**Art 3120-001 Figure Structure**

Class Day(s) : Monday, Wednesday
Class Time(s) : 8:35-11:30
Class Location : RM. 342

Instructor : John Erickson
Office Location : ART 363 (mailbox in ART 161)
Office Phone : 801-585-5076
Office Hours : By appointment
E-Mail : jene1@utah.edu

Prerequisite(s) : "C-" or better in ART 3110
Course Fee : $00.00 (included in tuition)

**Course Description**
This course is a deep exploration into the Architecture of Human Anatomy. The live model and skeleton are used to explore the form and space of the figure. Perspective, Cubic Space, and Topography are emphasized as the plastic means of expression.

**Course Objectives**
The student will gain the ability to conceptualize and execute all major skeletal and muscular components of the human figure.

**Content Overview**
Students will systematically explore all anatomical components using a “String System”. 2 and 3 point perspective is the conceptual basis to develop form, space, and even light.

**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"x24" drawing pad
- Mechanical pencil with 2b lead
- Kneaded Erasure
- Drawing Board and Clips
- Push pins and 20’ of string

**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 Shoulder Girdle”
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 critiqu
- B= Good - Substantial investigation of ideas with good composition and good craftsmanship. All assignments completed on time, insightful contributions to critiques and class discuss
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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.
FYI -- this section is to be removed before printing or publication.
Make sure students are aware that arrangements for disability accommodations should be discussed at the beginning of the semester. Other items such as part of the Student Code or an accommodations policy statement are left to the discretion of the instructor.
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WEEKLY CALENDAR OR SCHEDULE OF TOPICS

Phase 1      String System

The String System is used to explore the cubic space of anatomy (head and shoulder girdle). Mechanical adherence to eye level and convergence are guaranteed giving the student a sensibility of visual correctness. Transposition from sculptural three dimensions to flat elevation to artistic illusion of three-dimensions are discussed.

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      Rib Cage

Perspective exploration of the largest component of the body. Axis and attitude become an expressive device. 16th Century Italian artist, Luca Cambiaso is used as a role model.

Phase 4      Pelvis

Perspective exploration of the second largest component of the body.

Phase 5      Foot and Knee

This complex area is broken down into easy to understand 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).

Phase 7      String System Final

Muscle to bone and surface to depth relationships are emphasized in this final project.

Phase 8      Integration

Working from life with a conceptual/observational synthesis. Drawing from life becomes a subjective/objective fusion.