

SYLLABUS
LIFE DRAWING: ART 236, Section 1
PROFESSOR SUSAN MORRISON

“ In short, Beauty is everywhere. It is not she that is lacking to our eye, but our eyes which fail to perceive her. Beauty is character and expression. Well, there is nothing in nature which has more character than the human body...the human body is, above all, the mirror of the soul, and from the soul comes its greatest beauty....What we adore in the human body more even than its beautiful form is the inner flame which seems to shine from within and to illumine it.”

“ Note that painters and sculptors, when they unite different phases of an action in the same figure, do not act from reason or artifice. They are naively expressing what they feel. Their minds and their hands are as if drawn in the direction of the movement, and they translate the development by instinct. Here, as everywhere in the domain of art, sincerity is the only rule.”

Auguste Rodin

“ What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling that I have towards life. I do not insist upon the details of the face. I do not care to repeat them with anatomical exactness. Though I happen to have an Italian model whose appearance at first suggests nothing but a purely animal existence, yet I succeed in picking out among the lines of his face those which suggest that deep gravity which persists in every human being. A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject-matter. When I see the Giotto frescoes at Padua I do not trouble to recognize which scene of the life of Christ I have before me, but I perceive instantly the sentiment which radiates from it and which is instinct in the composition in every line and color. The title will only serve to confirm my impression.”

Henri Matisse

ATTENDANCE:**MANDATORY**

Basically, you have to be here to learn.

Tardy: Five minutes late, four tardies equals an unexcused absence

Excused absence: Call or email me BEFORE THE COURSE BEGINS with medical, work conflict or other valid excuse. Doctor's note required for extended illness.

Note: If you are sick/excused on the day of a critique, you must have your work to my office by 5PM or it will be lowered one letter grade and lowered one letter grade each consecutive day thereafter. Special exceptions will be made if you live out of town.

You are allowed two unexcused absences. **THREE UNEXCUSED ABSENCES CONSTITUTES COURSE GRADE LOWERED ONE LETTER GRADE AND LOWERED FOR EACH UNEXCUSED ABSENCE THEREAFTER: NO EXCEPTIONS**

GRADING:

AN ASSIGNMENT MUST BE TURNED IN ON THE ASSIGNED DUE DATE TO BE CONSIDERED FOR A GRADE. IF AN ASSIGNMENT IS NOT PRESENT, EXCEPT FOR SICKNESS/EXCUSED ABSENCE – SEE ABOVE – THEN IT RECEIVES A FAILING GRADE. Any assignment can be redone and reconsidered for a grade at the professor's discretion (unless project is due on the last class day, May 10, 2018 in which case there is NO late submission) up until the **LAST TUESDAY MAY 8TH**. This grade, at it's highest, will be one half grade below it's original value (i.e. a "B" work will receive a "B-"). This is hopefully a motivation to not give up even if a particular assignment has caused you great difficulty or hit you on a very busy week.

Flex points are given for class participation, willingness to experiment, motivation, asking for personal critiques (office hours or appointments), improvement and inspiration in the work. A total of 10 points are possible.

Incompletes: Incompletes will only be awarded under exceptional documented cases of emergency

IN GENERAL:

Talk to me sooner than later. Studio Art involves a lot of time and energy. If you are having problems, please let me know.

OFFICE HOURS:

Office hours TBA. Other times can be arranged by appointment. My office is NFAC 158.

Email: smorriso@uwsp.edu Office: 715-346-4067 Home: 715-341-0245 (before 9PM)

SPECIAL NEEDS: E.S.L students, or students with special needs should consult with me as soon as possible.

SUPPLIES ART 236

TEXT: FIGURE DRAWING BY NATHAN GOLDSTEIN

Vine Charcoal – Please be ready for first project beginning Thursday 1/25!

Heritage Artists Soft Pastels Charcoal – Please be ready for first gestures on Thursday 1/25!

Charcoal pencils as desired for Sketchbook

Kneaded eraser, Art gum eraser – Please be ready for first project beginning Thursday 1/25!

