

Life Drawing – ART 3045
Fall 2019

Meeting days: Tuesday, Thursday
Meeting times: 2:40-5:00PM
Meeting location: Keller 109
Final Exam: Dec. 19, 4:30-7:00PM

Instructor: Professor Karah Lain, MFA
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Office location: Starkey B, Room 108
Office hours: Mon. and Wed. 11:00AM-2:00PM
(and by appointment)

CATALOG DESCRIPTION

Advanced procedures applied to drawing the human figure. Emphasis on contemporary and traditional styles, techniques in a variety of media, human anatomy, and historical influences.

Additional description:

This course offers traditional and contemporary strategies used for advancing both an expressive and realistic rendering of the human body. A variety of media are utilized to this end, including pencil, pen and ink, and charcoal. Strategies for capturing correct proportions are demonstrated and practiced, and the study of anatomy is surveyed to aid in depicting skeletal and muscular details. Process and risk taking are emphasized, as students keep a sketchbook that documents their progress through the semester, offering space for experimentation and private practice. The history of figure drawing is presented and discussed, and contemporary practices that utilize the human body are further considered, as they advance an understanding of how a figure drawing practice may function contextually today.

GOALS AND METHODS

This is an advanced drawing course focused on the intense perception of—and controlled representation of—the human form. The course focuses on material investigation, drawing strategies, developed craftsmanship, and conceptual practices towards both a realistic rendering of the body and personal expression in drawing the figure. Instruction will be given through lectures, in-class drawing sessions with the live model, weekly sketchbook assignments, demonstrations, one-on-one discussions with the instructor, and class critiques.

LEARNING OUTCOMES

Students will be able to:

1. Capture the gesture of the human figure, through performative drawing processes that prioritize the body's movement and energy.

2. Utilize inventive line quality, to add interest and individually to a drawing of the human form.
3. Depict the human form in correct proportion, by using proportion and sighting.
4. Render the human skeleton and muscle structure, and apply an understanding of such to a drawing of the human body, in order to record subtle details of the body.
5. Render the three-dimensional *form* of the human body, through a nuanced and dynamic use of value to depict light and shadow, demonstrating control over various drawing medias to this end.
6. Apply an understanding of how to draw the human body to an exploration of expression and conceptual content, through a self-directed project that prioritizes the student's individual conceptual interests.
7. Contextualize their use of the practices and concepts of figure drawing, as it relates to western art history.
8. Critique their own work as well as that of their peers, clearly articulating their understanding of the formal elements of the work as well as the conceptual ideas within the work.
9. Exemplify effective work habits including consistency in practice, risk taking, and personal introspection.

REQUIREMENTS AND GRADING POLICY

Assignments: The semester will be broken into four sections:

- 1) gesture, line, and proportion – weeks 1-4
- 2) foreshortening, portraiture, anatomy, and intro to value – weeks 5-8
- 3) form and light – weeks 9-12
- 4) expression and concept – weeks 12-16

At the end of the first three sections, a critique will be held to assess a portfolio of work from each student, representing their strongest works from in-class drawing sessions. The final section will consist of a self-directed project, which will be critiqued by the class during the final exam time. Students will also keep a sketchbook, with one assignment due each week. The sketchbook assignments will be given each Thursday and will be due the following Thursday.

Critique's will be held on: Sept. 26, Oct. 22, Nov. 19, Dec. 19.

Grading criteria: A grading rubric used for each critique is attached at the end of the syllabus and includes an assessment of technique, observational skills, craftsmanship, composition, and participation. Sketchbook drawings will not be used for any critique session and will be assessed only on the basis of effort and how much you challenged yourself.

<p>Assignment distribution by percentage:</p> <ul style="list-style-type: none"> • Portfolio review #1 -gesture, line, proportions - 20 % • Portfolio review #2 – foreshortening, portraits, anatomy, and intro to value- 20 % • Portfolio review #3 – form and light - 20 % • Final project – expression and concept – 20% • Sketchbook assignments- 20 % 	<p>Grade scale:</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">A=93-100</td> <td style="width: 50%;">C=73-76</td> </tr> <tr> <td>A-=92-90</td> <td>C-=70-72</td> </tr> <tr> <td>B+=87-89</td> <td>D+=67-69</td> </tr> <tr> <td>B=83-86</td> <td>D=63-66</td> </tr> <tr> <td>B-=80-82</td> <td>D-=60-62</td> </tr> <tr> <td>C+=77-79</td> <td>F=0-59</td> </tr> </table>	A=93-100	C=73-76	A-=92-90	C-=70-72	B+=87-89	D+=67-69	B=83-86	D=63-66	B-=80-82	D-=60-62	C+=77-79	F=0-59
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C+=77-79	F=0-59												

Work outside of class: This class requires at least 6 hours of work outside of class.

Phone/music policy: Headphones may be worn with one ear in only during extended drawing sessions. Texting, calling, or playing games on your phone during class time is not permitted, though researching and taking notes on your phone is appropriate if approved by the instructor.

Late work: For portfolio reviews, only work that is physically present during critique will count as “on time”. Portfolio work turned in between one day and one week late (1-7 days) will receive a zero for participation/effort for that section of the rubric, bringing your highest possible grade to a 40/50 or 80%. Portfolio work turned in more than one week late (8+ days) will not be accepted and will receive a zero as a final grade.

Late sketchbooks will not be accepted and will receive a zero.

Clean up: Keeping the studio space clean and organized is vital to ensuring a safe and productive work environment for everyone. At the end of each class session, and at the end of any work session in the studio, supplies must be appropriately stored, and workstations completely cleared.

