Course Objectives
This course will deal with the unique problem of rendering the human form. We will work in a variety of media, and produce works with varying degrees of finish. Drawing from the model we will synthesize various techniques to gain a complete understanding of form, line, tone, mass and movement as they pertain to the representation of the living figure. In addition we will expand the requisite vocabulary necessary in discussing and analyzing our work.

Prerequisite: None

Advisory: Art 201; Beginning Drawing

Course Entry Expectations
To be successful in this course the student should already be able to create drawings from observation with a full range of values showing the illusion of three dimensional space (201 SLO); therefore you should have a working knowledge of sighting, linear perspective, light logic, basic geometric form, and how that form occupies space.

Student Learning Outcome
Draw the human figure using accurate observed proportions.
Demonstrate light logic to give the illusion of volume.
Respond to an artwork personally and formally, including explaining the merits of the artwork based on cultural or historical context.

Attendance
You must attend every class on time, and stay for the duration of the class. Three tardies are counted as one absence. Any tardy beyond fifteen minutes will be counted as a whole absence. Two absences result in a lowering of your course grade by one letter grade. If you don’t have the materials required for the day’s work, you will be marked absent. Three absences result in a final grade of Fail.

Please note that due to the impacted enrollment, any absence during the first four weeks of class (without prior notification) will result in your being dropped. It remains the responsibility of the student to make sure that they were in fact dropped.

Add Policy
Students will be added as space permits in order of a wait list established on the first class meeting.

Grading
You will be graded on a point system; 5 to 20 points for the homework assignments (85 total points) 16%, 50 points for the construction line activity 9%, and 200 points for each class work portfolio, 75%. Please see the course outline for the assignment due dates. Points and percentages may vary.

Grading Scale
A: 90-100% of the total possible points, so with a possible (projected) 535 points the range for an A would be 535-482; B 80-89% (481-428); C 70-79% (427-374); D 60-69% (373-320); F 59% and below. This is an example; the actual points for the semester may vary.
Office Hours
AMP __: M 12:05-12:45, W 1:40-2:20. Email: zarconjm@lamission.edu

Email Policy
I am happy to answer all questions, but I prefer to do it during office hours. A student may email me, but you will only be allowed four emails (that require my reply) per semester: choose them wisely. You should have contact information for other students in the class, they are an excellent resource and should be your first option. You must use your LACCD email when contacting me.

Materials List
1. 18”x24” Biggie pad -120 sheets of paper. (Not Newsprint)
2. 19x24 pad of tracing paper.
3. A clip type drawing board large enough to accommodate an 18”x24” piece of paper.
4. 6B, HB, and 2B graphite drawing pencils.
5. Sanguine drawing pencil.
6. Xacto knife or razor blade.
7. Soft vine charcoal.
8. Compressed charcoal, (General brand) stick and pencil, medium to soft.
9. White charcoal, stick and pencil.
11. #8 gray paper stump (stump).
13. Black ball point pen
14. Black (Micron) pen.
15. Waterproof black ink in dropper bottle.
16. Large soft (squirrel or sable) round brush.
17. Sketchbook 11x14”
18. *One sheet of steel gray and three sheets of cream Canson “Mi-Teintes” paper.

Required Text: The Human Figure; An Anatomy For Artists. David K. Rubins. Penguin. Handout Packet from Mission College Bookstore.

Homework: All homework is to be completed in the sketchbook unless instructed otherwise. All homework is executed in either ink or colored pencil, unless instructed otherwise. The homework is listed in the syllabus on the day it is assigned, and is due the following week. Please see “Your Responsibilities” for further homework information. Failure to turn in the week’s homework will result in your being marked absent.

Course Outline

2/7

Introduction, materials. Contour drawing.
Homework: One blind contour drawing, one modified, of your hand. Micron pen. 5 points.

2/14

Contour and gesture drawing, construction lines.
Homework: Ten life size views of a pear, with emphasis on “Ts” to show the overlap of form. Colored Pencil. 5 points. ALSO: Three photos of human figures, variety of poses, mounted in sketchbook. Entire photo must be visible, and be no smaller than 8”. Each photo must have a tracing paper overlay, cut to size and hinged at the top with two pieces of magic tape.
**Homework:** Construction line and comparative measurement, see handout. Ink. 20 points.

2/28 Gesture drawing, one minute and five-minute. Construction line activity. Modeled and contour combo. 
**Homework:** Still life of 8 cylinders on 18x24” paper; include axis, and cross contours. Colored pencil. 5 points.