Black Drawing Ink

Watercolor brushes

Ice cube tray (get at Dollar Store, Trig's, etc) or other ink palette, water cup

White, Black, Sanguine Conte

Water based color media – tempera and/or acrylic or gouache (but working large scale) as desired beyond supplied Tempera

Any other Black and White media – markers, white pens, etc – for B&W Collage

Papers: 1. 22"x30" 140 lb watercolor paper – one sheet

2. Possibly some colored pastel paper, or Mi-Teintes paper (some supplied buy may need about 2 more sheets)

3. Scrap papers – photocopies – black/gray/white construction paper, newspaper, other black and white miscellaneous paper for collage

Sketchbook: Spiral or Hardbound, need up to 100 sheets 9" X11" minimum

Portfolio: Big enough to carry 22"x30" paper. Several of the projects will have to be rolled and carried as they are too big for the average portfolio

As needed: **masking tape, glue, scissors, mirror**

COURSE OUTLINE: ART 236, Section 1 Spring Semester 2018*
INSTRUCTOR: Susan Morrison Office: NFAC 158

Tues January 23, 2018	Introduction, Cut paper
Thurs January 25	Gesture: bring Heritage and vine charcoal and erasers - paper provided Begin Large Sheet #1
Tues/Thurs Jan 30/Feb 1	Work Day
Tues February 6	Work Day Large Sheet #1 ,
Thurs Feb 8	CRIT: Large Sheet #1 end of class Bring blackened 19"x24" paper supplied to next class
Tues February 13	Self Portrait
Thurs February 15	Self Portrait This becomes homework due Tues Feb 20 Come prepared Tuesday with Ink supplies and paper! Do Ink drawings in Sketchbook!
Tues February 20	Ink CRIT: Self Portrait on Model breaks
Thurs February 22	Ink CRIT: Ink at end of class
Tues February 27	Alternative media on colored ground
Thurs March 1	Alternative media on colored ground Slides: Collage: Bring Collage materials and Glue! Tuesday CRIT: Alt Media at end of class
Tues/Thurs March 6/8	Collage
Tues/Thurs March 13/15	Collage
Tues March 20	Collage: finish and hang in Courtyard Slides: Lips/Eye – bring desired media Thursday CRIT: Collage at end of class
Thurs March 22	Lips/Eye: Work Period Slides: Large Drawing #2 Due Tuesday Beginning of Class after Break: Bring media for Large Drawing #2 on Tuesday after break! Sketchbook DUE: Part I: 50 drawings hands, feet and heads
	<i>SPRING BREAK!!</i>
Tues/Thurs April 3/5	Begin Large Drawing #2 Take down Collage Thursday
Tu/Th Apr 10/12	Large Sheet #2
Tues April 17	Large Sheet #2
Thurs April 19	Large Sheet #2 CRIT: Large Sheet #2 at end of class
Tues April 24	Reclining Pose #1
Thurs April 26	Reclining Pose #1
Tues May 1	FINISH Reclining Pose #1
Thurs May 3	Reclining Pose #2
Tues May 8	All late work due Reclining Pose #2
Thurs May 10	Reclining Pose #2 CRIT: Reclining Pose #1&2 at end of class or at final Sketchbook DUE: Part II: 50 drawings hands, feet and heads
THURSDAY MAY 17 8:00AM-10:00AM FINAL EXAM	Possible CRIT: Reclining Pose #1&2 Studio Clean Up Pick up all past work

**Note: This outline is subject to change*

ART 236: GRADING

Project	Points
Large Sheet #1	10
Self Portrait	10
Ink	10
Alternative Media	10
Collage	15
Large Sheet #2	15
Eye/Lips	10
Reclining Pose #1	10
Reclining Pose #2	10
Sketchbook	10
Flex Points: Class participation, willingness to experiment, motivation, requesting personal critiques, improvement, inspiration in work	10
TOTAL	140

****Note:** See Attendance to see how it affects the grade.
The grade percentages are as follows:

A	=	94%-100%	C+	=	78-80
A-	=	91-93	C	=	74-77
B+	=	88-90	C-	=	71-73
B	=	84-87	D+	=	67-70
B-	=	81-83	D	=	60-66

GRADE CONVERSIONS

points	A	A-	B+	B	B-	C+	C	C-	D+	D
10	9.6	9.2	8.9	8.6	8.2	7.9	7.6	7.2	6.9	6.3
15	14.4	13.8	13.3	12.8	12.3	11.8	11.3	10.8	10.3	9.5