

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

**SEMESTER:** FALL 2018  
**CATALOG NUMBER:** 2735  
**CLASS NUMBER:** 305-1  
**COURSE TITLE:** Life Drawing II  
**PREREQUISITE:** Life Drawing I  
**INSTRUCTOR:** Melanie Vote, Adjunct Professor  
**OFFICE:** main office  
**OFFICE HOURS:** by appointment  
**TELEPHONE NUMBER:**  
**E-MAIL ADDRESS:** [mvotenjcu@gmail.com](mailto:mvotenjcu@gmail.com)

**Course Description:** This course builds on the experience of ART 219 Life Drawing I, guiding students toward a finer quality in drawing, emphasis on the exploration of individual drawing problems and the development of a personal style.

**Course Objectives:**

This intermediate course expands upon the technical skills and aesthetic concepts of Figure Drawing One. 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 71/2 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:*

- Grasp the basic gesture of the human form
- Readily identify the basic landmarks on the body
- Clearly relate body masses through geometrical means

- Employ methods of comparative measure for greater accuracy
- Create full tonal drawings
- Draw from memory
- Draw multiple figures in Perspectival Space
- Create a Series of 6 drawings related to thesis statement

**Text:** You **MUST HAVE an Anatomy book.**

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

[http://www.amazon.com/gp/offer-listing/0195314328/ref=sr\\_1\\_2\\_up\\_1\\_main\\_olp?s=books&ie=UTF8&qid=1408051910&sr=1-2&condition=used](http://www.amazon.com/gp/offer-listing/0195314328/ref=sr_1_2_up_1_main_olp?s=books&ie=UTF8&qid=1408051910&sr=1-2&condition=used)

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](http://www.amazon.com/gp/offer-listing/0823002810/ref=rdr_ext_uan)

\*Artistic Anatomy, 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.  
No Late work accepted.
- 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.
- 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) **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, no eating in the studio, beverages with lids allowed.

## **PRELIMINARY**

### **COURSE OUTLINE**

#### **Class Structure:**

4:00pm Arrive, set up an easel, hang up homework  
4:05-5:30pm Formal critic/discussion of works  
5:30 - 6:00 homework review and class break

HOME WORK ALWAYS DUE THE WEEK AFTER ASSIGNED UNLESS NOTED OTHERWISE

*HOME WORK IN ALL CAPS*

#### **Preliminary Outline**

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

##### **Gesture and Rhythm**

- Line Action
- Flow
- Rhythmic relationship

**Session 2** Homework: *LANDMARK 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: *SKELETAL DRAWING OF RIB CAGE, 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 Anatomical Focus: Pelvis and Thigh**

(Options for thesis project discussed)

Homework: *SKELETAL DRAWING OF RIBCAGE AND PLEVIS, WITH LABELS*

#### **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**

*ADOPTED ARTIST, choose one and create a power point or PDF*

Homework: *X-Ray DRAWING KNEE AND LOWER LEG*

*(Bones superimposed into leg)*

#### **Morphology of the Figure**

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

### **Session 6 Anatomical Focus:**

Homework: ***Foreshortened*** *X-Ray Drawing of Foot*

*(bones superimposed into leg)*

#### **Modeling**

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

### **Session 7 Anatomical Focus: Head Constructions (Linear)**

(Presentations OF ADOPTED ARTIST)

Homework: ***MULTIPLE FIGURES IN PERSPECTIVE***

#### **Self Portraits in mirror during class from LIFE**

- 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)

Home work: ***MULTIPLE FIGURES IN PERSPECTIVE***

#### **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)

Home work: **METAMORPHOSIS SELF, PORTRAIT**  
*3 VIEWS including, HEAD, SHOULDERS, HANDS Continued.*

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: **METAMORPHOSIS OF SELF, PORTRAIT**  
*3 VIEWS including, HEAD, SHOULDERS, HANDS*

**Session 11** *Anatomical Focus: Arm & Hand*

**One Hour Drawings**

Homework: *¾ life self portrait and Research for final drawing: Alter Ego or Personal Narrative*  
**6 drawing in sketchbook and collection of source material, one page written essay regarding**

**Session 12**

**Two-Hour Drawings**

*Anatomical Focus: Hands*

Homework: **BEGIN LARGE PREPATORY DRAWING: ALTER EGO OR PERSONAL NARRATIVE**

**Session 13**

**Long Pose**

Homework: **CONTINUED WORK ON FINAL DRAWING: ALTER EGO OR PERSONAL NARRATIVE**

**Session 14 \*Portfolio Review\***

**Long Pose**

Homework: **CONTINUED WORK ON FINAL DRAWING: ALTER EGO OR PERSONAL NARRATIVE**

**Session 15 Final**