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**STA 220/320 HEADS AND BODIES: HUMAN PROPORTIONS IN
ART HISTORY, THEORY AND PRACTICE**

**VISUAL COMMUNICATION ARTS
FALL 2018**

I. COURSE INFORMATION

Instructor:	Clarice Zdanski
Instructor's Email:	czdanski@fus.edu
Telephone:	091 985 2269 (kiosk) 091 985 2260 (reception – leave message)
Office Hours:	T-W-F: 14:00-15:00 or by appointment
Class location:	Art Studio
Class meeting times:	T 16:00-18:45

II. COURSE DESCRIPTION

The human head is one of the most fascinating subjects in the history of art, and frequently perceived as one of the most difficult problems to tackle. The head is the basic unit of human proportions, and the key to human identity. This course will investigate the human head and human proportions in art – in painting and sculpture; in all periods and cultures. Through lectures and presentations, studio sessions and visits to museums or other places of interest, students will have the opportunity to study this subject in depth and to experiment with it using various techniques in the studio.

Studio sessions and lectures will deal with the following topics:

- 1 Human proportions: fundamental concepts
- 2 Ideal canons in the Western European tradition
 - o 2.1 The head as basic unit
 - o 2.2 Famous canons: Golden Ratio, Polykleitos, Praxiteles, Vitruvian man, Leonardo, Le Corbusier
 - o 2.3 Alignment of facial features: likeness
 - o 2.4 Men, women and children; the ages of man
 - o 2.5 Larger than life: comics and caricature
 - o 2.6 The twentieth century
- 3 Non-Western Ideals
- 4 Beyond art and aesthetics: medicine, forensics and other applications

Studio assignments will be organized in the following media: drawing and related media, painting, clay modeling. Visits to museums in Ticino and northern Italy will be arranged according to appropriateness of exhibits and ease in travel arrangements.

Students will have preferably taken at least one art history or studio art course before taking Heads and Bodies..

III. RATIONALE

The course is a 3-credit studio course, and enables students to meet requirements for art-related majors and minors. It could also serve as an elective for other majors.

IV. COURSE GOALS

The course has the following goals:

- to present systems of human proportions and demonstrate their usefulness for the visual arts, namely, body types, ideal canons and conventions in the representation of the human figure in different civilizations and cultures throughout human history, and the human head as the basic module in systems of proportion;
- to be able to use these systems in artistic media like painting and sculpture, and to recognize their use in professional fields like fashion design, illustration or animation;
- to gain experience with foundation skills (basic drawing skills; perspective, color theory, composition, chiaroscuro), materials and utensils and different sources of artistic inspiration (direct observation; found images; photographs; memory; imagination; transfer methods; copying other artists' works).

V. SPECIFIC LEARNING OUTCOMES

At the end of the course, students should be able to:

- understand basic principles of systems of proportions
- use systems of proportions and facial alignment when working with the human figure, head or face as subject;
- do preparatory drawings and studies for finished works in other media;

- work from different kinds of sources in producing art works or works destined for other professional fields requiring images
- assemble a portfolio of their works
- do research on specific topics and present it in oral and written form
- present their works in a 'virtual exhibition' in a power point presentation on the FUS Moodle site or other Internet site.

VI. REQUIRED TEXTS AND MATERIALS

There is studio fee for the course, so all art materials necessary for assigned work will be provided. If students wish to use their own materials and equipment, they may do so, but will be entirely responsible for keeping up with them.

Texts, required or optional/suggested readings will be placed on reserve in the Franklin University library or on the course Moodle page. Please check the site for course announcements and updates.

VII. ASSESSMENT OVERVIEW

Students will be assessed in three areas, each of which will be graded on a 100-point scale: Studio Assignments/Art Projects; Resources/Art History/Art Terminology; Attitude/Contribution to the Course. These three scores will assist in determining an overall grade at the end of the course.

