

LSC Use Only  
Number: \_\_\_\_\_  
Action: \_\_\_\_\_  
Date: \_\_\_\_\_

UWUCC Use Only  
Number: \_\_\_\_\_  
Action: \_\_\_\_\_  
Date: \_\_\_\_\_

**CURRICULUM PROPOSAL COVER SHEET**  
**University-Wide Undergraduate Curriculum Committee**

**I. Title/Author of Change**

Course/Program Title: BA STUDIO / AR III: DRAWING  
Suggested 20 Character Course Title: AR III: FIGURE DRAWING  
Department: ART  
Contact Person: ANTHONY G DEFURIO

**II. If a course, is it being Proposed for:**

Course Revision/Approval Only COURSE REVISION  
 Course Revision/Approval and Liberal Studies Approval  
 Liberal Studies Approval Only (course previously has been approved by the University Senate)

**III. Approvals**

Sandra L Burwell  
Department Curriculum Committee

Anthony G Defurio 4-17-90  
Department Chairperson

[Signature]  
College Curriculum Committee

[Signature]  
College Dean \*

\_\_\_\_\_  
Director of Liberal Studies  
(where applicable)

\_\_\_\_\_  
Provost (where applicable)

\*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

**IV. Timetable**

Date Submitted  
to LSC: \_\_\_\_\_  
to UWUCC: \_\_\_\_\_

Semester to be  
implemented:  
FALL, 1990

Date to be  
published  
in Catalog:  
FALL, 1990



### Curricular Offering/Change Authorization

Please Check One For Each Form

- New Course Addition
- Course Deletion
- Course Number Change
- Course Descriptive Title Change
- Semester Hours Change

List only one entry per form.  
Submit this form to College Dean.

ART Department

Undergraduate  
 Graduate

Please list below the full information requested for the course to be added/dropped or changed.

Action	Dept.	Number	Descriptive Title	Semester Hours	Remarks
Add					
Drop					
Change From	AR	111	DRAWING	3	
To	AR	111	FIGURE DRAWING	3	COURSE REVISION & TITLE CHANGE

My signature on this form signifies that I, or the approving agency which I chair on the following date approved the inclusion/deletion or changes listed above to the appropriate Master Course File.

Anthony G. DeFuria Chairperson Date 4-17-90  
[Signature] Dean of College Date 4/17/90

Sign and route as follows:

1. Scheduling - White
2. Chairperson - Canary
3. College Dean - Green
4. Chair Curriculum Committee - Pink

Chairperson of Curr. Comm/Grad Council

Date

Course Revision

AR 11

Course Syllabus: AR 111: Figure Drawing  
Submitted By: Anthony G. DeFurio

I. Catalog Description:  
AR 111: Figure Drawing

3 Credits  
6 Contact Hours

A foundation course in life drawing that deals with the structural components of human anatomy and the expressive components of the human figure.

II. Course Objectives:

1. To provide a basic understanding of the structure and anatomical components of the human body.
2. To build an understanding of the expressive qualities inherent in the human figure.
3. To explore a variety of creative approaches in the formulation of visual images that utilize the human figure either in isolation or within multigure compositions.
4. To demonstrate the wide variety of modes of utilizing measure and proportion in the depiction of the human figure.
5. To provide an understanding of various means of depicting the human body in motion.

III. Course Outline: The following identifies the minimum expected level of course content. Selection and assignment of specific problems in figure drawing within this course will be left to the discretion of each professor assigned to the course. This outline assumes a 13 to 14 week semester)

A. Understanding Anatomy: One of the primary resources to which the Department of Art has access are the excellent video lectures of the late Robert Beverly Hale, one of the foremost artist/teachers, of the New York Art Students League. These videos cover very specific topical information relative to anatomy. Furthermore, Mr. Hale demonstrates a wide range of artistic techniques that integrate the structural components of the human figure.

