



## Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

---

**Semester:** Spring

**Course Prefix:** ART 2270

**Course Title:** Figure I

**Year:** 2025

**Course and Section #:**02

**Credits:** 3

---

### *Course Description*

Studies the anatomy of the human figure; dynamics, posing and motion. Emphasizes figure-drawing skills such as extreme foreshortening, perspective and drawing the gestural motion of the human form. Uses live models (draped and/or undraped).

---

### *Course Attributes*

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

**Other:** *Click here to enter text.*

---

### *Instructor Information*

**Instructor Name:** Chris Young

---

### *Student Learning Outcomes*

- Define the fundamentals of human structural
  - 1 anatomy;
  - Apply knowledge of anatomy to drawings from
  - 2 memory;
  - 3 Practice technical drawing methods;
  - 4 Interpret realistic motion in imagined forms;
  - 5 Create drawings from life and imagination;
  - 6 Dramatize the figure through expressive movement.
- 

### *Course Materials and Texts*

#### **Materials**

Drawing board

Newsprint or drawing pad 18" x 24"

Pencils, Charcoal, Pastels

Sandpaper block or mechanical sharpeners, kneaded and white erasers

---

## ***Course Requirements***

### **Course Assignments, Assessments, and Grading Policy**

#### Grading Criteria

In class work: 10 points per week / 14 weeks / 140 points

Out-of-class weekly assignments: 10 points per week / 10 weeks / 100 points

Four final drawings: hands, feet, free figure / 20 points each / 60 points

Final three layered drawing: 60 points

Anatomy tests: torso, legs, arms / 40 points

Final anatomy test: 50 points

Final live model drawings test: 50 points

Total 500 points

When I evaluate your drawings I consider the following:

Technical problem solved: Primary emphasis is on developing an accurate understanding of artistic anatomy and form.

Craftsmanship: This deals with the competence of how you use your materials.

Draughtsmanship: After all other considerations, the fundamental aesthetic skill is based on mastering drawing. This is not only observational facility, it embraces the beauty of line and the power to create compelling drawings.

#### Grading Scale:

A >94% A- >89% B+ >86% B >82% B- >79% C+ >76% C >72% C- >69% D <69%

Students are at different levels of talent and ability and so I will expect progress on a relative basis. Due to the subjective nature of art and my own biases, I will largely base my evaluations, on the time put forth in effective and attentive study. I will also implement class critiques and student reviews.

#### Attendance Policy

I believe that the best format for instruction is the classroom, therefore, in order to help you I must observe you while you are working. Attendance is critical and is required. Attendance and promptness are essential professional attributes. Roll will be taken promptly at the beginning of each class. If you arrive late or after the roll has been taken, you will be considered absent for that period unless you inform me and state a reasonable excuse. Three late attendances will be equivalent to one absence. Two absences will be allowed and the third will drop a grade from an A to an A-, B to a B+ etc.

We need to keep the door locked once the model session begins and it is very distracting to have to knock and open the door. If you arrive when a session has already begun, you need to wait until the door is opened to join the class (similar to the theatre or opera). Be ready to start at the beginning of class, with your drawing horse or easel set up and your drawing materials prepared and sharpened. The model's time is precious and we don't want to waste opportunities to practice. There is an open, live drawing session on Friday mornings from 9-12 and I highly encourage you to attend this through the semester. I will offer extra credit for participation.

---

### **Required or Recommended Reading Assignments**

N/A

---

## **General Description of the Subject Matter of Each Lecture or Discussion**

### **Course Description**

The study of figure drawing from life is a fundamental practice if we are to develop basic skills necessary to all the graphic and plastic arts. It is often said, “If you can learn to draw and paint the figure, you can learn to draw and paint anything.” This doesn’t mean that, having studied figure drawing, one is automatically an experienced illustrator. However the observational skills and structural understanding acquired through the careful and attentive study of the human figure will apply to any artistic work. Understanding human anatomy is central to successful figure drawing, though not an end in itself. We must also master the aesthetic of drawing, particularly the line. The line we draw on our paper is lifeless if it’s only an unrelenting outline of the model. Our line must express the gestural poetry of the human form we are studying. The model has bones and muscles that have power and strength, that expand and contract, are tense or quietly relaxed. Our knowledge of the machinery of the body will allow us to create believable and compelling images.

It needs to be noted that “Artistic anatomy” is not the same as “scientific anatomy.” Artistic anatomy is only concerned with the structure of bones and muscles and how they influence what we observe on the surface of the model’s body.