3/7 Modeled drawing with line and tone. Geometric analogue: cylinders. 
**Homework:** Geometric analogue, cylinders and spheres: on a new tracing paper simplify the figure to show volume using cylinders and spheres. Each sphere should show the center axis with a contour line and each cylinder should have at least one cross contour line to indicate the direction of form. Media: colored pencil. Refer to the handout. 20 points.

**Homework:** Skeleton: on a new tracing paper insert a volumetric skeleton into photos from the construction line homework. Refer to your anatomy book and handouts. Media: colored pencil or ink. 20 points

3/21 Continue skeletal anatomy. 20 minute gestures.


4/4 **Spring Break**

4/11 Muscle anatomy and head study. Charcoal reverse drawing: Gesture study with value. **First class work portfolio due.** 
**Homework:** Muscles: on the same tracing as the skeleton add six separate muscles, show form and where they attach, no hands, feet or head, 18 different muscles total. Label each, refer to your anatomy book. Colored pencil. 20 points.

4/18 Head axis/angle. **Homework:** “Old master studies. Watteau’s “Head of a Man”.

4/25 Hand and foot studies. In-class drawing in style of Watteau. **Homework:** Michelangelo’s “Studies for Libyan Sibyl” 1510.

5/2 In class drawing in style of Michelangelo. **Homework:** Raphael’s “Lucretia” c. 1500.

5/9 Pen and Ink in style of Raphael. Tone drawing with black and white charcoal on toned paper.

5/16 Composition with two figures.
5/23 Portfolio preparation.

5/30 Final. **Final portfolio due. 3:00-5:00**

*The Old Master drawings can be found at the Metropolitan Museum of Art: [www.metmuseum.org](http://www.metmuseum.org). You are to copy the drawing using the same scale, the same media on the same paper, taking care to duplicate the mark making exactly. **Bring the same materials to the following class.**

**Your Responsibilities**

Be prepared for class by having all the required materials. If you don’t have the materials that you need for the day, you will be counted as absent (see the attendance policy above).

You are required to spend six hours a week on homework for this class; you can of course do more if you desire. Please be realistic with your time management.

Assignments must be turned in on the date specified in the course outline. Your grade for the assignment will be lowered 10% in point value for each day it is late. If you are absent on the day the homework is assigned I will only explain what you missed during office hours; otherwise contact a fellow student for explanation.

**Absolutely no cameras (including phones) in the classroom.** You will be warned once, and then it will be confiscated for the remainder of the class.

Keep all work in a professional condition.

Preserve all work.

**NO FOOD OR DRINKS (water OK) IN OUR BEAUTIFUL NEW BUILDING**

**Disabled Students**

Disabled Students Programs and Services (DSP&S) at Los Angeles Mission College is a support system that enables students to fully participate in the college’s regular programs and activities. DSP&S provides a variety of services from academic and vocational support to assistance with Financial Aid. If you are a disabled student and need a modification, special assistance or accommodation in order to participate in this class, alert the instructor promptly and contact the DSP&S office at 818 364-7732 or 818 364-7861. Modifications, special assistance or accommodations can only be made with proper documentation and coordination with DSP&S. There are no accommodations made for disabled students unless arranged through the Office of Disabled Students and Services (DSPS). These accommodations must be finalized no later than the first four class meetings.
Figure Drawing
152-153
Contemporary Artists Using the Figure in 2016

Luc Tuymans
John Currin
Lisa Yuskavage
Salomon Huerta
Charles Garabedian
Elizabeth Peyton
Charles Ray
Robert Gober
Robert Williams
Kurt Kauper
Khinde Wiley
Lyn Foulkes
Raymond Pettibon
Lari Pittman
Jim Shaw
Tom Laduke
Tom Knetchel
Cecily Brown
Jenny Saville
Marlene Dumas
Sue Williams
Julie Heffernan
F. Scott Hess
Kent Twitchell
Jon Swihart
Manuel Ocampo
Mark Tansey
Jim Morphesis
Kiki Smith
Eric Fischel
David Salle
Julian Schnabel
Francesco Clemente
Gerhard Richter
James Rosenquist
James Kerry Marshal
Chris Offili
Elliott Hundely

