussions.
• Active participation in all group critiques of studio projects.
• Active participation in all class discussions and technical demonstrations.
• Adherence to the Attendance Policy for the course as outlined in a subsequent section of this syllabus.
• Responsible studio behavior as outlined in a subsequent section of this syllabus.
• **Grade Equivalents**
  
  **A=Excellent** - Expansive investigation of ideas and excellent composition. All assignments completed on time and executed well. Insightful contributions to class discussions and critiques.
  
  **B=Good** - Substantial investigation of ideas with good composition and good craftsmanship. All assignments completed on time, insightful contributions to critiques and class discussions.
  
  **C=Fair** - Problems with attendance, effort, and quality.
  
  **D=Poor** - Two or more late projects, limited investigation of ideas, poor craftsmanship, incoherent compositions, minimal contribution to critiques, may have more than 4 absences.
  
  **E=Failure** - Course failure due to minimal idea development, poor craftsmanship, incoherent compositions, lack of participation, late assignments; may have more than 6 absences.

**GRADING RUBRIC**

A 4.0 grading scale will be used for each project. This allows for a highly nuanced communication to be used with each student. For example the difference between a 3.6 and a 3.4 can be used as a teaching device to enhance and adjust the students cognitive process. The cumulative G.P.A. can be calculated at any time during the semester.

**FACILITY USE**

Courses that use department equipment must describe expectations for daily cleanup and end of semester disposal of art projects. Students should be aware that the department is unable to store items for students and that prompt pickup of projects and exams.

**ADA STATEMENT**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.
WEEKLY CALENDAR OR SCHEDULE OF TOPICS

Phase 1  The Profile
The production of a flat shape profile of the model will introduce the student to the concepts of Protracation, point vector, and triangulation.

Phase 2  Topographical Cross-Section
Transparency and cross-section give rise to three-dimensional sense using topography driven by perspective. Line weight and depth of field enhance the space and volume.

Phase 3  The Eye
Perspective exploration of this crucial and problematic component of the head will receive a in depth treatment

Phase 4  Nose
Perspective exploration of this keystone of the Head will anchor the student conceptualization of the head.

Phase 5  Mouth
This complex area is broken down into easy to understand planes and components.

Phase 6  Arm and Hand
Simple metaphors are used to convey the mechanical action and potential movement of these most expressive forms. Ex. (rubber 2x4) and simple cubic forms which allow the student to easily project the axis and attitude of this complex collection of forms called the hand

Phase 7  The Ear
We begin with simple planes and then move into topography to describe this often overlooked component of the head.

Phase 8  Integration
Working from life with a conceptual/observational synthesis. Drawing from life becomes a surprisingly creative experience where the student projects as well as receives visual information.