As we begin our study, we will break the body down into manageable parts. We’ll start with the torso, which includes the spine, pelvis and ribcage. We will then move down through the legs and out through the arms. We will briefly examine the head, but because of time, will spend a semester studying the head in later course work. Any effective figure study begins with a brief consideration of the skeleton as the scaffold supporting the muscles before we begin to draw the musculature. I will stress a sensitive line and don’t want you to spend excessive time in rendering tone and superficial details. We need to first understand the anatomical “facts” before we can create believable forms that will ultimately illustrate our stories.

In addition to our in-class drawing exercises, you will be expected to study provided tutorials and diagrams and, through a sketchbook, show evidence of the principles and concepts to be mastered. Anatomical memory comes through repetition and hours of careful drawings. To realistically have an artistic career, I believe we need to be skilled in life drawing, drawing from reference photos, and drawing from our imagination. The sketchbook will be an opportunity to practice the last two on your own time.

### **Out-of-Class Assignments**

Out-of-class drawing will parallel in-class studies, giving you the opportunity to apply concepts more extensively. A separate sketchbook will be used for these homework assignments and will be submitted online each week. There will be occasional pop-quizzes that will test your progress and retention. Towards the end of the semester, four “finished” drawings, more elaborate in medium and complexity will be required and will be described as the course progresses. Concerning figure drawing, there really are no short-cuts and this class will require at least four hours outside of class, as well as the five hours spent in-class (per week).

### **Weekly Schedule**

**Week 1:** Introduce proportions and landmarks of the anatomy. Homework drawing assignments will be assigned every week and will reinforce concepts studied in class.

**Week 2:** Study skeleton and practice drawing simple frameworks for musculature.

**Week 3:** Focus attention on torso skeletal and musculature forms. Understand the relationships between the pelvis, ribcage, and skull. Examine the movement and gesture of the spine. Practice abstraction methods of the head.

**Week 4:** Practice drawing torso musculature, learning origin, and insertion points. Learn the mechanical aspects of muscles and how they visually appear in contraction and relaxation.

**Week 5:** Test torso anatomy by drawing on provided diagrams.

**Week 6:** Introduce the leg anatomy. Focus on gestures, rhythms, and balance as weight is distributed from the torso to the ground.

**Week 7:** Continue leg anatomy drawing from live model and reference. Introduce methods to represent the foreshortening of limbs. Test leg anatomy by drawing on provided diagrams.

**Week 8:** Introduce the arm anatomy. Examine the pronation and supination of the forearm. Understand the connection between the wrist and hand.

**Week 9:** Test arm anatomy on provided diagrams. Begin the study of hand and foot anatomy. Assign final drawing of three-layered full-body anatomy.

**Week 10:** Review and test anatomy from memory and live poses. Conduct a critique of final three-layer drawings. Assign final hands and feet drawings.

**Week 11:** Introduce blocking-in the figure. Practice different methods of measurement and finding accurate proportions. Practice descriptive line and contour qualities.

**Week 12:** Begin the study of light and its effects on the human form. Introduce tonal paper and drawing with values. Practice “notan” method of separating light and dark shapes.

**Week 13:** Assign final figure drawing. Practice different rendering approaches. Practice extended pose drawings.

**Week 14:** Conduct a critique of the final hand and feet drawings. Work on final figure drawings.

**Week 15:** Test drawing from life in two extended poses.

**FINAL:** Conduct a critique of the final figure drawings. Complete the final semester assessment.

---

## ***Required Course Syllabus Statements***

### **Generative AI**

AI programs are not a replacement for your human creativity, originality, and critical thinking. Drawing, painting, thinking, ideating, and researching are crafts that you must develop over time to develop your voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you.

The use of generative AI tools (e.g. ChatGPT, Google Bard, Dall-e, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Finding information on your topic;
- Organizing your thoughts

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.

- Completing work that has been assigned to you.
- Composing, drawing, or digitally painting entire parts of your project including thumbnail sketches, comp sketches, or completed work.

You are responsible for the information and creative output you submit based on any AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited to stay within university policies on academic honesty.

Any student work submitted using AI tools should indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to me for a conversation before submitting.

---

### **Using Remote Testing Software**

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

---

## ***Required University Syllabus Statements***

### **Accommodations/Students with Disabilities**

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu) or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at [DHHservices@uvu.edu](mailto:DHHservices@uvu.edu)

DHH is located on the Orem Campus in BA 112.

---

### **Academic Integrity**

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions

of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

---

### **Equity and Title IX**

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – [TitleIX@uvu.edu](mailto:TitleIX@uvu.edu) – 800 W University Pkwy, Orem, 84058, Suite BA 203.

---

### **Religious Accommodation**

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at [accessibilityservices@uvu.edu](mailto:accessibilityservices@uvu.edu). If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.