Historically Relevant Artists (a short list)
Komar & Malamid
Martin Kippenberger
Sigmar Polke
Lucian Freud
Alice Neel
Robert Graham
Francis Bacon
William deKooning
Danid Alfaro Siqueiros
Jose Clemente Orozco
Frida Kahlo
Pablo Picasso
Henri Matisse
Alberto Giacometti (drawing and painting)
Edward Hopper
Edward Manet
Thomas Eakins
John Singer Sargent
William Adolph Bouguereau
Jean Leon Gerome
Eugene Delacroix
Diego Velasquez
Johannes Vermeer
Rembrandt
Peter Paul Rubens
Caravaggio
Titian
Raphael
Jan Van Eyck

Make a list of your top five in order, most favorite on top. Use at least three from the 2016 list. No more than two from the historical list. You may add a sixth, someone not on either list. Write a paragraph for each artist on your list, explaining why you like them, and what their art seems to be about. Illustrate your points by including at least three images of work by that artist. So for the five artists that would be at least five paragraphs, 15 images.

In addition pick one artwork, by any one of the artists that you picked, for a formal breakdown. That means that you are going to discuss how the design elements and principles are present in the work, and how they contribute to its content. The design elements are: line, shape, form, space, color, and, texture. The design principles are: unity, variety, scale, proportion, rhythm, emphasis, and balance. The formal breakdown is basically describing in detail what the work looks like. It is likely that you would need two (additional) pages to do this. If the above mentioned terms are new to you, allow me to remind you that it is recommended that you have had both Art 201 and 501 before attempting this course.

Typed, indicate titles of works by either “quote marks”, underline, or italics. Staple pages together. Use spellcheck, college level English prose is expected, use the tutoring services provided by the college if you need them. No unattributed quotations. Keep the text and images together. 50 points for the five artists, 50 points for the formal analysis.
Beginning Figure Drawing Art 204
First Portfolio

The following in class drawings will be included in your first portfolio. You may not make substitutions, or turn in previously graded work.

One **contour drawing**. To receive a grade of “A” the contour drawing should have a slow observed line, no sketchy lines or stylization. There should be a wealth of detail. A believable sense of space will be achieved through overlapping or foreshortening. There should be no tone or shading. Black Micron pen. NO TRACING PAPER. **20 Points.**

One **drip drawing.** The drawing will show all or part of the figure and demonstrate accurate proportion. The drawing is to be executed with latex paint dripped from a stick. There should be a variety of line thickness, and a minimum of puddling. **OR**

One **stick drawing.** The drawing will show all or part of the figure and demonstrate accurate proportion. The drawing is to be executed in black ink on paper. The drawing will be gestural and will show a varied line quality. **20 points.**

One page of 4-6 **one-minute gesture drawings.** The whole figure (head to toe) will be loosely represented. The viewer should be able to understand the model’s gesture, gender, and body type. Each drawing should be in proportion. **20 points.**

Two **modeled drawings**, rendered in either black ballpoint pen, the side of a black conte crayon, or watercolor. The figure will be in proportion. Any foreshortening will appear correct. The figure will have a fully developed, sculptural sense of form or roundness. Areas of the figure that are closer to the viewer are lighter; areas further away are darker. The modeled drawing does not always (or even usually) correspond to light and shadow. **40 total points.**

One page (four figures) of **5 minute gestures**, done in charcoal, graphite, colored pencil, or ink wash. Each figure should have a sense of form and volume. Proportion and foreshortening should be accurate. There should be evidence of the underlying 30 sec. gesture. If line is used volume is carved out from geometric analogue. Include a few cross contours. Line quality must be varied. **20 points.**

There will be two **gesture studies** (20, 15, or 10 minutes) rendered predominantly in graphite, charcoal pencil, or colored pencil of varying tone. All drawings should contain evidence of counting (measuring) the standard 8 heads. The figure will fill the 18x24 page with no more than an inch and a half space at the top or bottom. There will be evidence of the drawing beginning from a one-minute gesture drawing. The drawing should include at least 12 **observed** construction lines, represented **lightly.** The pose will be completely accurate. Proportion will be completely accurate. All foreshortening will be completely accurate. The drawing must include a sense of volume and space either building from basic shapes and/or selected cross contours. Pay attention to surface anatomy; the clavicle, sternum, navel, pubic arch (these create a center line) and the rib cage, thoracic arch, and iliac crest. The drawing may include the underlying skeletal structure. The drawing may include some outer contours, rendered in a flowing, unl LABORED, and varied 6B or HB line. Tone i.e. light and shadow is discouraged. Scale relationships and proportion must be accurate. **NO CONSTRUCTION LINE ACTIVITY DRAWINGS. 40 total points.**