Studio/Projects	Art History /Terminology	Attitude/ Contribution	
100	100	100	Total 300/3
Example of mid-term or final averages:			
80	85	90	Total 255/3=85

VIII. ASSESSMENT DETAILS

I. With **studio assignments and projects**, students should be able to:

- demonstrate their knowledge and understanding of basic tools and techniques and their ability to use them independently
- show that they have done homework and independent work in the studio outside scheduled class time
- participate in critiques of finished works
- show an understanding of basic studio language and art historical knowledge and be able to use appropriate terminology in class and in written assignments.

EXAMPLES OF STUDIO PROJECTS:

- A. Assignment exploring normative proportions
- B1. Assignment exploring intuitive proportions (hollow head sculpture)
 1. (paper or presentation) An artist's interest in proportions

2. Self-portrait

[B2. According to class performance: assignment exploring proportions to achieve likeness (portrait)]

C. Assignments exploring systems of proportion (modern day *liber-proportiones*; module system)

D. Sketchbook or folder containing class assignments and recording the student's ideas on material covered during the course

II: Art History/Art Terminology projects: STA220/320 is not a writing intensive course, but students will be expected to be able to demonstrate their knowledge and articulate their ideas in written form. During the course, students will have the opportunity to express their ideas for art works and their reflections upon the history of art in written assignments and in-class critiques. Rubrics and guides will be posted on the Moodle site.

EXAMPLES OF ART HISTORY/TERMINOLOGY PROJECTS

A. Sketchbook or folder containing class assignments and recording the student's ideas on material covered during the course

B. Project descriptions and reports

C. Mid-term evaluation

D. (Paper or presentation) Assignment on today's professions for which human proportions are fundamental

E. Final presentation of individual work

F. Oral or written test on proportions at the discretion of the professor

III. Participation and attitudes toward work are key factors in determining the final grade, and will be assessed through:

- attendance
- respect for work environment, tools and techniques;
- ability to work with others;
- contributing to a positive, well-organized working environment
- completion of assignments by designated dates;
- independent work in the studio outside class time;
- quality of presentation of finished work;
- participation in organized events;
- contributions to class critiques and evaluation sessions;
- respect for course protocol (coming to class on time, staying until the end of the class, cleaning up after class is over, no use of mobile phones during class time, no eating during class time).

IX. GRADING POLICIES AND EXPECTATIONS

Each assignment will be graded individually with a number score on a scale of 0-100; the number score corresponds to a letter grade, as listed below. All assignments will be averaged together at the mid-term and at the end of the semester (see the table above under ASSESSMENT OVERVIEW for an example). The numerical average is not the sole factor in assigning the mid-term and final grade. Other qualitative, more subjective aspects may be taken into consideration in formulating the grade, for example, steady progress, improvement in attitude towards work or respect for course protocol, etc.

A+	n.a.	A	96-100	A-	90-95
B+	87-89	B	84-86	B-	80-83
C+	77-79	C	74-76	C-	70-73
D+	67-69	D	64-66	D-	60-63
F	0-59				

Franklin's grading policy and a table with GPA equivalents can be found here: <http://fus.edu/files/FUS-academic-catalog-2018-2020.pdf>.

X. COURSE POLICIES AND REQUIREMENTS

Studio classes emphasize learning by doing in addition to assimilating an abstract body of concepts through reading and research. Following instructions, paying attention during demonstrations and proceeding with care in the studio at all times are important at every stage of the creative process. Acquiring manual dexterity, familiarity with processes and mastering techniques are processes that require time, diligence and repeated effort. Please do not put off homework or independent projects until mid-term or the end of the semester. Please try and try again to get good results.

