

LIFE DRAWING I
New Jersey City University
Monday 4pm- 9:50 pm

SEMESTER: Fall 2017
CATALOG NUMBER: 219-2
CLASS NUMBER: 1025
COURSE TITLE: Life Drawing I
PREREQUISITE: Drawing and Comp. I
INSTRUCTOR: Melanie Vote, Adjunct Professor
OFFICE: main office
OFFICE HOURS: by appointment
TELEPHONE NUMBER:
E-MAIL ADDRESS: **mvotenjcu@gmail.com**

Course Description: This course provides opportunities to develop drawing techniques and perceptual acuity while drawing from the model to increase one's understanding and appreciation of the human figure as a valuable source of visual expression.

Course Objectives:

This course is an exploration of the conceptual and perceptual methods of figure drawing. It is designed to integrate classic ideals of the human form with observation from life. Students will learn to identify the rhythmic relationships through the line of action, and basic principles of geometry innately found in the figure. The essential anatomical landmarks will be covered in order to rationalize the figure on a 2-D plane. For the first three quarters of the class students will draw in a linear fashion in order to focus on proportion and general accuracy then move on to model the form as a tonal drawing. Upon completion of this course students should be able to draw believable standing figures based upon the 7 1/2 head proportional system from life. Students will keep a sketchbook both for note taking and homework and will be reviewed weekly and at the classes end.

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

- 1) Grasp the basic gesture of the human form
- 2) Readily identify the skeletal and muscular landmarks
- 3) Clearly relate body masses through means of geometry
- 4) Employ methods of comparative measure for greater accuracy
- 5) Create tonal drawings

Required Text:

Anatomy Lessons from the Great Masters, by Robert Beverly Hale and Terrence Coyle
http://www.amazon.com/gp/offer-listing/0823002810/ref=rdr_ext_uan

PDF version provide via an email link

Optional Text:

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

EVALUATIONS:

Student will be critiqued on a series of drawings utilizing the following:

Rhythm, Line of Action and Gesture
Skeletal and Muscular Landmark Identification Proportion
Foreshortening
Structural and Geometric Concepts Open and
Closed Form of Construction
Tonal Drawings - Stopped Modeling Technique
Weekly participation of in class critiques 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 each week.

Bring Sketchbook 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 of a higher 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 you will receive Participation Grade, your goal should be 100% Attendance: (25%)

- 1.) **Everyone** must 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 do not eat in the studio, beverages with lids allowed.

PRELIMINARY COURSE OUTLINE

Class Structure:

4:00pm	Arrive, set up an easel, hang up homework
4:05am	Begin formal/critic/discussion of works 4:30-
5:30	Lecture
5:30 - 6:00	class break- Journals checked during this time, please leave on model stand.

HOMEWORK ALWAYS DUE THE WEEK AFTER ASSIGNED UNLESS NOTED OTHERWISE

Late work will not be accepted.

Session 1 *Gesture and Rhythm*

Homework: *Gather all supplies, and text*

- Line Action
- Flow
- Rhythmic relationship

Session 2 *Land Mark Map*

Homework: *finish Land Mark Map*

Basic Proportions

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

Session 3 Anatomical Focus: Rib Cage

(Selection OF ADOPTED ARTIST)

Homework: *selection of drawings with notes from Chapter 1: Ribcage & two assigned from PDF*

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 Anatomical Focus: Pelvis and Thigh

Homework: *Two drawings with notes from Chapter 2: Pelvis and Thigh & 2 from PDF*

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 Anatomical Focus: Knee and Lower Leg

Homework: *Two drawings with notes from Chapter 3: Knee and Lower Leg & two assigned from PDF*

Morphology of the Figure

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

Session 6 Anatomical Focus: Foot

(Presentations OF ADOPTED ARTIST)

Homework: *One drawing with notes from Chapter 4: Foot, one from PDF & two from life All on one page 18x24 inches*

Session 7 Anatomical Focus: Head Constructions (Linear)

(Presentations OF ADOPTED ARTIST)

Self Portraits in mirror during class from LIFE

Homework: *One of drawing & notes, Chapter 8: Neck and (Head 109-204) Two from PDF*

Self Portrait #1: Finish Linear Drawing (Started in Class 18x24 inches

- Basic universal proportions
- 3 views front, profile and back
- Inner and outer structural landmarks

Session 8 Anatomical Focus: HEAD and NECK

(Presentations OF ADOPTED ARTIST)

Homework: *one drawings with notes from Chapter: Neck and Head,*

Self Portrait #2: Drawing from LIFE in mirror, using Stopped Modeling or Full Tonal 18x24 inches

Modeling

- Tonal values
- Surface development (rate of curvature)
- Limited value scale (stopped modeling)
- Procedure for drawing a head (long and short pose)

Shading Techniques

- Graining
- Hatching
- Stumping
- Paper selections

Session 9 *Anatomical Focus: Head and Neck*

(Presentations OF ADOPTED ARTIST)

One-hour drawings

Morphology of the Head

- Main form boundaries
- Optical boundaries
- Base boundaries

Features (eyes, ears, nose mouth)

Homework: **Self Portrait #3: Drawing** from *LIFE in mirror*,
using toned paper, white and medium value paper 18x24 inches

Experimentation with Materials

- Charcoal and Conte on Toned Paper
- India Ink on smooth paper
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Session 10 *Anatomical Focus: Shoulder Girdle & Arm*

Homework: *Two drawings with notes from Chapters 5&6: Shoulder Girdle and Arm*
*Two from Pdf's Begin **Research for final drawing: Alter Ego***

Session 11 *Anatomical Focus: Arm & Hand*

One Hour Drawings

Homework: *Two drawings with notes from Chapters 6&7: Arm and Hand*
And Two from Pdf's

Begin Research for final drawing: Alter Ego

Session 12

Two-Hour Drawings

Anatomical Focus: Hands

Homework: *Three Hand Drawings from life on 18x24inch paper, media your choice, full tonal.*

Session 13

Long Pose

Homework: **Alter Ego Study One**

Session 14 *Portfolio Review*

Long Pose

Homework: **Alter Ego Final**

Session 15 Final