

**LIFE DRAWING – Graduate Section**  
**New Jersey City University**  
**Art Department**  
**Monday 4pm- 9:00pm**

**SEMESTER:** Fall 2017  
**CATALOG NUMBER: 641- CLASS NUMBER: 3272**  
**COURSE TITLE:** Life Drawing Graduate Section  
**PREREQUISITE:** Life Drawing II  
**INSTRUCTOR:** Melanie Vote, Adjunct Professor  
**OFFICE:** main office  
**OFFICE HOURS:** by appointment  
**TELEPHONE NUMBER:**  
**E-MAIL ADDRESS:** [mvotenjcu@gmail.com](mailto:mvotenjcu@gmail.com)  
ART Life Drawing Studio (Graduate Section)

**Course Description:** This course builds on the experience of ART 305 Life Drawing II, guiding students toward a finer quality in drawing and emphasizing the exploration of individual problems and the development of a personal style.

**Course Objectives:**

This intermediate course expands upon the technical skills and aesthetic concepts of Figure Drawing Two. More complex problems including, the foreshortened figure, the figure in space, multiple figure compositions, extended poses and large format drawings will be addressed. Students will explore various drawing media, settings and lighting situations. Classroom work will consist of drawing from the live model supplemented by lectures and critiques. Additionally students will focus on Aesthetic conceptions of the figure in contemporary art and historical art, use of measuring and sighting aids, and scaling, as well as approaches to mark making and form conception in various media.

Upon completion of this course students should be able to draw believable multi figural compositions with standing and foreshortened figures based upon the 7 1/2 head proportional system from life as well as from memory. Students will work in series to create six related compositions bases on a self-determined thesis statement. Additionally, students will keep a sketchbook both for note taking and home work that will be reviewed weekly and at the end of the class.

CLASS GOALS. *Students should attain the ability to:*

- 1) Grasp the basic gesture of the human form

- 2) Readily identify the basic landmarks on the body
- 3) Clearly relate body masses through geometrical means
- 4) Employ methods of comparative measure for greater accuracy
- 5) Create full tonal drawings
- 6) Draw from memory
- 7) Draw multiple figures in Perspectival Space
- 8) Create a Series of 6 drawings related to thesis statement  
And the final piece a life sized figure drawing

**Required Text:** You MUST HAVE at least one Printed Anatomy Book.

PDF Provide: Elliot Goldfinger HUMAN ANATOMY

\*Drawing Essentials, A Guide to Drawing from Observation, by Deborah Rockman,

Anatomy Lessons from the Great Masters, by Robert Beverly Hale and Terrence Coyle

\*Artistic Anatomy, by Dr. Paul Richer, Robert Beverly Hale

### **EVALUATIONS: (REQUIREMENTS)**

Students are evaluated on timely completion and experimentation of the techniques listed below through the projects listed on the syllabus:

Line of Action, Gesture Identification  
Skeletal and Muscular Landmark Identification  
Foreshortening and Proportional Understanding of Body  
Structural and Geometric Concepts  
Open and Closed Forms of Construction  
Full Tonal Drawings  
The figure in perspectival space  
Composition and grouping of figure in space and on picture plane  
Large format drawings  
Weekly participation of in class critique  
And Museum Trip

### **GRADING:**

**Participation and Projects/Homework are equally important.**

- All Projects will be graded on the following criteria: Fulfilling the **Craft, Concept and Improvement**.

A student approaching all assignments with average effort and results and attends class regularly, will receive a "C". If a higher grade is desired, extra effort is required, reflected both in class and in homework as well as in attitude.

In addition to overall progress and improvement, consideration of enthusiasm, attitude, attendance, preparedness, class participation, creative endeavor, and risk-taking all play a part in determining the final grade. Please keep in mind that while effort is admirable and is taken into account, it does not guarantee successful results and is not the only criteria for determining your grade.

Letter grades:

1. "A" work is exceptional in context of the long history of the course. Student effort and progress, as well as artistic vision, are taken into account.
2. "B" work exceeds the basic requirements.
3. Students fulfilling the basic requirements of the class will receive a grade correspondingly above or below the C level.
4. A student meeting the basic requirements of each assignment, who attends every class, and who contributes reasonably to the general educational environment of the group will receive a grade of "C".
5. No effort, poor attendance, will result in a "D" or below.

**HOMEWORK/PROJECTS:** 6 hours of homework each week.

Sketch books/Visual Journals are a vital part of this class.

Think of the Sketchbooks as a journal and scrapbook for the class, containing all notes taken, sketches and handouts. These should be taped or glued into the book to make sure they are with you at all times. Sketchbooks will be reviewed and graded every four weeks.

Bring Sketchbook with you to every class.

### **Homework/Projects**

- All homework must be submitted for critique on the day it is due.
- Homework is due at the beginning of each class.
- Work turned in on time, critiqued and graded may be reworked and re-submitted for consideration for an improved grade.
- Late work will be given a lower grade. In the case of an excused absence, work is accepted on the following meeting date in which it is due.

### **GROUND RULES/WORK HABITS: (PARTICIPATION)**

Each class students receive a Participation Grade; the goal is for 100%

Attendance: (25%)

- 1.) Arrive on time, and stay for the entire class
- 2.) Upon two unexcused absences grade will fall an entire letter grade.
- 3.) Actively participate in the class discussion and class exercises

Punctuality: (25%)

- 1.) Three late arrivals = one absence.

Materials and Clean up: (25%)

- 1.) All students are responsible for their own supplies.
- 2.) All students must clean up after themselves

Staying on task: (25%)

- 1.) Remain focused in the classroom to help create an environment as conducive to the fellow student's creative process as possible.
- 2.) All classroom conversations should pertain to class.
- 3.) Adhere to proper model etiquette behavior.