One **skeletal anatomy drawing.** In drawing the skeleton all the above gesture study considerations apply. The form of the large body masses (head and torso) must be clearly shown, and the function of the joints emphasized. Hands and feet may be simplified. **20 points.**

One **combination contour/modeled drawing.** Same criteria as the individual modeled and contour drawings listed above. This is a modeled drawing in ball point on white paper with a contour drawing on tracing paper overlay of the same pose. Use a tape hinge of artist’s tape. The complete portfolio is valued at **200 points.**
Follow the previously stated procedures in presenting this, your final portfolio. The drawings to be presented must include the types listed.

Two pages (eight figures) of **5 minute gestures**, done in graphite, colored pencil, pastel or ink wash. Each figure should have a sense of form and volume. Proportion and foreshortening should be accurate. Emphasize overlapping forms. If line is used volume is carved out from geometric analogue. May include hatched in value, cross contours. Line quality must be varied. **40 points**

There will be **two gesture studies with value** (20, 15, or 10 minutes) rendered predominantly in charcoal, or colored pencil of varying tone. All drawings should contain evidence of counting (measuring) the standard 8 heads. The figure will fill the 18x24 page with no more than an inch and a half space at the top or bottom. There will be evidence of the drawing beginning from a one-minute gesture drawing. The pose will be completely accurate. Proportion will be completely accurate. All foreshortening will be completely accurate. The drawing must include a sense of volume and space through use of hatched, and cross-hatched, form strokes establishing a range of values in the figure and possibly the negative space. Pay attention to surface anatomy. **40 total points.**

**One drawing in the style of Michelangelo.** The drawing is to be executed with the same media, on the same paper as the homework, and must duplicate the line quality of the "Libyan Sybil" while depicting the model. Scale may vary, **20 points.**

**Two hand studies, two foot studies** (four total), life size drawings rendered in graphite or colored pencil. There must be evidence of the basic box form(s), and light construction lines indicating the necessary arcs. Dimensional form is required; addition of value is optional. **20 points total.**

**Four five minute head studies**, graphite or colored pencil. The correct axis and angle, showing the position of the head, must be indicated with light construction lines. The emphasis must be on the form (structure) of the head, and may be indicated by a single hatched stroke. Neck and shoulders must also be indicated. Be careful not to outline features, as always line quality should be varied. **20 points total.**

**One skeleton and muscle drawing**, all the criteria for the gesture and skeletal gesture studies apply. In addition at least six individual muscles cleanly rendered in colored pencil or graphite. Each muscle must show three-dimensional form and any changes to that form caused by the particular pose. **20 points total.**

**One head study**, charcoal. Head should be life size or larger and demonstrate the correct position and proportion of the head. Planer structure should be emphasized. Neck and shoulders should be indicated. Light source should be obvious. **20 points total.**

**One value drawings**, any media. The figure may be cropped, but should fill the page without an excess of negative space. There must be a complete range of value (at least six tones) and at least 40% of the depicted forms must appear fully rounded. The direction of light must be evident, and all highlights, reflected lights, mid-tones, and shadows must be consistent. Some of the value application may display a form following crosshatch. Remember that value in the negative space helps to de-emphasize the outline, making the drawing appear less flat. This may also be an additional old master style. **20 points total.**

The complete portfolio is valued at **200 points.** We will go over together at the final class meeting. Refer to the final schedule in your schedule of classes.
Extra Credit

You can earn extra credit by visiting extra museums, 5 points for each. I will only accept these museums:
LACMA
The Getty
The Getty Villa
The Hammer
The Broad
MOCA Grand Ave.
MOCA Geffen
The Norton Simon

To get credit, you must turn in to me your ticket stub with your name written on it. If you go to both MOCA locations you must provide a hard copy photo of you in both spaces (not outside) to get credit for both, otherwise you will only get credit for one. At the Getty you will need a signed slip, obtained at the information desk, at the Norton Simon, a receipt. To get credit for any pre approved gallery visit, again a photo of you in the space, with the art. I must have all documentation at one time, before finals week. You must provide hard copies of any photos with your name written on the back. All materials in an envelope with you name on the front. Plan all visits (museum or gallery) by going to their websites, and checking their hours. Most museums have free days, the Norton Simon is free with a student ID, and has free parking. Galleries are free. There are no exceptions to the documentation; everything is dated to show that the visits occurred during the semester.