1. Models: Life models and clothed figures.
2. Contour and Gesture drawing utilizing the figure at rest.
3. Contour and Gesture drawing utilizing the figure in motion.
4. Basics of Figure Construction:
  - A. Human Anatomy
  - B. General Proportions: Male/Female

- C. The Upper Torso
- D. The Lower Torso
- E. The Head
- F. The Hand
- 5. Shape And Volume
- 6. Naturalism and Abstraction Using The Human Figure
- 7. Indeterminacy: Seeing by Masses
- 8. Bodily Felt Tension/Empathy
- 9. Movement and the Human Body
- 10. Compositional Techniques and the Human Figure
- 11. Multifigure Compositions
- 12. Distortion, Simplification, and Embellishment in figurative compositions.
- 13. The figure from memory.

IV. Evaluation Methods: An individual's formal evaluation and grade is based upon drawing produced both within the classroom studio and outside of the classroom. Students will be given specific problems to solve within each class, and additionally each student is expected to complete out of class drawings. Evaluation is both formative and summative. Each drawing or body of drawing will be evaluated and assigned either a grade or critical commentary by the instructor. In addition, each student is expected to participate in ongoing classroom critiques. Critique sessions will focus on both group and individual critiques. Some professors will base student evaluations on an accrual of points that are assigned to each project, or assign a letter grade to each project, or evaluate a portfolio of drawings at specified periods during the semester. Since a majority of the drawings are completed in class utilizing a life model, it is the responsibility of students to attend and participate in each class.

V. Text: The assignment of specific textbooks is left to the discretion of each professor assigned to this class. Normally, a textbook is not required for a studio class, although some professors do require a text.

VI. Procedures: Since this course will be taught by a variety of instructors a variety of methodologies will be utilized. However, the Department of Art generally adheres to methods which encourage divergent thinking and creative problem solving. Models will be provided within each studio session and the student will be drawing from life for the most part. Usually, the professor in a studio drawing class will set a problem or series of problems that the student must solve through various creative approaches. Both in-class and out-of-class assignments will be made.

VII. Bibliography:

Betti, Claudia and Teel Sale. Drawing A Contemporary Approach.  
New York: Holt, Rinehart, Winston. 1986

Hirshchl, Milton. Creative Figure Drawing: Art From Life, Life From Art. New Jersey: Prentice-Hall, 1988.

COURSE ANALYSIS QUESTIONNAIRE

Section A: Details Of The Course:

A1. This course is a very common and quite necessary foundation figure drawing course. The course is specifically designed for art majors and those who seek to become practicing artists and art educators. The course is not proposed for inclusion in the Liberal Studies course list. It is a course for art majors.

A2. This course does not require changes in any existing course. The content of this course is discretely different from any other foundation or advanced studio course.

A3. This course follows the traditional types of offering by the department.

A4. The course entitled AR 111: Drawing has been offered for over two decades at IUP. Due to need and external standards the course has evolved into a figure drawing class. The attached syllabus, this questionnaire, and the revision of the catalog description more clearly reflects the present practice within this studio.

A5. No, this is not a dual level course.

A6. Variable credit does not apply. This is a three credit course.

A7. Yes, this type of studio course is very common across art schools and university art departments throughout the nation.

A8. This course is mandated inasmuch as most major colleges and universities require competency in this area. As stated in item A7 this is a very common offering in most universities.

Section B: Interdisciplinary Implications:

B1. This course will be taught by one instructor.

B2. No additional corollary courses will be needed now or later.

B3. This course content is unique to the Department of Art. It does not conflict with courses in any other department.

B4. No. The seats in this course must be dedicated to art majors.

Section C: Implementation:

C1. Resources within the department are adequate to meet the needs for this offering.

Faculty: Several faculty are well-qualified to teach figure drawing.

Space: Existing drawing studios are adequate.

Equipment: No special or extraordinary equipment is necessary.

Laboratory Supplies and other Consumable Goods: Furnished by the student. Art majors are responsible for furnishing their own supplies.

Library Materials: Adequate.

Travel Funds: Not applicable.

C2. No.

C3. This course will be offered each semester. One or more sections.

C4. Usually two or three sections.

C5. Each section will accommodate approximately 20 students.

C6. Normal practice, space, and storage limitations dictate enrollment limitations.

C7. Yes. This course is a part of the foundation block of courses. It will not increase (it is already a part of the block as AR 111 Drawing) credit requirements.