RECOMMENDED TEXTS

There are no required texts for this course.

Simblet, Sarah. *Anatomy for the Artist*. DK Publishing, 2011.

Zeller, Robert. *The Figurative Artist’s Handbook: A Contemporary Guide to Figure Drawing, Painting, and Composition*. Monacelli Studio, 2017.

ATTENDANCE

Attendance is incredibly important to your success in this class. Missing days when the class is drawing from the model may affect your portfolio review grade, since these drawings cannot be made up outside of class.

More than three absences will result in your final grade being reduced by one letter grade. More than six absences will result in failure of the class.

Coming to class unprepared is equivalent to one absence. Being tardy to class three times is also equivalent to one absence.

If you need to miss class because you are sick or have an emergency, please communicate with me via email so that we can stay on the same page.

It is your responsibility to make up any missed work. Critique deadlines cannot be extended to accommodate for missed classes.

PLNU MISSION

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

SUPPLY LIST
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A supply kit containing all of these materials can be purchased from Artist and Craftsman for about \$95.00

Compressed charcoal - set of 12 sticks
Drawing board- 23" x 26"
Willow charcoal – 5+ pieces
Newsprint pad – 18" x 24"
Steel ruler – 12"
Kneaded eraser
Magic rub eraser
Handheld pencil sharpener
White compressed charcoal – 4 pieces
Non-waterproof black ink
Pencils – 6B, 4B, B, 2H, 5H, 6H
Watercolor brushes – various sizes
Dip pen set
Strathmore drawing pad, 70lb – 18" x 24"
Strathmore toned paper pad – 11" x 14"
Blending stumps/tortillion

NOT included in kit – to be purchased on your own:

Sketchbook – at least 8" x 10"

Materials shared with class:

Fixative
Sandpaper
Watercolor papers
Painter's tape

SCHEDULE

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subject to change

(Highlighted dates are those in which we are drawing from a live model)

WEEK 1

- Sept 4:** Intro to syllabus
Lecture on role of figure drawing in western art history– general intro
Purchase materials

WEEK 2

- Sept 10:** Lecture: gesture drawing and line quality in figure drawing
Material intro and best practices for figure drawing
Blind contour exercises using each other as models in groups of 2-3
- Sept 12:** Gesture drawings
Intro to quarter system of proportions
Abstracting the human form with gesture lines

WEEK 3

- Sept 17:** Gesture drawings using quarter system - warm ups
7.5 head proportions intro
Drawing the body in block shapes
Demo using pen and ink
- Sept 19:** Gesture drawing with ink and dip pen – warm ups
Medium and long poses developing correct proportions – add contour and cross contour lines in dip pen and ink

WEEK 4

- Sept 24:** Gesture warm-ups

Long pose with ink gestures and correct proportion, using proportion checks

Sept 26: Critique #1

WEEK 5

Oct 1: Review sighting

Foreshortening practice – draw your own limbs from your foreshortened viewpoint – add cross-contour lines to mark in values – a chance to practice hands and feet

Oct 3: Foreshortening practice – combine with proportion checks to develop correct proportions – warm ups and medium length drawings in any media

WEEK 6

Oct 8: Portraiture

Self-portraits in the mirror

Drawing each other in profile

Oct 10: Lecture: use of anatomy in figure drawing

Drawing the skeleton – finish outside of class

WEEK 7

Oct 15: Medium-length poses - phase in ONE level of value

Close-up drawings showing the existence of the skeleton underneath the skin

Oct 17: Medium length poses - phase in ONE level of value

Longer pose – develop to 3-4 phases of value

WEEK 8

Oct 22: Longer pose – develop to 3-4 phases of value **OR**

Close-up drawings showing the existence of the skeleton underneath the skin

Oct 24: critique #2

WEEK 9

- Oct 29:** Lecture: value, chiaroscuro, and photorealism
Intro to graphite pencils of varying hardness
Material practice – draw value spectrum, share, and discuss
- Oct 31:** Drawing on toned paper – medium-length drawings

WEEK 10

- Nov 5:** Charcoal reduction drawing – long pose
- Nov 7:** Long pose – using various pencils

WEEK 11

- Nov 12:** Long pose – personal choice
- Nov 14:** Continue long pose – personal choice

WEEK 12

- Nov 19:** **Critique #3**
- Nov 21:** Lecture – expression and concept in figure drawing
Begin work in-class on final project – work in small groups
One-on-one discussion with instructor

WEEK 13

- Nov 26:** Present short proposals for final project – discuss and begin prep
- Nov 28:** No class

WEEK 14

- Dec 3** Work on final project
- Dec 5** Work on final project

WEEK 15

Dec 10 Work on final project

Dec 12 Work on final project

WEEK 16

Dec. 19 *Final critique - 4:30-7:00PM*

GRADING RUBRIC

Figure Drawing - ART 3045

Description - describes “10” rating	Rated 1-10 (total 50 points)
<p>Thoughtful application of the drawing strategies/techniques covered in class: Student shows a strong understanding and consideration of the drawing strategies/techniques covered and uses them effectively to enhance their drawings.</p>	
<p>Observational/perceptual skills: Student shows strong evidence of closely observing the subject and responding to their perception of the human form in an engaged and considered way.</p>	
<p>Craftsmanship/control over media: Student shows strong control over the media used and demonstrates careful craftsmanship in their drawings.</p>	
<p>Composition: Student demonstrates a strong understanding of the elements of art and uses them to create an effective composition.</p>	
<p>Participation/effort: Student participates fully in in-class drawing sessions, participates appropriately in discussions, is fully prepared for each class, and is attentive during demonstrations and lectures.</p>	
	Total (final grade): /50