MANAGEMENT OF STRESS AND MENTAL HEALTH:

As a student, not only do you have the pressure of succeeding in school, you may also be contend with work, financial issues, relationships, managing time effectively, getting enough sleep, etc. The staff and faculty of Los Angeles Mission College are here to provide support that will help you to be successful in your academic pursuits. You can learn more about the broad range of confidential student services offered on campus, including counseling and mental health services, by either visiting the Student Health Center (SHC), which is currently located in the Bungalow just west of the Collaborative Studies Building*, checking out the SHC webpage at: https://www.lamission.edu/healthcenter/ or calling: 818 362-6182.

I also encourage you to enter the National Suicide Prevention Lifeline number (1-800-273-8255) into your cell phone in case you or someone you know is in distress and needs someone with whom to talk.

*Please note that the SHC is slated to move into its new location, between the President’s Office and Administrative Services, in the spring 2016 semester.
SPECIAL ACCOMMODATIONS
If you require special accommodations for a disability, religious holiday, or any other reason please inform your instructor(s) within the first week of the course and we will accommodate you if at all possible. For accommodations due to disability, you must consult with the Disabled Students Programs and Services Office after which we will abide by their recommendations.

COLLEGE RESOURCES FOR LAMC STUDENTS
Admissions and Records: Students can register for classes, request transcripts, file petitions for graduation, and drop classes at this office. For more information call 818-833-3322 or visit http://www.lamission.edu/admissions/

Assessment Center: Offers student assessments in English, English-as-a-Second-Language (ESL) and Mathematics. Please contact the Assessment Center at (818) 364-7613 for more information or visit http://www.lamission.edu/assessment/

Bookstore: For hours of operation, book availability, buybacks, and other information call 818-364-7767 or 7768 or visit http://eagleslanding.lamission.edu/default.asp

Counseling Department: For appointments and information call 818-364-7655 or visit http://www.lamission.edu/counseling/

Disabled Students Programs and Services (DSP&S): For appointments, eligibility and information call 818-364-7732 or visit http://www.lamission.edu/dsps/

Extended Opportunity Programs and Services (EOP&S): For appointments, eligibility and information call 818-364-7645 or visit http://www.lamission.edu/eops/

Financial Aid: For information and applications call 818-364-7648 or visit http://www.lamission.edu/financialaid/

Library: For information on hours, resources, workshops, and other services contact 818-364-7106 or visit http://www.lamission.edu/library/

STEM Office: For information on free tutoring, resources and academic counseling for STEM (Science, Technology, Engineering, and Technology) students visit: http://www.lamission.edu/stem

Tutoring Services in Learning Center: Laboratories for Learning, Writing, Math & Science. Walk-in and appointment services offered. Call 818-364-7754 or visit www.lamission.edu/learningcenter/

Three Attempt Limit
A new state policy in effect as of 2012 limits students to three attempts per course. Receiving a grade or a "W" for a course counts as an attempt, regardless of when the course was taken. Withdrawal by the deadline to avoid a "W" will not count as an attempt.
CONTRACT

I understand that to do well in this class, I must come prepared with all of the required materials every day. If I don’t have the materials required for that day (including a drawing board) I will be marked absent.

I understand that I must spend SIX hours a week outside of class on drawing homework whether it is assigned or not.

I understand that homework accounts for roughly 30% of my final grade.

I understand that homework is NEVER worked on in class.

I understand that I may not disrupt the class by arriving late, leaving early, or talking excessively.

I will respect the live model. I will never bring a guest to class. I will not enter or exit the classroom while the model is on the model stand.

I understand that ANY device that can take a photograph may not be out in the open when the model is on the model stand, or it will be taken away for the duration of class.

If I am absent, I understand that I am not excused from homework, and that I must find out what I missed by contacting a classmate.

I understand that I will not get an A in this class if I am absent twice.

I understand that being late beyond 15 minutes or leaving 15 minutes early counts as a whole absence.

I understand that it is my responsibility to take notes and copy everything that the instructor writes on the board.

I understand that I must make corrections on corrected work, and resubmit that work by the next class meeting.

__________________________                       ___________________________
Print Name                                                         Signature and Date

Your continued attendance in this course constitutes an acknowledgement and acceptance of the requirements delineated in this syllabus.