Given the special nature of artistic work, class attendance is fundamental. ***A total of one absence will be tolerated during the course of the term as long as efforts are made by the student to make up all homework and missed in-class work. A second absence will automatically result in a grade reduction from the final grade (i.e. an B+ would drop to a B). Three unexcused absences will result in a report to the dean and the registrar.*** You must attend class in order to acquire the necessary skills and information to understand and complete all assignments, and to get the continuous feedback that studio work entails. In order for an absence to be excused, it must be accompanied by appropriate documentation.

In any event, **make-up work will only be considered in the case of serious health or family issues** that demand prolonged periods of absence from the class. Should an emergency situation occur, please make sure you get in touch with the registrar and the dean so that all of your professors are notified. It is the responsibility of the student to make definite arrangements with the instructor in such cases. Please do not hesitate to contact me if you have problems. There is **no extra credit** – if you fall behind in the work you are supposed to do, it is very difficult to find the physical time to get your assignments done, let alone take on more work. Assignments are due on the established dates announced in class and posted on the Moodle site. Extensions may be considered ONLY in extenuating circumstances and on a case-by-case basis. ***Turning work in late without an approved extension will result in a lower grade. Late assignments will be penalized 10 percentage points per academic day without documented evidence of a major disruption to your work. No works will be accepted more than 5 days after the deadline.***

XI. ACADEMIC INTEGRITY: STATEMENT ON CHEATING AND PLAGIARISM

A student whose actions are deemed by the University to be out of sympathy with the ideals, objectives or the spirit of good conduct as fostered by the University and Swiss community, may be placed on Disciplinary Probation or become subject to dismissal from the University. Cheating is a dishonest action out of sympathy with the ideals, objectives and spirit of the University. Furthermore, cheating reflects negatively on one's personal integrity and is unjust to those students who have studied. See the FUS Academic Catalog for full statement (page 199):

<http://fus.edu/files/FUS-academic-catalog-2018-2020.pdf>

XII. FRANKLIN UNIVERSITY SUPPORT SERVICES

Office hours: I have weekly office hours, and individual meeting times will be scheduled throughout the semester. You may come anytime during those hours to get feedback about assignments and course work. Please do not hesitate to contact me the moment you have any uncertainties about the class. The best place to find me is the studio, before or after class for small matters. For more complex issues, schedule an appointment.

Accessibility Services and Accommodations: For documented disabilities and rights to accommodations, follow the procedure outlined on the FUS website:

<https://www.fus.edu/health-and-counseling/accessibility-services>

Writing and Learning Center: Fowler Learning Commons, 1st Floor. Here you can get help with writing issues. For further information: <http://fus.edu/writing-and-learning-center>.

Collaborative learning: In the studio, we all work together in the same limited space. In learning by doing, watching your classmates at work and exchanging impressions on working methods are excellent ways to acquire more knowledge. For the presentations, they can also help you by giving feedback prior to speaking before the group or uploading assignments on the Internet.

Moodle site: Our Moodle site contains a record of what was done in class and descriptions of all assignments, and will be updated as we go along. It also has resources on various aspects of painting and material relating to special projects, including uploaded documents or links to helpful material on the Internet. ***Students who have been absent are expected consult the Moodle site and do homework assignments so as to keep up with the rest of the class.***

Technology Help: The IT Staff office is located in Lowerre Academic Center, ground floor, for all computer-related and Internet problems.

Grace Library: Art books are located in the 700s section of the reference section upstairs and in the stacks downstairs in Grace Library. You will need to use the library to research material, and art books are a wonderful way to browse and get ideas. Consult the library staff for assistance.