Shut cell phones off and put away, headphones allowed only during studio work time.

## **HEALTH AND SAFETY**

Please refrain from eating in the studio, beverages with lids allowed

## **PRELIMINARY COURSE OUTLINE**

### **Class Structure:**

4:00pm	Arrive, set up an easel, hang up homework/one of your strongest drawings done from life from previous class
4:05am	Begin to write self-evaluation of work on critique sheet, then formal/critic and discussion of works
4:05- 5:00	Lecture, Critique
5:00 - 5:30	class break- Journals checked during this time, please leave on model stand.
5:30	Model takes the first pose.

HOME WORK ALWAYS DUE THE WEEK AFTER ASSIGNED UNLESS NOTED OTHERWISE

*Home work in lower case - LIFE DRAWING I*

*HOME WORK IN ALL CAPS - LIFE DRAWING II*

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**selections from pages: announced each week**

*HOME WORK IN ALL CAPS*

**Session 1** Homework: *Gather all supplies, and text*

### **Gesture and Rhythm**

- Line Action
- Flow
- Rhythmic relationship

**Session 2** Homework: *Land Mark Map and sketch of 228 in text*  
*LAND MARK MAP and BRING IN PAST WORK FOR REVIEW*

### **Basic Proportions**

- Proportional Cannon of 7.5 headed figure
- Skeletal and Muscular Landmarks
- Main Masses of Human Form

**Session 3** Homework: *pencil sketches with notes (each on a separate page)* **selections from pages: 16-23**  
*SKELETAL DRAWING OF THORAX AND PLEVIS, WITH LABELS*

*Anatomical Focus: Rib Cage*

### **Placement of Figure**

- Placement of Figure on Page /Figure Ground Plane relationship
- Establish Consistent Eye Level
- Maintain the integrity of line of action

**Session 4** Homework: *pencil sketches with notes (each on a separate page)*  
**selections from pages 36-48 one hand from life**  
*THREE LINEAR HANDS w/ Bones superimposed in one*  
*(OPTIONS FOR THESIS PROJECT DISCUSSED)*

*Anatomical Focus: Pelvis and Thigh*

### **Geometric and Architectonic Construction (Linear)**

- Relationships of the main masses as simple geometric forms
- Artificial center applied to three main masses
- Comparative Measure

**Session 5** Homework: **selections from pages: 50-60 and pelvis drawing from skeleton**  
*X-Ray DRAWING OF PELVIS UPPER, LOWER LEG AND FOOT*  
*(bones superimposed into leg)*

*Anatomical Focus: Pelvis and Thigh*

## **Morphology of the Figure**

- Main form boundaries
- Optical boundaries
- Peaks of the form
- Projected boundaries
- Overlaps and Foreshortening

**Session 6** Homework: **selections from pages 63-72 and knee drawing from life**  
*Foreshortened X-Ray DRAWING UPPER, LOWER LEG AND FOOT*  
(bones superimposed into leg)

*Anatomical Focus: Knee and Lower Leg*

### **Modeling**

- Tonal values
- Surface development (rate of curvature)
- Limited value scale (stopped modeling)
- Full value scale

**Session 7** Homework: **selection from pages 74-82 and lower leg drawing from life**  
*MULTIPLE FIGURES IN PERSPECTIVE*

*Anatomical Focus: Knee and Lower Leg*

### **Shading Techniques**

- Graining
- Hatching
- Stumping
- Paper selections

**Session 8** Homework: **selections from pages 86-102 and two drawings of feet from life**  
*Written essay regarding drawing exhibition from Museum or Gallery due next week*  
*ADOPTED ARTIST WEEK I*

*Anatomical Focus: Foot*

### **Experimentation with Materials**

- News Print and Charcoal
- Conte' Crayons; Black, Sienna. White

**Session 9** Homework: **selections from pages 106-120**  
*and drawing of human or skeleton's shoulder from life (front)*  
*ADOPTED ARTIST WEEK II*

*Anatomical Focus: Shoulder Girdle*

### **Experimentation with Materials**

- Charcoal and Conte
- Oil Pastels on smooth paper

**Session 10** **selections from pages 122-134**  
*and drawing of human or skeleton's shoulder from life (side)*  
*LAYERED DRAWINGS IN OIL PASTEL*

*Anatomical Focus: Shoulder Girdle*

### **Experimentation with Materials**

- Charcoal and Conte
- Oil Pastels on smooth paper, white vinyl eraser

**Session 11** **selections from pages 189- 208 first self portrait**

*SELF PORTRAIT*

*Anatomical Focus: Head and Neck*

**One-hour drawings**

**Morphology of the Head**

- Main form boundaries
- Optical boundaries
- Base boundaries
- Features (eyes, ears, nose mouth)

**Session 12** Homework: **selections from pages 210- 228** *second self portrait*

*SELF PORTRAIT*

*Anatomical Focus: Head and Neck*

**Two-Hour Drawings**

**Head Construction (Linear)**

- Basic universal proportions
  - 3 views front, profile and back
  - Inner and outer structural landmarks
- Procedure for drawing a head (long and short pose)

**Session 13** Homework: **selections from pages 138- 61** *development of final project*  
*DEVELOPMENT OF LIFE SIZE ALTER EGO SELF PORTRAIT*

*Anatomical Focus: Arm*

**Two-Hour Drawings**

**Session 14** Homework: **selections from pages 172-186** *development of final project*

*FINAL LIFE SIZE ALTER EGO SELF PORTRAIT*

*Anatomical Focus: Hand*

**Two-Hour Drawings**

**Portfolio Review**

**Session 15**

**Final**