XIII. COURSE SCHEDULE

DATE	PLANNED ACTIVITIES	ASSIGNMENTS
28/08	Presentation of course Lecture on human proportions Exercises on drawing the human body	Begin Project 1 on normative proportions
04/09	Continue Project 1 on normative proportions	

11/09	Critique on Project 1 on normative proportions Lecture on The Head	Begin Project 2: build a lifesize head using the hollow head method
17/09	Hollow head method Introduce Project 2a: study an artist who was interested in proportions	Project 2a: study an artist, designer or architect who was interested in proportions – short ppt presentation (5 slides min.)
24/09	Hollow head method : concentrate on alignment of facial features	
02/10	Hollow head continued	
09/10	Present heads Lecture on proportions and achieving likeness Introduce Project 2b: do a self-portrait in any medium	
16/10	Continue Project 2b INDIVIDUAL MEETINGS FOR MID-TERM EVALUATION ATTENDANCE MANDATORY	
20/10-03/11	ACADEMIC TRAVEL – no class	
06/11	[Investigate other methods of producing a head in clay] Introduce long-term Projects 3 and 4	Project 3: Modern day <i>liber proportiones</i> in any medium Project 4: investigate uses of proportions today: investigate fashion, manga, forensic art, animation, furniture design, etc. Prepare a short in-class presentation
13/11	Continue on works in progress	
20/11	PROGRESS REPORT FOR WORK ON ASSIGNMENTS IN PROGRESS	
27/11	Continue on works in progress	
04/12	Continue on works in progress	
10-14/12	Presentation of all projects and final assessment ATTENDANCE MANDATORY	

This syllabus and course calendar is provided as a courtesy to the student, and is subject to change. Any changes will be announced in due time in class and on the Moodle site. Please consult the Moodle site regularly to keep informed of latest developments.

XIV. BIBLIOGRAPHY

The following list is a selection of books that are available in FUS Libraries:

Bridgman, George Brant. *Bridgman's Complete Guide to Drawing from Life*. New York: Wings Books, 1992. 743.49/B76d

Critchlow, Keith. *Order in Space: A Design Source Book*. London: Thames and Hudson, 1969. 745.4/C86

Drudi, Elisabetta. *Figure Drawing for Fashion Design*. Amsterdam: Pepin Press, 2007. 741.672/D84f

Eco, Umberto, ed. *A History of Beauty*. Translated by Alastair McEwen. New York: Rizzoli, 2004. 700/Ec7h

Fernandez, Angel. *Drawing for Fashion Designers*. 741.672/F39d/2007

Hogarth, Burne. *Drawing the Human Head*. New York: Watson-Guption Publications, 1965. 743.49/H67

Huntley, H.E. *The Divine Proportion: A Study in Mathematical Beauty*. New York: Dover, 1970. Fowler 510.01/H92d

Lee, Stan. *How to Draw Comics the Marvel Way*. London: Titan Books, 1978. 741.5/L51h Also available at: <https://www.slideshare.net/FelixSilva/how-to-draw-comics-the-marvel-way-stan-lee>

Maughan, William. *The Artist's Complete Guide to Drawing the Head*. New York: Watson-Guption Publications, 2004. 743.42/M44d

Miller, Arthur I. *Einstein, Picasso: Space, Time and the Beauty that Causes Havoc*. New York: Basic Books, 2001. 709.2/M61e

Simblet, Sarah. *Anatomy for the Artist*. New York: DK Publications, 2001. 743.49/Si4a/2001

Slobodkin, Louis. *Sculpture: Principles and Practice*. Cleveland OH: World Pub. Co., 1949. 731/S15s

Tatham, Caroline. *Fashion Design Drawing Course: Principles, Practice and Techniques. The Ultimate Guide for the Aspiring Fashion Artist*. London: Thames and Hudson, 2003. 741.672/T18f/2003

Verhelst, Wilbert. *Sculpture: Tools, Materials and Techniques*. Englewood Cliffs NJ: Prentice Hall, 1973. 731.4/V58

Williams, Richard. *The Animator's Survival Kit*. London: Faber, 2001. REF
778.5347/W67a

Yanagi, Muneyoshi. *The Unknown Craftsman: A Japanese Insight into Beauty*, by
Soetsu Yanagi. Adapted by Bernard Leach. Tokyo, Palo Alto CA: Kodansha
International, 1972 745.44952/Y1